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Country Radio Loves Toby Keith

Toby Keith achieves Most Added status this week with his song "I Love This Bar," the first single from his forthcoming album *Shock 'N' Ya!!*. The song manages to grab 103 adds this week and debuts on the Country chart at No. 28.



30TH YEAR

R&R

RADIO & RECORDS

www.radioandrecords.com

AUGUST 22, 2003

Playing To Win

R&R Rock Editor **Cyndee Maxwell** presents *The National League of Rock*, this year's Rock special. Check out the rookies, the Radio Hall of Famer and the Coach of the Year! There's also a top 50 chart by RateTheMusic.com profiling Active Rock's best testers so far this year. It all begins on the next page.



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Where the drama of tomorrow's news unfolds today

Source: Arbitron, Spring 2003, Metro, Persons 25-54, AQH Share, M-F 10p-1a, among all non-music stations.

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ON AUGUST 25TH

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R&R: Debut **42** (+293)

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WCHH WJNH
KUUU KSEQ
KHTN KYLD
KKFR KVEG

IN THE MIX:

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WJMH WPGC WBTT WJHM WLLD
WMBX WBBM WJFX WHHH WRCL
KTTB KXMG KPRR KBBT KDON
KMEL KSXY KKSS KGGI

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GETTING YOUR SHARE?

Are your radio stations getting their fair allocation of ad dollars in the major product segments? This week's Management/Marketing/Sales section offers the exclusive power-ratio rankings of 10 key advertising categories by format. Also this week: HBC/San Francisco shares details of its lucrative Fiesta del Pueblo NTR event, highlights of Infinity Broadcasting and American Express Blue's campaign to provide music education to kids, a sales motivation tip from Irwin Pollack and Jeffrey Hedquist's latest 60-Second Copywriter.

Pages 10-13

AMERICAN IDOL MAKES AC HIP

That's the assertion of WAJI/Ft. Wayne, IN PD Barb Richards in an editorial in this week's AC section. Richards believes the Fox TV sensation brings a wealth of resources to the AC format — not the least of which is plenty of show prep!

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R&R NUMBER ONES

- CHR/POP**
 - BLACK EYED PEAS Where Is The Love? (A&M/Interscope)
- CHR/RHYTHMIC**
 - 50 CENT P.I.M.P. (Shady/Aftermath/Interscope)
- URBAN**
 - 50 CENT P.I.M.P. (Shady/Aftermath/Interscope)
- URBAN AC**
 - HEATHER HEADLEY I Wish I Wasn't (J)
- COUNTRY**
 - JACKSON/BUFFETT It's Five O'Clock... (Arista)
- AC**
 - UNCLE KRACKER I/DOBBIE GRAY Drift Away (Lava)
- HOT AC**
 - MATCHBOX TWENTY Unwell (Atlantic)
- SMOOTH JAZZ**
 - DAVID SANBORN Comin' Home Baby (GRP/VMG)
- ROCK**
 - STAIN'D So Far Away (Flip/Elektra/EEG)
- ACTIVE ROCK**
 - LINKIN PARK Faint (Warner Bros.)
- ALTERNATIVE**
 - LINKIN PARK Faint (Warner Bros.)
- TRIPLE A**
 - GUSTER Amsterdam ... (Palm/Reprise)
- CHRISTIAN AC**
 - MERCYME Word Of God Speak (INO)
- CHRISTIAN CHR**
 - TODD AGNEW This Fragile Breath (Ardent)
- CHRISTIAN ROCK**
 - EAST WEST For Every Wish (Floodgate)
- CHRISTIAN INSPO**
 - MERCYME Word Of God Speak (INO)
- SPANISH CONTEMPORARY**
 - JUANES Y NELLY FURTADO Fotografia (Universal)
- TEJANO**
 - INTOCABLE Eso Duele (EMI Latin)
- REGIONAL MEXICAN**
 - BRONCO EL GIGANTE ... Estoy A Punto (Fonovisa)
- TROPICAL**
 - VICTOR MANUELLE Poco Hombre (Sony Discos)



KGO/San Francisco Makes It 100 In A Row

By Al Peterson
R&R News/Talk/Sports Editor
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Last month, when the spring 2003 San Francisco Arbitron ratings were released, ABC Radio News/Talker KGO made history: It became the first radio station in a top 15 market to log 100 No. 1 books in a row.



Just to put that in perspective, that's 25 years at the top of the ratings pile in a highly diverse market that's home to nearly 6 million people with more than 40 metro signals vying for their ears. To hit the top in a market like that a few times would be

See Page 19

Spring Format Analysis: N/T Ups Lead

Urban, Country, Latin formats grow in top 50 Arbitron markets

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

The war in Iraq, the economy, top personalities and compelling presentations combined to lead the News/Talk format to an overwhelming victory in an analysis of the top 50 markets comparing spring 2003 12+ Arbitron ratings against spring 2002.

The numbers showed News/Talk strengthening its grip as the dominant format as it improved its share of those markets from 11.2 to 12.3 over the past year. More than 73% of News/Talk stations enjoyed ratings increases, and Atlanta is the format's No. 1 market, with a 13.4 share.

Urban continues as America's No. 2 format, holding steady at 9.8, while Country, capitalizing on patriotic sentiments, placed fourth by climbing 9.1-9.3—

Format Shares: The Top 10

Format	Sp '02	Sp '03
News/Talk	11.2	12.3
Urban	9.8	9.8
AC	9.5	9.4
Country	9.1	9.3
Spanish-Language	6.1	6.4
CHR/Rhythmic	6.2	6.2
Oldies	6.0	5.6
CHR/Pop	6.1	5.6
Hot AC	5.0	5.0
Classic Rock	4.9	4.9

Source: Arbitron

Complete list of 22 markets: Page 23

nearly tying for third with AC, which dipped 9.5-9.4. The ever-advancing Spanish-language formats, all 15 variations, stepped up from a tie for sixth to fifth by advancing 6.1-6.4, passing CHR/Rhythmic, which

held steady at a 6.2. CHR/Pop fell from sixth to seventh, declining 6.1-5.6, leaving it tied with Oldies, which dipped 6.0-5.6.

Continuing the rankings of 22 formats, Hot AC and Classic Rock remained level at 5.0 and 4.9, respectively, followed by Alternative, which fell 4.5-4.2, and Rock, which was also down 4.4-4.0.

The past year saw modest growth by Christian-programmed outlets (2.8-3.0), Smooth Jazz (2.7-2.8), Sports (2.2-2.3) and News (1.6-1.7). Next came Adult Standards, down 1.8-1.6, followed by upticks in the Spanish-language Tropical format (1.4-1.5) and the Classic Hits (1.1-1.2) format. Triple A slipped 1.2-1.1 to tie Classical (1.1-1.1), and the '80s format finished last, dropping from 1.1-0.9.

ANALYSIS See Page 23

Walker Heads DreamWorks Urban Promo

By Dana Hall
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DreamWorks Records has named Johnnie Walker head of urban promotion. Walker will divide her time between DreamWorks' Los Angeles headquarters and the company's New York City office.



Walker

Walker began her label career in 1990, when Def Jam Recordings founder Russell Simmons asked her to join his company as Regional Promotion Manager. During her years at Def Jam and IDJMG, Walker held the titles of National Director/Promotion, Sr. National Director/Promotion, VP/R&B Promotion and

WALKER See Page 23

Ashlock Adds Co-Regional VP Duties For Clear Channel/L.A.

Freeman lands Central California RVP position

By Adam Jacobson
R&R Radio Editor
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Greg Ashlock, GM of Clear Channel/Los Angeles' AMs — Talk KFI, Adult Standards KLAC and Sports simulcast partners KXTA/L.A. and XTRA/Tijuana-San Diego — has added co-Regional VP duties for the company's entire L.A. cluster. He will work in tandem with fellow RVP Roy Laughlin in overseeing Clear Channel's Los Angeles stations, which also include FMs KBIG, KHHT, KIIS, KOST & KYSR.

At the same time, JD Freeman has been tapped as RVP for the company's newly created Central California division. Based in Santa Barbara, CA, Freeman will oversee Clear Channel's properties in that market, as well as in



Ashlock

Freeman

Bakersfield, Lancaster, San Luis Obispo and Santa Maria. Freeman will also serve as Santa Barbara Market Manager, holding day-to-day duties for KBKO, KIST-AM & FM, KSBL, KSPE, KTMS & KTYD.

Speaking of Ashlock, Laughlin said, "Greg has done an outstanding job leading our AM stations to all-time highs through

CLEAR CHANNEL See Page 16



A League Of Their Own
Team players discuss the mainstreaming of all things Rock

By Cyndee Maxwell
R&R Rock Editor
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Rock, like football, is a contact sport. Just go to the front of a Metallica, Mudvayne or Linkin Park concert and check out the mosh pit. Similarly, Rock radio has a long history of nasty tricks — from cutting wires during a competitor's live broadcast and leaving dead animals on the front lawn of a crosstown programmer's house to physical scuffles between staffers at remotes and all-out on-air verbal attacks.

These days we're older and wiser — not to mention that, in many cases, former rivals are now under the same roof. But the spirit of Rock remains competitive, and the music itself is more charged than ever.

At the same time, there is a high level of camaraderie in the format too. This is especially obvious at places like the R&R Convention. Many programmers have known one another for 10 to 20 years or more, and today

See Page 65

2003
NAB MARCONI AWARD

NETWORK/SYNDICATED

PERSONALITY

OF THE YEAR

NOMINEE



THANK YOU RADIO

Rush Limbaugh

15 YEARS, NEARLY 600 RADIO STATIONS AND 20 MILLION LISTENERS



Neil Has Upbeat Outlook As Cox Q2 Profits Increase

'We're pacing positive through the year,' CEO says

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

The second-quarter earnings season wound down with mixed results for two radio companies, as Cox Radio posted higher profits and Radio Unica's troubles continued as quarterly losses increased.

Cox's Q2 net income improved from \$17.5 million (17 cents per share) to \$18.1 million (18 cents), right in line with the consensus estimate of analysts polled by Thomson First Call. Net revenue grew to \$115.2 million, and station operating income increased to \$46.5 million, a 1% improvement for each. Overall company operating income also increased 1%, to \$39.1 million. Minus the impact of startup station WFOX-FM/Atlanta, Cox said Q2 revenue would have improved 2%.

Though he joined other radio executives in lamenting how difficult the advertising environment was in

Q2, Cox Radio President/CEO Bob Neil said effective management was the key to his company's healthy Q2 results. During an Aug. 14 conference call with investors, Neil said advertisers who continued to place late orders made the quarter challenging, with some advertisers waiting until as late as Thursday of a given week to place orders for ads to run the next week.

"The good news is that business is being placed," Neil said. "But in this environment, it does test our inventory-management skills. To that end, we focused on maintaining our rates as much as possible in this choppy environment so we won't be haunted by bad deals in the back half of the year as the economy improves."

As for maintaining price integrity, Neil said, "It certainly helps that we operate leading stations in our markets. Managing inventories

EARNINGS • See Page 8

R&R Christian Summit Postponed

The inaugural R&R Christian Summit, scheduled for Sept. 18-20 in Dallas, has been postponed until next year. After careful evaluation of the Christian marketplace, R&R recognizes that a summit would be ill-timed in consideration of the changing economics of the music industry.

Throughout the process of planning this year's summit R&R has been conscious of the dynamics affecting the entire music business and the financial repercussions of slowing sales and illegal file-sharing. R&R is committed to presenting the Christian Summit in 2004, and a search is underway for an appropriate date.

R&R Publisher/CEO Erica Farber said, "We make a habit of putting the needs of our customers first, and it's no secret that

the music industry is in a sustained period of transition. We acknowledge that possible further consolidation this year prompts us to postpone the meeting. We will be meeting with executives in the Christian community to decide the ideal time for the summit in 2004."

Presently, voting is underway for the first R&R Industry Achievement Awards for Christian. R&R is committed to completing the awards process. Winners will be announced in the Sept. 19 issue of R&R and will be mailed their awards.

Questions and comments regarding the postponement of the R&R Christian Summit can be directed to R&R Christian Editor Rick Welke at R&R's Nashville Bureau, 615-244-8822, or rwelke@radioandrecords.com.

Gress Becomes WOGL/Philly PD

Anne Gress, a 19-year radio veteran who most recently served as OM/PD of Clear Channel's WJJZ & WUSL/Philadelphia, has joined Infinity's crosstown WOGL (Oldies 98.1) as PD. She succeeds Dennis Winslow, who has exited the station.



Gress

In her new role, Gress reports to WOGL VP/GM Sil Scaglione, with whom she worked while at WJJZ.

"Anne's a rare breed," Scaglione said. "She has vision and creativity, yet at the same time she displays a practical programming discipline. She's a leader who has been successful in a variety of situations. Anne is wonderfully qualified to further evolve this heritage radio station."

Gress said, "Anyone who knows me and Sil knows that we make a great team. We did it once before,

and we're going to do it again — only this time we're older and wiser. Our synergy, creativity and energy are the perfect match for each other. I'm also thrilled to be a part of Infinity, which was at the top of the list of broadcast companies I wanted to work for.

"And I'm especially excited to work at Oldies 98.1. Philadelphia is a town built on the rich rhythms and vibes of the very music we play. Combine that with the incredible team that's already in place, and this is going to be one heck of a ride!"

Gress was named WJJZ & WUSL PD in 2000, after having served as WJJZ's PD for five years. She previously served as Asst. PD of WYXR/Philadelphia. Gress departed WJJZ & WUSL in November 2002 after her position was eliminated.

Estefan Extends Sony Alliance

Emilio Estefan has been named Sony Music Entertainment's President/Artist & Development and will oversee the company's worldwide artist-development efforts, with special focus on the company's priority English- and Spanish-language artists. Under this new agreement, Sony Music Entertainment has acquired Crescent Moon Records, a joint venture between the company



Estefan

and Estefan. exit, the label will become a Sony Music Norte imprint. Estefan remains Chairman of Crescent Moon and will work closely with SMN President Kevin Lawrie.

"Part of this process was prompted by Crescent Moon President Mauricio Abaroa's decision, after much deliberation, to dedicate all his time to the music and management firm EarthTown Entertainment, which represents Crescent

As expected following Crescent Moon President Mauricio Abaroa's

ESTEFAN • See Page 23

Bloomquist: WMAL/DC OM/PD

Clear Channel/Richmond AM Operations Director Randall Bloomquist has been named OM/PD at ABC Radio's News/Talk WMAL/Washington. He fills a position that has been vacant since John Butler exited the station earlier this year. Bloomquist's first day on the job at WMAL will be Sept. 2.

Bloomquist has been with CC/

Richmond for the past four years, overseeing programming at News/Talk WRVA, Sports WRNL and the Virginia News Network. Prior to that he spent three years as PD for Jefferson-Pilot's WBT/Charlotte. A native of the DC area, Bloomquist also spent seven years with R&R,

BLOOMQUIST • See Page 23

Schurr To Manage CC/Nashville

Tom Schurr, a 21-year radio veteran who joined Clear Channel in 1998, following the company's merger with Jacor, has been appointed VP/Market Manager of Clear Channel's Nashville cluster. Schurr succeeds David Alpert, who is no longer with the company.

In his new role Schurr will oversee the operations of WLAC, WNRQ, WRVW, WSIX & WUBT/Nashville, as well as the Tennessee Radio Network. He said, "I'm excited to be joining a great cluster of radio stations with so much heritage right here in the backyard of the music industry."

Schurr served as a Dallas-based Regional VP for Clear Channel until April 2002, when he departed the company. Before that he spent two years as Clear Channel/Dallas' VP/Market Manager. Before moving to Dallas, Schurr held Market Manager posts for Jacor in Houston and Louisville.

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Davies Leads CC/Memphis

Tim Davies, who rejoined Clear Channel in late 2002 as Director/Sales for the company's seven-station Memphis cluster, has been elevated to Market Manager. In his new role Davies will have full oversight of Clear Channel's KJMS, WDIA, WEGR, WHAL-FM, WHRK & WREC in Memphis, as well as LMA partner KWAM.

Davies reports to and succeeds Bruce Demps, who was recently promoted to a Sr. VP post. "Tim has proven that he is ready for additional responsibilities, and we are pleased that, as a result of my recent promotion, he can do it without having to relocate," said Demps. "Tim is respected at the stations and will make a great contribution to our future success in Memphis."

Davies said, "This is an exciting opportunity to lead the best cluster in the market with a new vision of success. Our stations exceed our advertisers' expectations because they

DAVIES • See Page 16

LETTER TO THE EDITOR

Rebuttal: Public Owns Airwaves

The following letter is from Middle Tennessee State University Assoc. Professor/Dept. of Recording Industry Paul Allen, in response to a letter printed on this page in R&R's Aug. 8 issue.

For some reason, Robert L. Fox was compelled to assert to your readers that the public doesn't own the broadcast airwaves.

The last time I issued a check to pay for a franchise (license) to operate a commercial radio station, it was made out to our government's U.S. Treasury. It's the same government that's "of the people, by the people, for the people."

Any way you look at it, the people own the airwaves.

The views expressed in a letter to the editor are those of the writer only. The writer is solely responsible for the content. R&R reserves the right to edit letters.

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MANAGEMENT: MICHAEL "BLU" WILLIAMS FOR FAMILY TREE ENTERTAINMENT

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NOW!**



THE WAY YOU MOVE

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IMPACTING 8/25**

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MANAGEMENT: MICHAEL "BLUE" WILLIAMS FOR FAMILY TREE ENTERTAINMENT

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Stay Of New Media-Ownership Rules Requested

Move comes as FCC lifts freeze on filing of sale applications

By Joe Howard
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On Monday a group of interested parties filed a motion requesting a stay of the FCC's new media-ownership rules. The petitioners, including the Communications Workers of America, Capitol Broadcasting Co., the Consumers Union, the United States Conference of Catholic Bishops and the Parents Television Council, are asking the agency to wait until nearly the end of the year to enact the rules, which were adopted on June 2.

The rules are set to go into effect on Sept. 4, but the petitioners have asked that their implementation be delayed until 60 days after Congress' first session adjourns. The target date for adjournment is Oct. 3, so if the stay is granted, the rules won't take effect until at least early December.

The request was filed by the Media Access Project and came just days after the FCC lifted a freeze on applications for assignment of license and transfer of control that had been in effect since June 2. The commission also issued new versions of the forms required for those

transactions, along with a revised version of the form to apply for a new radio or TV station.

While the end of the freeze could lead to a wave of new applications as parties hoping to capitalize on the loosened regulations now have their chance, the stay request could further delay some deals.

At R&R's Tuesday-night press time FCC Chairman Michael Powell had scheduled an Aug. 20 press conference to discuss the agency's fall agenda, and AP reported that Powell plans to launch an examination

FCC See Page 8

Interrep Delisted By Nasdaq

CEO downplays move to OTC board

By Adam Jacobson
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Interrep National Radio Sales, the radio-focused advertising sales and marketing company led by Chairman/CEO Ralph Guild, has been delisted by the Nasdaq SmallCap Market.

On Monday the company's common stock began trading on the OTC bulletin board, retaining the "IREP" symbol. The move off the SmallCap Market index presents investors and the company with an added challenge in turning Interrep toward increased profitability.

Interrep received notice from Nasdaq about the impending delisting on April 10, after the exchange determined that the company failed to

meet Nasdaq's minimum standards for alternative stockholders' equity and market capitalization and did not meet net-income requirements. Interrep requested a hearing on the matter in June and at that time asked to remain on the SmallCap index.

That request was denied by a Nasdaq listing-qualification panel, and on Aug. 15 Interrep announced that the decision to move to the

OTC bulletin board was final, effective at the start of trading on Aug. 18. Interrep shares wrapped up their final trading day on Nasdaq's SmallCap Market up 14%, climbing 36 cents, to \$2.97.

Guild was upbeat about Interrep's ability to turn itself around. He said, "While we are disappointed that the panel has decided to delist us, we believe that the move to list our shares on the OTC bulletin board will not affect the overall value of our stock holdings or our market

INTEREP ▶ See Page 8

BUSINESS BRIEFS

Arbitron Response Rate Slides In Spring

Arbitron has reviewed its response and return rates for the spring book and reports that the numbers are down yet again. In the spring 2003 survey the average metro-survey-area response rate dipped 1.6 points, to 33.7%, while the return rate declined 0.4 points, to 55.4%. The consent rate also slid, falling 2.6 points, to 60.1%. Arbitron said, however, that thanks to promised incentives, it made significant progress in the top 10 markets: The return rate in those markets climbed 1.9 points, to 53.7%. But response rates in the markets were flat at 29%, and consent rates fell by 2.0 points, to 53.5%. "We're working on applying some form of promised incentive in more markets as part of Arbitron's multiyear effort to get more consumers to say yes when Arbitron calls," company VP/Communications Thom Mocarisky said.

Congressmen Voice Support For HBC-Univision Merger

Congressional Hispanic Caucus Chairman Rep. Ciro Rodriguez and CHC member Rep. Jose Serrano wrote to the FCC last week to express their support for the long-pending merger of Univision and Hispanic Broadcasting Corp. Rodriguez wrote that he is "always cautious of any media concentration," but continued, "I am convinced that the proposed merger would enhance, not detract from, opportunities to serve Spanish-speaking, Hispanic and general audiences. The increased stature of Hispanic media as a result of this merger will allow Hispanic media to compete more effectively for advertisers who do not yet serve this important and fast-growing audience."

In a separate letter, Serrano wrote, "Those who call upon the FCC to proclaim Hispanics a 'separate market' and to apply a different set of rules to broadcasters that choose to format their stations to serve this audience espouse a poor and morally indefensible policy. Hispanic viewers and listeners deserve better. Those who would deny Univision and HBC this opportunity to improve their service to the public and to compete effectively with English-language media conglomerates do so at the expense of all Hispanics."

Meanwhile, Buddy McGregor, owner of KQQA/Austin parent Yellow Rose Communications, wrote to Spanish Broadcasting System President Raul Alarcon Jr. to blast the Univision-HBC merger. In the letter McGregor called HBC the "Wal-Mart of radio," saying it is "in the final stages of taking over most of the Spanish-oriented radio advertising with [its] vast broadcast holdings in the state of Texas." He said that because of its "limitless promotional capital," HBC will soon command

Continued on Page 8

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				
	8/15/02	8/8/03	8/15/03	8/15/02	8/8/03-8/15/03
R&R Index	176.93	204.82	213.28	+20%	+4%
Dow Industrials	8,818.14	9,191.09	9,321.69	+6%	+1.5%
S&P 500	930.24	977.59	990.67	+7%	+1.3%

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Know The Facts

Clear Channel Radio Myth vs. Fact

MYTH: Clear Channel Radio beams homogenized programming from central locations.

FACT: Radio is a local business and Clear Channel radio stations are managed and programmed *locally* based on extensive audience research. It's why we employ 900 local Program Directors.

MYTH: Clear Channel Radio programming relies on air talent imported from outside local markets.

FACT: Clear Channel focuses on local personalities and local information. Air talent importations constitute less than 9% of our total programming using popular personalities with broad appeal. The majority of voice tracking relies on on-air personalities within the local market and broadcast in the overnight hours.

MYTH: There is less music diversity due to radio consolidation.

FACT: Clear Channel radio stations have steadily increased the number of unique artists and songs played in each of its more than 50 formats nationwide. **Between 1998 and 2002, Clear Channel radio stations increased the number of unique songs played by 15,316 and the number of unique artists by 3,093.****

** Source: Mediabase Airplay Monitor Service

<http://knowthefacts.clearchannel.com>



BUSINESS BRIEFS

Continued from Page 6

the highest spot prices in the market and added, "With the clout of 63 Arbitron station contracts, local radio people figure HBC will be on the top of the ratings company's Hispanic list." McGregor also said that Katz Spanish Representatives/Dallas head Bill Froelich told him that Katz, which is owned by HBC shareholder Clear Channel, "cannot represent us because HBC is holding the market for [itself]." SBS, which opposes the Univision-HBC merger, forwarded McGregor's letter to the FCC, asking that it be considered in the merger review.

Entravision Q2 Exceeds Analyst Estimates, SBS Falls Short

Entravision's Q2 radio revenue of \$23.5 million surpassed by \$500,000 the estimate of Guzman & Co. analyst David Joyce, and the broadcaster also bested Joyce's radio-division broadcast cash flow forecast by \$1.3 million, seeing BCF of \$8.8 million for the quarter. Joyce said Entravision stands to benefit from a

Continued on Page 16

Earnings

Continued from Page 3

and pricing smartly are clearly components for any quarter's success, but in this environment they can be the difference between success and failure."

While he has historically and unapologetically tended toward conservative guidance, Neil offered a fairly optimistic long-term outlook for the rest of the year. "For the first time in a long time," he said, "beginning in September, we're pacing positive all the way through the year."

"I'm not a particularly optimistic person when I look at pacings, but looking forward from September on, it's nice to see this through that we've had in the middle of the year really start to gain momentum through the rest of the year. Hopefully, that will set us up on a good platform going into 2004."

But Neil was his usual cautious self when it came to near-term pacing. "It's a bumpy road right now," he said about Q3. "It's the same thing you've heard from other industries in terms of the recovery being a little bumpy and uneven

right now, but that's not uncommon in the early stages of economic recovery."

For Q3, Cox forecasts revenue growth will range from flat to up 2%. "While national business is strong," Neil said, "local buyers are hesitant to commit early and are waiting to place last-minute buys. This continues to make forecasting a challenge."

Radio Unica Loss Widens

Radio Unica watched its net loss increase from \$5.1 million (24 cents per share) to \$5.5 million (26 cents) in Q2, as radio broadcasting revenue slipped 2%, to \$9.7 million. However, radio broadcasting EBITDA crept into positive territory, rebounding from a loss of \$200,000 in Q2 2002 to \$100,000 last quarter. Radio Unica's overall net revenue increased 1%, to \$12.3 million, and EBITDA grew from \$100,000 to \$300,000.

"While our results were impacted by the soft advertising environment, we have continued to prudently manage our costs," Radio Unica Chairman/CEO Joaquin Blaya said in a statement.

Addressing the company's upcoming Sept. 2 interest-payment deadline for some of its outstanding

debt, Blaya said, "We continue to review all of our options for improving our capital structure, and we are continuing discussions with our bondholders. We will make further announcements as information becomes available." The interest due is \$9.3 million.

Radio Unica canceled a conference call that had been scheduled for the morning of Aug. 13 to discuss its Q2 results and did not provide any Q3 guidance.

Liberian Radio Revenue Rises

Liberian Broadcasting parent LBI Media released its Q2 results on Aug. 15, and the privately held Spanish-language broadcaster reported that its radio-division net revenue increased 18%, to \$12.7 million. Operating income improved 27%, to \$6.5 million, while adjusted EBITDA grew 16%, to \$7.2 million. However, excluding one-time, nonrecurring, LMA payments, adjusted EBITDA increased 17%, to \$7.5 million.

Overall, LBI's net revenue increased 22%, to \$22.6 million, while adjusted EBITDA improved 21%, to \$12.5 million. LBI's overall Q2 net income rose from \$4.1 million to \$6.2 million.

ple try to portray the fact that they are not super-public or active on this agenda as somehow not supporting," he said. "Internally, they say to me quite the opposite."

Powell also told the *Times* that, while he's somewhat surprised at the criticism that's being directed at the FCC, he's equipped to handle the controversy. "I will be the first to concede I didn't see this kind of outrage coming," he said.

"I've been accused by some of my critics of being a minister of Saddam Hussein, but I know that people do that in order to build momentum to take on your policy because they don't want to take you on substantively."

Interep

Continued from Page 6

growth. We will continue to grow our business and meet with new and existing investors to increase our shareholder value."

Interep derives a substantial portion of its revenue from commis-

TRANSACTIONS AT A GLANCE

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

Multistate deal:

- KBPU-FM/De Queen, AR; WAPC-FM/Terre Haute, IN; KBKC-FM/Moberly, MO; and KBKN-FM/Lamesa, TX \$253,000

State-by-state transactions:

- WKLF-AM & WEZZ-FM/Canton, AL \$1.2 million
- KMAP-AM/Frazier Park (Bakersfield), CA \$700,000
- KFTM-AM/Fort Morgan, CO \$415,000
- WECM-AM/Milton, FL \$90,000
- WYCL-FM/Pensacola, FL \$2.2 million
- WVMG-AM & WVMG-FM/Cochran, GA \$675,000
- KIPA-AM, KAPA-FM, KHWI-FM & KPVS-FM/Hilo, KLUW-FM/Kailua Kona, KKON-AM & KAOY-FM/Kealahouka and KAGB-FM/Waimea, HI Undisclosed
- WAAM-AM/Ann Arbor, MI \$1.5 million
- WROX-AM/Clarksdale, MS Undisclosed
- KJPW-AM & FM/Waynesville, MO \$735,000
- KMUR-AM/Pryor, OK \$75,000
- KKSJ-AM/Oregon City (Portland), OR \$2.8 million
- KORC-AM/Waldport, OR \$185,000
- WFGZ-FM/Lobelville, TN \$487,000
- WPKG-FM/Neillsville, WI Undisclosed

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

DEAL OF THE WEEK

- **KBOR-AM & KQXX-AM/Brownsville, KTJN-FM/Mercedes and KBOR-FM/Mission (McAllen), TX**
PRICE: \$6.5 million
TERMS: Asset sale for cash
BUYER: Clear Channel Communications, headed by CEO/Radio John Hogan. Phone: 210-822-2828. It owns 1,206 other stations, including KBFM-FM & KTEX-FM/McAllen.
SELLER: Edgar Trevino. Phone: 512-544-1600

2003 DEALS TO DATE

Dollars to Date:	\$1,413,958,668 <i>(Last Year: \$5,391,933,206)</i>
Dollars This Quarter:	\$42,380,000 <i>(Last Year: \$283,707,435)</i>
Stations Traded This Year:	473 <i>(Last Year: 810)</i>
Stations Traded This Quarter:	63 <i>(Last Year: 139)</i>

FCC

Continued from Page 6

of the effects of ownership concentration in the media industry.

"As much as I'm invested in the rules that we did," Powell said, "I have an obligation as an expert adviser to make sure this is channeled into something constructive."

AP was reporting Powell's remarks at the Progress & Freedom Foundation Aspen Summit in Colorado, where the FCC chief acknowledged that the general public's concern about added media concentration factored into his decision to launch the study.

Referring to the heated discussions the new media-ownership rules have spawned on Capitol Hill, Powell said he hopes the FCC can "look at these concerns and direct them in a much more focused and positive direction, rather than the mudslinging that I think we've seen this summer."

Additionally, Powell challenged Congress to halt its raging debate

over the rules, saying the nation's lawmakers need to craft new regulations instead of pushing to reinstate the old ones. "If we're going to do this, let's pass real laws," Powell said about efforts in both the House and Senate to unravel the June 2 rules. "At the end of the day, [debating] is not going to produce better media regulation. Give the commission more specific guidance."

Additionally, Powell again rejected persistent rumors that he's planning to leave the FCC's top post, telling the crowd, "I'm going to stick around. Absolutely." He noted in a Q&A published in the Aug. 16 *Los Angeles Times* that, despite the intense congressional disagreements over the ownership rules, he has the support of the White House. "I've had the president of the United States say to me directly as recently as a week ago, 'You are doing a good job. Keep it up,'" he said.

Powell added that he's satisfied with the amount of attention the Bush administration is paying to communications issues. "Some peo-

Saying that he's learned from his father, Secretary of State Colin Powell, who has faced the same sort of criticism, Powell added, "If you really care about serving the public, you have to learn how to cope, suffer the indignity and move forward."

Powell once again defended the job his agency did in crafting the new rules, telling the paper, "I believe the rules that we produced were a faithful reflection of what Congress had intended and what the courts held we were obligated to do." He added, "I am not free to do whatever the hell I feel like,

whether it be deregulating or regulating."

FCC Grants Higher Page Counts

In response to a formal request made by a coalition of 16 groups led by the Minority Media & Telecommunications Council, on Aug. 15, the FCC agreed to double the maximum pages it will accept for appeals of the new media-ownership rules. The allowable page count for petitions for reconsideration and for oppositions to those petitions increases from 25 pages to 50 pages, while the length for opposition replies grows from 10 pages to 20.

sions on sales of national spot airtime for the radio stations it represents. The company has been hit hard by a sluggish economy and the lingering effects of the Sept. 11, 2001 terrorist attacks, but Interep says it considers the decrease in revenue temporary.

According to SEC filings, Guild

is the largest shareholder in Interep, with 45% of the firm's class B shares and 41% of its voting power. Those considered beneficial owners in Interep include Gabelli Group Capital Partners, which owns 28% of Interep's class A shares, and EOS Partners, which holds 22% of Interep's class A stock.

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JEFF GREEN

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2002 Product Category/ Format Power Ratios

Are you getting your fair share, or missing opportunities?

Is your format getting its fair share of ad dollars in the major product segments? This week R&R presents exclusive Miller, Kaplan, Arase & Co. box scores for 22 radio formats, ranked by power ratios in 10 key advertising categories for the 2002 calendar year. The study surveyed 591 stations, primarily in the top 35 markets.

Miller Kaplan Partner George Nadel Rivin reports, "There weren't too many surprises. Rock stations did extremely well with beverages, while female formats scored well with department stores."

Rivin adds that financial services, which experienced more growth than any other advertising segment (R&R 5/9) in 2002, provided a springboard for News, Sports and News/Talk's mortgage-refinancing pitches.

"We are also seeing some major banks making more of a push for building volume in checking accounts," he says. "Revenues from service charges as a percentage of these banks' operating income has risen to offset the low interest rates banks receive on their investments."

Smooth Jazz's rapid audience-share growth made it difficult for revenue growth to keep pace, says Rivin. Asked whether formats that score poorly in certain categories face buyer bias or simply don't chase the business, he observes, "Most stations look at their quota from the previous year and then seek to maximize what is rightfully theirs the following year."

"But radio also needs to encourage sellers to go after the product categories that might not be the first you'd think of for those formats. For example, Rock stations that do well in beverages can't seem to make advancements with grocery chains. It's a matter of stations putting together a case for why those category advertisers should begin to embrace them."

To help them in their planning, stations that participated in the survey will receive custom "Performance X-Ray" graphs and tables showing their results compared to a typical station in their format.

Overall Rankings

Format	Stations Surveyed	Power Ratio
News	9	1.70
Hot AC	43	1.56
AC	29	1.50
Classic Rock	38	1.50
Rock	26	1.48
Sports	32	1.46

Triple A	14	1.39
News/Talk	41	1.32
Country	47	1.30
Classic Hits	10	1.27
Soft AC	20	1.26
CHR/Pop	38	1.25
'80s	9	1.22
Talk	37	1.15
Alternative	36	1.13
Spanish	27	1.06
Oldies	29	1.05
Urban AC	22	1.00
Urban	31	0.88
CHR/Rhythmic	21	0.76
Smooth Jazz	22	0.75
Adult Standards	10	0.37

Automotive

Format	Power Ratio
Classic Rock	1.88
News	1.85
Classic Hits	1.80
Sports	1.79
Triple A	1.64
Rock	1.60
Hot AC	1.55
Country	1.53
'80s	1.41
AC	1.28
News/Talk	1.25
Oldies	1.25
Soft AC	0.99
Smooth Jazz	0.94
Urban AC	0.92
Alternative	0.89
CHR/Pop	0.89
Talk	0.89
Spanish	0.66
Urban	0.54
CHR/Rhythmic	0.47
Adult Standards	0.24
Overall	1.19

Beverages

This category includes everything from milk to hard liquor, but it primarily covers soft drinks and beer. Not surprisingly, the male-leaning formats dominate here.

Format	Power Ratio
Rock	4.08
Alternative	3.95
Sports	1.85
CHR/Pop	1.54
Triple A	1.49
Classic Rock	1.47
Urban	1.44
CHR/Rhythmic	1.36

'80s	1.35
Hot AC	1.30
Spanish	1.30
Talk	0.94
Urban AC	0.81
AC	0.53
Country	0.46
Classic Hits	0.41
Soft AC	0.40
Smooth Jazz	0.39
News/Talk	0.38
Oldies	0.23
News	0.16
Adult Standards	0.05
Overall	1.12

Communications/Cellular

Format	Power Ratio
Classic Rock	1.92
Rock	1.87
Classic Hits	1.70
Sports	1.80
Triple A	1.59
Hot AC	1.52
News	1.37
'80s	1.22
CHR/Pop	1.19
AC	1.18
Country	1.18
Urban AC	1.16
Alternative	1.08
News/Talk	1.04
Urban	0.94
Soft AC	0.92
Oldies	0.87
Spanish	0.85
Smooth Jazz	0.81
Talk	0.75
CHR/Rhythmic	0.74
Adult Standards	0.15
Overall	1.20

Concerts/Theater

Format	Power Ratio
Alternative	2.05
Triple A	1.89
Urban	1.89
CHR/Rhythmic	1.88
Rock	1.85
CHR/Pop	1.78
Hot AC	1.46
Soft AC	1.45
AC	1.34
Classic Rock	1.07
Urban AC	1.04
News	0.92
'80s	0.91
Oldies	0.84
Smooth Jazz	0.75
Classic Hits	0.72
Country	0.72
Talk	0.64
News/Talk	0.80
Spanish	0.46
Adult Standards	0.44
Sports	0.32
Overall	1.24

Department Stores

Format	Power Ratio
AC	2.80
Hot AC	2.61
Soft AC	2.40
'80s	1.84
CHR/Pop	1.82
Spanish	1.58
Urban AC	1.55
Country	1.38
Oldies	1.31
Triple A	1.12
Smooth Jazz	1.10
Classic Hits	0.94
Urban	0.82
CHR/Rhythmic	0.75
Alternative	0.57
Classic Rock	0.52
Rock	0.49
News	0.39
News/Talk	.37
Adult Standards	0.20
Sports	0.18
Talk	0.17
Overall	1.20

Financial Services

Format	Power Ratio
News	3.16
Sports	2.14
News/Talk	1.97
Spanish	1.35
Triple A	1.34
AC	1.30
Oldies	1.28
Talk	1.27
Classic Rock	1.26
Classic Hits	1.24
Country	1.19
Hot AC	1.19
Soft AC	1.19
Rock	1.06
'80s	1.05
Smooth Jazz	1.01
Urban AC	0.96
CHR/Pop	0.69
Urban	0.62
Alternative	0.51
CHR/Rhythmic	0.45
Adult Standards	0.36
Overall	1.14

Home Improvement

Format	Power Ratio
News/Talk	2.71
News	1.98
Sports	1.89
Oldies	1.73
AC	1.63
Talk	1.56
Classic Rock	1.45
Hot AC	1.31
Classic Hits	1.26
Country	1.24
Soft AC	1.19
Rock	1.08
Smooth Jazz	1.05
Triple A	1.01
'80s	0.93
Urban AC	0.85
Spanish	0.64
Adult Standards	0.58
CHR/Pop	0.34
Alternative	0.28
Urban	0.24
CHR/Rhythmic	0.12
Overall	1.02

Restaurants

Format	Power Ratio
Rock	2.08
Hot AC	1.98

Sports	1.77
Triple A	1.74
Classic Rock	1.64
'80s	1.61
CHR/Pop	1.52
Alternative	1.49
Classic Hits	1.27
AC	1.18
Urban	1.17
Country	1.13
Urban AC	1.05
CHR/Rhythmic	0.95
Soft AC	0.94
News/Talk	0.84
Talk	0.76
Oldies	0.75
Spanish	0.74
Smooth Jazz	0.62
News	0.39
Adult Standards	0.29
Overall	1.18

Specialty Retail

This is a general category that includes stores for clothing (other than department stores), shoes, hobbies, gifts, antiques, art, crafts, pet supplier, flowers, games and other merchandise that doesn't fall into a large category.

Format	Power Ratio
Sports	1.82
Hot AC	1.61
News/Talk	1.42
Soft AC	1.42
AC	1.37
CHR/Pop	1.30
News	1.30
Triple A	1.30
Country	1.15
Oldies	1.12
Talk	1.11
Urban AC	1.10
Urban	1.05
Classic Hits	1.03
Rock	1.03
CHR/Rhythmic	1.02
Classic Rock	1.02
'80s	0.86
Spanish	0.86
Smooth Jazz	0.85
Alternative	0.83
Adult Standards	0.35
Overall	1.10

Television

Format	Power Ratio
Hot AC	1.94
Rock	1.84
CHR/Pop	1.59
Classic Rock	1.54
Alternative	1.45
'80s	1.42
Triple A	1.36
Classic Hits	1.28
AC	1.19
Country	1.18
Soft AC	1.18
Urban	1.16
Urban AC	1.06
CHR/Rhythmic	1.03
Sports	0.96
Oldies	0.93
Talk	0.92
Smooth Jazz	0.87
News	0.74
News/Talk	0.71
Spanish	0.46
Adult Standards	0.13
Overall	1.21



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Infinity, Amex Blue Deal Is Music To Kids' Ears

Public schools singing out for music-education funds are hearing from an important voice this summer through Infinity Broadcasting's ongoing partnership with Blue from American Express for the Amplify Tomorrow Tour. The initiative is proving to be a valuable ally to the national Blue for Save the Music fundraising and awareness campaign. Viacom-owned Infinity has a logical synergistic connection with the award-winning Save the Music initiative, conceived in 1997 by Viacom's VH1.

Infinity and Blue are conducting 30 fundraising events this summer, in Boston; Chicago; Dallas; Houston; Los Angeles; New York; Philadelphia; San Francisco; and Washington, DC. Infinity radio personalities

from 31 different stations are hosting the shows — some of which are in conjunction with existing station summer concerts — and featured performers have included Brian McKnight and Brian Wilson. Boston,

Etta James and Toby Keith have been among the artists making promotional appearances.

Infinity stations are also providing a series of on-air promotions and specialty programs to attract attention to the need for music education in schools. People who attend shows at such venues as Hard Rock Cafes and W Hotels are encouraged to check out the Amplify Tomorrow school bus and stage experience.

Attendees can purchase raffle tickets or bid on musical instruments and memorabilia signed by artists like Fleetwood Mac. An auction for a lunch with Tori Amos raised \$16,000 in one minute! Infinity stations are also donating celebrity merchandise they've collected over the years, and additional funds are being raised through special ticket packages for concerts and exclusive showcases.

Infinity's contributions to the program include some star power: The campaign spokesperson is Dave Matthews Band violinist Boyd Tinsley, and Sheryl Crow, Mary J. Blige, The Counting Crows and Wyclef Jean are appearing in nationwide Blue for Save the Music TV ads that reveal how music has influenced their lives. Also involved is 650-outlet music retailer FYE, which is promoting artist showcases and has made do-

What Motivates Your Sales Staff

Hint: It's more than just money

By Irwin Pollack

Don't assume that all of your salespeople are motivated by the same things or that they all have the same hot buttons. Here's a "Sweet 16" list of common motivators. Ask yourself and your sellers which ones are their prime motivators.

1. Money
2. Recognition
3. Praise
4. Making a difference
5. Job satisfaction
6. Winning
7. Security
8. Time off
9. Flexibility, variety or change
10. Prestige
11. Challenge
12. Noncash items
13. Control
14. Creativity
15. Promotion opportunities
16. The chase



Irwin Pollack

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



INFINITY BRANCHES OUT FOR MUSIC Maverick recording artist Michelle Branch stopped by FYE's Manhattan, NY store recently to donate a signed Fender Telecaster in support of the Blue for Save the Music campaign, which benefits music-education programs in U.S. public schools. Many other record companies are also lending their support to the project. Seen here (l-r) are WEA RVP/East Coast Todd Van Gorp, FYE/New York Metro District Manager Ralph Lingis, Branch and Infinity Director/Marketing Solutions Andy Sarnow.

nations to local Save the Music Foundation chapters.

Supported by website visibility from all the Infinity stations and partners, the effort reflects what Infinity Exec. VP David Goodman calls his stations' "ability to impact the most important part of our listeners' lives: children and education." He continues, "This also represents our stations' great local brands and their

unique ability to orchestrate a truly community-driven campaign."

Infinity Director/Marketing Solutions Andy Sarnow says, "It takes \$25,000 to fund a school program, and it's nice to bring what has always been considered a national program, Save the Music, to the local level. We're pleased with the response at events and how the industry has embraced this important, feel-good cause."

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Anatomy Of A Party: HBC's Fiesta Del Pueblo

Combining the best elements of a station concert and an NTR event, KEMR, KSOL & KSQJ/San Francisco's recent Cinco de Mayo-timed Fiesta del Pueblo cashed in on corporate and local sponsorships while it entertained tens of thousands of people with music and attractions in a relaxed family atmosphere. Result: significant NTR, positive publicity, great station branding and happy listeners.

Hispanic Broadcasting Corp./San Francisco Director/Retail Marketing Nikki Gelardi explains that the stations formerly participated in the city of San Jose's annual downtown Cinco de Mayo festival. The Fiesta came about when the cluster wanted more creative control and ownership of the event, along with fewer restrictions on sponsorship opportunities. HBC/San Francisco wanted to be able to customize packages for large corporate sponsors and local businesses.

Going solo also enabled HBC to bring in top-name talent. "There are usually about six or eight music acts," says Gelardi. "We start with traditional Aztec dancers — and [this year they prayed to the rain gods for us. [It seemed to work: After a rainy week, the weather was sunny for the Fiesta.] We then feature a traditional mariachi band or a young mariachi band and build up to the hotter acts.

"The artists are the big draw for this type of event, and we bring in a combination of talent. For [Spanish AC] KEMR, this year we had Alberto Y Roberto and Polo Urias. For [Regional Mexican simulcast] KSOL & KSQJ, we presented Bando Machos, Sin Banderas and Pancho Baraza." The cluster is sometimes able to coordinate talent booking and share the costs with co-owned stations in other markets.

A Marketer's Dream

For this year's Fiesta a record 28 sponsored booths with new and returning vendors were scattered among the food sellers and the children's area, which included rides, clowns, face painting and giveaways.

"Clients and agencies constantly need help and guidance in learning how to reach out and touch the Hispanic community, and this is one of the best ways to do it," says Gelardi. "Reaching the Hispanic community is like radio 20 years ago. They show up in droves, families in tow, to participate, sample and have a

Fiesta Del Pueblo Vital Statistics

- **Stations:** Hispanic Broadcasting's KEMR (Amor) and KSOL & KSQJ (Estereo Sol)/San Francisco
- **Event:** Fiesta del Pueblo
- **Frequency:** Annual
- **Location:** Santa Clara Fairgrounds, San Jose
- **Estimated attendance:** 50,000-60,000
- **Demographics:** All ages, emphasizing families
- **Duration:** 11am-7pm
- **Number of artists:** Six to eight
- **Tickets:** \$5 (free to adults over 55 and children under 6), sold at the gate
- **Number of sponsored booths:** 28
- **Advance on-air promotion:** 30 days
- **Promotion preparation:** Six months
- **Sales effort:** One year

good time. The crowd is a marketer's dream."

Title sponsors for the Fiesta this year were Pontiac-GMC, Miller Beer and Washington Mutual, and secondary sponsors were US Bank, Tupperware, Coldwell Banker and Metro PCS. Other sponsors included local candy stores, chiropractors, professional Bay Area soccer teams and even Hormel's SPAMmobile, handing out free samples.

Sponsorship packages ranged from \$3,500-\$50,000 and offered such options as onstage signage; entrance, inside and exit signage; onstage and on-air mentions; promotion on HBC's Netmío.com; sampling; selling; VIP tickets for seating and food areas; contests; bounce-back couponing; and car displays.

The stations ran 30-second promos for a month before the Fiesta and included sponsors in the announcements. Sponsor-ready broadcasts ran the day before and live all day on Festival day. (In fact, the cluster sold enough webcam sponsorships this year to pay for the three webcams it bought.)

The Fiesta is a mandatory workday for all staff, but promotions personnel are on-site two days ahead of time. Gelardi says, "We hold a pre-Cinco lunch, where everyone's handed his or her parking ticket and

duty for the day. We hire all of the ticket-taker staff, as well as security through the Santa Clara County Sheriff's office. The San Jose sheriffs tell us how much they like working our event each year because of the families and manageable crowd."

Food and beverages are farmed out to CenterPlate, which organizes vendors to sell a variety of traditional Hispanic and American-style cuisine. "We work very closely with them to bring in our sponsors and keep within their restrictions and guidelines," says Gelardi.

The Red Cross is on-site for anyone who gets more than his ego bruised by the \$6 mechanical-bull ride or who is poked too hard with a Midnight Blue at the Crayola Pavilion. Gelardi notes, "We believe it's important to have participation from the nonprofit, health and community-service organizations that help the Hispanic community we serve. We offer them a nonprofit rate, and we work with these important groups to be there."

The stations attracted some nice coverage and interviews on the local Fox and CBS affiliates, as well as ink in two Bay Area Hispanic magazines. "There are many celebrity appearances because we bring in so much hot talent," Gelardi says. "We also have occasional autograph signings."

Gelardi's Top 10 Event-Planning Tips

Thinking of staging a large community NTR event? Here are top recommendations from HBC/San Francisco's Nikki Gelardi to help you in your planning and organization.

1. Stress the importance to sales of starting the prospecting process at least nine months out, especially when approaching large corporations that may make their plan up to a year ahead of time.
2. Hold regular event meetings, increasing the frequency as the event date approaches. Conduct a post-event meeting to discuss what you did right and what should be done differently.
3. Make sure you have adequate security and staff.
4. Be sure to manage client and sponsor expectations and give clients tips that will make people visit their booths. This may involve their having to invest a bit more money in promotional items, but it is well worth it. Each sponsor should get information on how to have a busy booth when they get the full benefit of reaching out to such a targeted market segment. Creating an interactive atmosphere translates into crowds of people waiting for product samples or spinning the prize wheel.
5. If you are one of the people in charge, do not volunteer for any job that ties you down at a specific location. You will need to remain accessible and free to run around and check on things.
6. Provide clients and sponsors with an information pack that has everything they need to know about the event, including a rule that they must not leave before the end.
7. Use walkie-talkies and golf carts to keep things going smoothly, and have a list of duties for each person and position. We give a sheet to all managers listing each client's name and who is manning the client's booth. It's also very helpful to have the cell-phone number of the person who will be working each booth, as eight out of 10 clients will either set up late or have some sort of emergency.
8. Make sure you have golf carts for the sales managers, with each one equipped with a tool kit for clients to use.
9. With any type of event or promotion, set the deadlines a bit early to allow some breathing room. You don't want anything arriving the day before the event.
10. Only work with a flexible venue that will allow your sales department to sell a wide variety of products and services. Ask detailed, probing questions way ahead of signing a deal. Some venues are extremely strict because of contracts they may have with specific vendors.

After 13 years in general-market radio, Gelardi marvels at the easy-going vibe of the Fiesta experience. She says, "Never have I witnessed such huge throngs of attendees at station events, but even more amaz-

ing is the happy attitude and patience of the entire crowd and how many families come together."

Questions? Reach Nikki Gelardi at 415-733-5731.

60-Second Copywriter

Those Hypnotic Mnemonic Devices

By Jeffrey Hedquist

Want listeners to remember the advertiser in the commercial? Sure you do. Try using mnemonics to aid memory.

How about the name of the store, service, product or owner? Hear any rhymes, plays on words or metaphors? For a campaign for Wright State University, we used "Make the Wright choice."

Do any characters, accents or voices come to mind? How about a particular kind of music or sound effect? There's a radio campaign for Corbett Canyon wine that echoes, "Canyon, canyon, canyon," whenever the brand name is spoken by any of the characters or the announcer. Even if you can't remember the whole name, you might just

ask for the wine with "Canyon" in its name.

We created a very successful spot for Anderson-Elerding Travel that used a bell to emphasize the name Eler-"ding." The client even used a visual of a bell in its print ads.

Building a direct-response spot around the client's phone number? Can you make it rhyme? How about singing the number?

Sure, some of these are downright corny, but they stick in the mind. We all have mnemonics lurking in our brain cells from years ago. I don't think I'll ever forget "It's Cott to be

good!" from New England's Cott Beverages or "What color Orange Ford do you want?" from Albany, NY's Orange Ford.

In every case, these devices make the spot unique to that client. You couldn't substitute another advertiser's name in the spot and have it work.

Find ways to link the advertiser with a sense of taste, smell, sight, hearing and touch. You'll create a hook for the listener's memory to hang on to.

Remember, there are no silent letters in Hedquist Productions, P.O. Box 1475, Fairfield, IA 52556. Phone: 515-472-6708; fax: 515-472-7400, e-mail: jeffrey@hedquist.com.

PART TWO OF A TWO-PART SERIES

Resistance Is Futile

Pro-piracy arguments spread from forum to forum

Haunting peer-to-peer message boards is enough to make one doubt not only the efficacy of anti-piracy education, but of education in general. The quality of discourse is not high. These boards and pro-P2P websites are the best available reflection of what the most active file-traders are thinking, and the news, not surprisingly, is not good.

This is a large and vocal community of people who feel the need to speak out on complex issues. But they often seem unclear on the basic concepts, such as the difference between legal home copying and making a song available on a peer-to-peer.

An unedited post from the P2Pnet boards: "I know if my system was serched that my entire CD collection would make me look like I been downloading like a mad man. Truth is it just my CD collection backed up on my harddrive. I've never ever used any P2P program. Its my right to have this stuff backed up. Currently I have the right to do this. Or at least in theroy I do. In practice I would be marked as just criminal scum to bleed dry."

"Marked as criminal scum" by whom? Copying one's own CDs is legal; even the RIAA's website points that out. And the RIAA says its "searches" look only at folders that are made public on a P2P (and it would risk exposure under federal hacking laws if it dug further). But such is the atmosphere that this poster is in an anti-RIAA tizzy when he's not doing anything wrong.

What's Going On Out There

Boycott-RIAA's busy message boards provide more samples of file-trader thinking, and it's not a hopeful prospect. Attacks on RIAA leaders are brutal and personal. To refer to the record labels as "terrorists" and "Nazis" is standard procedure. Fanciful interpretations of copyright law abound. Any politician who supports rights owners in any way is presumed to have been bought.

The posters are hostile (from Zserpoaid: "I am now under the assumption that the employees at the RIAA are complete morons"). They're paranoid (from Boycott-RIAA: "I think they probably scan this board several times a day"). They're in denial about what they're really doing (from P2Pnet: "Have you really infringed on the copyright? Or have you just provided the artist with free promotion? If so, should we not send the artists a bill for our services?").

A lot of folks have said that file-traders won't be persuaded to knock it off until their favorite artists stand up and ask them to. But the most common attitude toward artists in

By Brida Connolly
Associate Managing Editor

pro-P2P circles is that they are victimized dimwits who apparently can't read a contract (see the Electronic Frontier Foundation website).

Alternatively, artists are considered greedy swine who have too much money already. From P2PNet: "I hate it when artists say they are losing money, and say 'put urself in our shoes' most people dream about being in ur shoes, and have mansions everywhere, and have your own private jet, and have women drop to your feet, and have enough money to retire your kids kids." With those the prevailing beliefs, it's hard to see why any artist would volunteer to be the next Lars Ulrich.

Inevitably, there is a glimmer of good sense here and there on the boards. From P2Pnet: "As long as the RIAA is not currently in litigation with Sharman, do you honestly think Sharman is going to show up in court when a user gets sued? Lets be realistic here. The only way Sharman is getting involved is if they become a target. And the whole privacy argument holds no water. If you open up you shared directory to the Internet, you just gave up those rights. Don't get me wrong, I am certainly not pro-riaa, but people, use some common sense."

The Real Problem

These message-board posters represent the P2P hard core. They all read the same things, and they reinforce each other's bad ideas. They think consensus has moral weight. They figure if they want it, they have a right to it, and anybody who tries to stop them is "evil." (They also have a fuzzy understanding of what evil is.) That's the real problem.

Anti-piracy education, woefully inadequate so far, isn't going to get anywhere with hard-core pirates until it addresses the issue that everybody's ignoring: They really think they're right. They're not overriding their consciences, they're not doing it against their better judgment or because they're lazy or greedy or poor. They really do figure they're justified.

Calling them names and sending out subpoenas may be valid, but it's also going to make martyrs, and that's the best propaganda tool there is. There's no point in even trying to talk to the P2P core unless they're understood and addressed on their own terms. It's unfortunate and unfair, but if the point is to get their attention and perhaps change their minds, their arguments — puerile and illogical though they too often are — must be seriously answered.

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, Aug. 19, 2003.

Top 10 Songs

1. JOHN MAYER Bigger Than My Body
2. BEYONCÉ Crazy In Love
3. SEAL Crazy (Acoustic)
4. MICHELLE BRANCH Wanting Out
5. THE ATARIS The Boys Of Summer
6. MOBY Love Of Strings
7. MURPHY LEE /NELLY & P. DIDDY Shake Ya Tailfeather
8. JUSTIN TIMBERLAKE Rock Your Body
9. PETER GABRIEL In Your Eyes
10. THE VERVE Bittersweet Symphony

Top 10 Albums

1. SEAL *The Acoustic Session*
2. BEN FOLDS *Speed Graphic* (EP)
3. CREEDENCE CLEARWATER REVIVAL *Chronicle, Vol. 1*
4. NEIL YOUNG & CRAZY HORSE *Greendale*
5. MICHELLE BRANCH *Hotel Paper*
6. COLDPLAY *A Rush Of Blood To The Head*
7. JACK JOHNSON *On And On*
8. RANCID *Indestructible*
9. SMASH MOUTH *Get The Picture?*
10. MOBY *Play*

*Data as provided by Apple



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 25SM

LW	TW	ARTIST Album Title	Weeks On
1	1	EVANESCENCE <i>Fallen</i>	24
2	2	NORAH JONES <i>Come Away With Me</i>	68
3	3	EMINEM <i>The Eminem Show</i>	65
4	4	50 CENT <i>Get Rich Or Die Tryin'</i>	28
5	5	COLDPLAY <i>A Rush Of Blood To The Head</i>	50
6	6	CHRISTINA AGUILERA <i>Stripped</i>	41
8	7	LINKIN PARK <i>Meteora</i>	21
7	8	AVRIL LAVIGNE <i>Let Go</i>	61
11	9	AUDIOSLAVE <i>Audioslave</i>	38
9	10	JUSTIN TIMBERLAKE <i>Justified</i>	40
10	11	METALLICA <i>St. Anger</i>	11
—	12	DASHBOARD CONFSSIONAL <i>A Mark, A Mission...</i>	1
13	13	RADIOHEAD <i>Hail To The Thief</i>	13
16	14	BEYONCÉ <i>Dangerously In Love</i>	8
22	15	SEAN PAUL <i>Dutty Rock</i>	27
12	16	SHAMIA TWAIN <i>Up!</i>	38
20	17	VARIOUS ARTISTS <i>8 Mile</i>	41
17	18	WHITE STRIPES <i>Elephant</i>	20
21	19	NELLY <i>Nellyville</i>	59
14	20	VARIOUS ARTISTS <i>Bad Boys II</i>	5
19	21	R. KELLY <i>Chocolate Factory</i>	26
18	22	ROLLING STONES <i>Forty Licks</i>	45
15	23	RED HOT CHILI PEPPERS <i>By The Way</i>	57
23	24	SYSTEM OF A DOWN <i>Toxicity</i>	98
24	25	LED ZEPPELIN <i>How The West Was Won</i>	12

DIGITAL BITS

RIAA Says It's Not Targeting Small-Scale File Traders

The RIAA said in a written response this week to questions raised by Sen. Norm Coleman that it is not targeting small-scale users of peer-to-peer networks. Coleman plans to hold hearings to investigate the RIAA's extensive use of the subpoena power granted to copyright owners by the Digital Millennium Copyright Act. RIAA President Cary Sherman wrote, "The RIAA is gathering evidence and preparing lawsuits only against individual computer users who are illegally distributing a substantial amount of copyrighted music." Sherman added that the RIAA "does not want anyone to think that even a little illegal activity is acceptable."

RealOne's Rhapsody Gets Rolling Stones

Through a deal with EMI, subscription service Rhapsody now has streaming and burn rights to 200 Rolling Stones tunes recorded since 1971. Rhapsody gets exclusivity for two weeks, after which the Stones' EMI/Virgin catalog will be available for license to other legal services. At the same time, Rhapsody becomes the first digital-music service available through a brick-and-mortar retailer: Best Buy is setting up kiosks to offer demos and hand out software in more than 500 stores nationwide.

Guthrie Shifts To Cox/Connecticut Ferguson to focus on talent, acquisitions

Kim Guthrie, a Cox Radio Regional VP and GM of the company's WBAB, WBLI & WHFM/Nassau-Suffolk, has relocated to Fairfield County, CT and will now oversee Cox Radio's four stations in Stamford, CT — WEFX, WKHL, WNLK & WSTC — as well as WEZN/Bridgeport and WPLR/New Haven.

Guthrie, who as Regional VP has oversight of Cox's Louisville; Dayton; and Greenville, SC properties, continues in that role while taking duties in Connecticut previously held by Cox Exec. VP Dick Ferguson. Ferguson will now serve as the company's "primary person working on all of our acquisition opportunities full-time," Cox Radio President/CEO Bob Neil said.

In a memo outlining the changes, Neil said, "Kim has done a great job of not only turning Long Island into one of the most profitable Cox clusters, but also overseeing Louisville, Dayton and Greenville. Due to the tremendous growth in the size of our company.

"I've asked Dick Ferguson to focus on some specific areas of need. Dick will be working more closely with government relations and [will add] a new focus on attracting and retaining the best people in the business. In many ways, he's Cox Radio's Chief Talent Officer." Ferguson remains Cox Radio's Exec. VP.

GUTHRIE See Page 23

Broken Bow Ups Loba, Adams

Broken Bow Records has elevated Sr. Director/Promotion Jon Loba to VP/Promotion. Taking over Loba's former title is Lee Adams, who has been promoted from Northeast Director/Promotion. The promotions follow last week's exit of VP/Promotion Rick Baumgartner for a similar post at new imprint Equity Records.

Broken Bow President/CEO Benny Brown said, "Jon and Lee have been an integral part of the growing success Broken Bow Records is experiencing. Their passion and professionalism make it an easy decision. Our staff and artists are very excited with their new appointments, allowing us a very smooth transition as we move forward and continue to strengthen BBR."

Loba joined Broken Bow in August 2001 for Southeast regional duties; Adams arrived in October 2001 for Northeast promotion. Both held similar posts with Atlantic/Nashville prior to its closing in spring 2001.



PINSTRIPES & GUITAR STRINGS New York Yankee Bernie Williams showed his diverse talents by recording *The Journey Within*, a jazz album that sold more than 20,000 copies in just four weeks. Seen here mixing music and baseball conversation are (l-r) Infinity VP/Rock Programming Norm Winer, Williams and Clear Channel RVP/Programming Bob Kaake.

New KMA Home With McClusky

Roger Jansen's KMA Management made its new home last week at the Chicago headquarters of independent music promotion firm Jeff McClusky & Associates.

Jansen said, "The move to align myself and partner with JMA has come at a perfect time, as we are all thinking outside the box to vertically integrate and expand our business operations."

Jansen and KMA have been developing artists, managing bands and helping to close record deals in Chicago for more than seven years, working with such artists as Disturbed (Giant/Warner Bros.), From Zero (Arista) and The Blank Theory (New Line). MOBfest (the Music Over Business conference), founded in 1997 by Jansen, has also led to the signing of many Chicago acts, including Kill Hannah (Atlantic Records), Rachael Yamagata (RCA) and Assassins (Arista).



Roger Jansen and Jeff McClusky.

"I have known Roger for several years as an enthusiastic entrepreneur who shares the JMA passion for music and developing new artists," Jeff McClusky said. "Roger's presence in the Chicago music community, including his years of experience in artist management and artist development, will help round out some of our new business models of music-exposure services, as well as outsourced promotion and marketing work."

"Additionally, the KMA involvement with MOBfest gives JMA a

KMA See Page 16

Star/Middlesex Casts Stone As PD

Pillar of Fire International's WAWZ (Star 99.1)/Middlesex has named Johnny Stone PD/morning host. Stone will exit his morning show slot at WZFS (The Fish)/Chicago on Sept. 1.

"Everything in my career up until this moment has pointed to me being in New York doing Contemporary Christian radio," Stone told R&R. "This is where I'm going to plug in everything I've learned over the years to make Star 99.1 the most listened-to Contemporary Christian radio station in the country."

"To work with someone like GM S. Rea Crawford, who's been at WAWZ since 1941, will be an honor. The station already has great talent all the way around. It's my goal to

build a unique-sounding morning show that can compete with any show in the New York area."

Asst. Station Manager Scott Taylor told R&R, "We are thrilled to have Johnny on board. This is a tough market in which to grow a radio station. The major power outage last week is the perfect metaphor for us right now. We want to be a true light shining in this community. Having Johnny here on our team will help us accomplish that. Serving this area and the industry is what we are all about. He'll also be a huge complement to our already fantastic on-air team."

Before heading to WZFS a few years ago, Stone spent 11 years working in the Dallas market on morning shows at KLUV and KYNG.



Stone

EXECUTIVE ACTION

All Comedy Radio Names Stewart PD, Baker OM

Ralph Stewart's new programming gig is no laughing matter. Stewart, who served as Asst. PD/MD at Smooth Jazz KTWW (The Wave)/Los Angeles for 13 years before departing in June, has been named PD of comedy programming provider All Comedy Radio. Concurrently, Todd Baker has been appointed OM of All Comedy Radio. ACR is slated to launch next week, and both Stewart and Baker will report to CEO Michael O'Shea.



Stewart

O'Shea told R&R, "Todd joined us when we were a bunch of interns trying to figure out what was funny and what was not. In putting our initial production together, he proved to me that he really gets it and understands making a 'funny button' on the radio dial."

"We have had no shortage of people wanting to be part of this, but Ralph Stewart came in with such energy, enthusiasm, creativity and spirit that we actually felt there was some level of planetary alignment at work."

Stewart said, "Seattle is my hometown, and Michael O'Shea was first a GM and then a group owner in that market. But we only met at this year's R&R Convention, which was a fortuitous meeting. This is a dream gig for me. Initially, my work will be nuts-and-bolts, but there are all kinds of elements — song parodies, stand-up comedians in the studio and a network of hundreds of jocks who'll contribute bits every day. It moves like CHR, but our target is 25-54, 60/40 male-to-female." Before joining KTWW in 1990, Stewart served as PD of the former KKNW/Seattle.

Baker, who has hosted such programs as Westwood One's syndicated *Saturday Night Eighties* and worked on-air for several years at KBJG/Los Angeles, told R&R, "Michael has put together a winning team here, and everything he's ever touched has turned to gold. When he offered me this opportunity, it was a no-brainer. I'm happy, and I'm excited."

CC Radio Taps Thompson As VP/Mktg. & Comm.

Omar Thompson, a network-radio veteran who previously served as VP/Marketing & Advertising for Clear Channel-owned Premiere Radio Networks, has been named VP/Marketing & Communications for Clear Channel Radio. In his new role Thompson will lead the development and implementation of Clear Channel's internal and external marketing and communications programs.



Thompson

Clear Channel Radio CEO John Hogan said, "Omar's experience in branding and marketing, especially in radio, will be a key resource for the radio division. He came from within, so we know firsthand that Omar has the skills, experience and relationships needed to excel and will hit the ground running. I look forward to working closely with him as he guides the radio division's marketing and communications initiatives."

Thompson joined Premiere in 2000 following its merger with AMFM Radio Networks, where he served as Director/Marketing and was responsible for directing in-house marketing and promotional strategies for the network's offerings. Prior to joining AMFM Thompson was Director/Sales Promotions for Service Broadcasting's KKDA-AM & FM & KRNB/Dallas.

Dewitt To PD At KFSD/San Diego

Rand Dewitt has returned to Astor Broadcasting's KFSD/San Diego as PD/morning host. He was the station's Asst. PD before taking on the Asst. PD role at formerly co-owned KMXN/Anaheim, CA.



Dewitt

Dewitt also had a hand in developing the Alternative format used by Astor's KMXN-AM/Ontario, CA. His San Diego radio experience includes on-air stints at XHRM (The Flash) and Clear Channel's KHTS (Channel 93-3).

Dewitt told R&R, "I'm so excited about this, it's hard to walk. There's a great core of people at the station, and I think I can help bring it all together to create a unique product in San Diego." Dewitt added that KFSD will stay the course as an Alternative station.

Current KFSD PD Jeremy Pritchard now becomes Asst. PD/MD and will continue as afternoon jock. Pritchard told R&R, "OM Rick Rome and I were co-programming the station, and Rick will be staying as OM."

National Radio

• **WESTWOOD ONE** launches *The Lars Larson Show*, airing daily from 7-10pm ET. The issues-oriented program debuts Sept. 1 and will be based at KXL/Portland, OR.

Records

• **CLIFF SILVER** is upped to Sr. VP/

CFO at RCA Music Group. He rises from Sr. VP/Finance.

Changes

National Radio: Talk America Radio Networks debuts *Money Matters With Barry Armstrong*, airing daily from 9-11am ET.

Records: John Voigtman becomes VP/International Marketing for RCA Music Group

FCC ACTIONS

Powell Chief Of Staff Steps Down

FCC Chairman Michael Powell's Chief of Staff, Marsha MacBride, has announced her departure from the FCC. She has been in her most recent position since January 2001. "It is with difficulty that I choose to leave my post as Chief of Staff at this time," MacBride said in a statement. "Although the chairman has a challenging agenda ahead of him, the time is right for me to pursue new opportunities." She reportedly intends to take some time off before joining the private sector.

MacBride served as a legal adviser to Powell during his tenure as an FCC Commissioner but left the agency to work as VP/Government Affairs for the Walt Disney Co. Powell enticed her to return to the FCC after he assumed the chairmanship. She also served at one time on the staff of former FCC Commissioner James Quello. Her departure follows that of Susan Eid, who exited as Powell's legal adviser earlier this year. Powell may name a successor for MacBride by week's end. His Sr. Legal Adviser, Bryan Tramont, who has also spent time on Commissioner Kathleen Abernathy's staff, is a potential candidate.

FCC Reduces Fine Against Pirate

The FCC has reduced a fine against a Florida pastor to \$1,000 after Odino Joseph successfully argued that the fine would present a financial hardship. In August 2002 the commission issued a \$10,000 notice of apparent liability against Joseph for operating a low-power FM station at 104.3 MHz at nearly 32 times the allowable limit for an unlicensed station.

Missouri Noncomm Avoids FCC Fine

The FCC has dropped the \$9,000 fine it levied against American Family Association, owner of noncommercial KAUF-FM/Kennett, MO, for failing to have operational EAS equipment installed and failing to have a complete public file at KAUF. In its response, American Family Association pointed out that the EAS equipment had been removed for repairs eight days before the inspection and that FCC regulations provide a 60-day window for EAS-equipment repair or replacement. As for the station's public file, AFA conceded that KAUF's vacationing station manager was behind on placing items in the file but said the file at KAUF is only a duplicate of the actual public file, which is maintained at AFA's headquarters. AFA also said it copies its public-file information to CDs, from which visitors to KAUF can access the data. While it canceled the fine, the FCC admonished KAUF for the public-file discrepancies.

FCC Reopens 12th-Street Entrance

The FCC has reopened its main entrance at 445 12th Street SW in Washington, DC, which had been closed due to construction. Visitors may access parking facilities using the ramp from Maryland Avenue.

Clear Channel

Continued from Page 1

his creativity, strong work ethic and team-building skills. At the same time, he has been heavily involved in working with all our superior Clear Channel/L.A. managers on several key cluster accounts and activities in the market. [Sr. VP/West Coast] Charlie Rahilly and I recruited Greg into his first radio job from the Los Angeles Dodgers sales organization six years ago. We are proud to once again promote him inside the organization."

Ashlock said, "I've been blessed at the AM properties with phenomenal program directors and unbelievable sales managers. This promotion is really a testament to their overachievement of the last few years. I embrace this new challenge and look forward to partnering

with one of the most creative minds in radio."

Rahilly said, "Greg leads through thoughtful planning, action and rock-solid character. Our Los Angeles-region team members respect Greg's accomplishments and can certainly model their own pursuits after his. I cannot think of a more exciting entrepreneurial team to lead the L.A. region than Roy and Greg — they are simply unmatched in innovation, execution, sponsor satisfaction and results."

Ashlock's promotion follows last week's announcement that the L.A.-based Rahilly, who formerly worked with Laughlin in a role similar to the one Ashlock has been appointed to, had added duties as Sr. VP/Southwest Central Region. Ashlock has led Clear Channel's L.A. AMs since January

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BUSINESS BRIEFS

"solid fall season," thanks to ad spending for the California gubernatorial recall, and he expects the company to see Q3 2003 radio revenue of \$24.6 million, up 16% and above guidance of \$23.9 million-\$24.3 million.

Meanwhile, **Spanish Broadcasting System's** Q2 results came in just below Joyce's EBITDA and net income estimates due to what he said was "a combination of light revenue, better-than-expected operating controls and higher corporate and legal expenses." Joyce had expected Q2 net income of \$1.3 million (2 cents per share), but SBS reported net income of \$800,000 (1 cent).

SunTrust Robinson Humphrey Initiates Radio Coverage

SunTrust Robinson Humphrey has begun radio-industry coverage with analyst Stuart Kagel, who joined the brokerage in July after serving as a broadcast-sector analyst for Morgan Stanley. Kagel began coverage of **Clear Channel, Cumulus, Cox Radio, Emmis, Entercom, Regent and Radio One** this week, saying he finds the current "risk/reward," based on fundamentals, attractive for several of the companies and expects that the best performing stocks will be "companies with large-market exposure, demonstrated abilities to gain share and high financial leverage." He also said a recovery in radio advertising should be apparent by Q4 and that 2004 operating leverage will be significant enough to sustain industry EBITDA multiples. He gave "overweight" recommendations to Cox, Entercom, Emmis and Radio One and "equal weight" recommendations to Clear Channel, Cumulus and Regent.

XM Readies Expansion Into Canada

XM Satellite Radio is partnering with Canadian businessman John Bitove Jr. and may apply for a license as soon as this fall to launch service throughout Canada. Although he said the details haven't been worked out, XM VP/Corporate Communications Chance Patterson told R&R that the new satcaster, dubbed Canadian Satellite Radio, will feature some of XM's current programming and unique programming for Canadian consumers. Patterson also said that since the service will be delivered through XM's existing infrastructure, it can be launched without a significant new investment. Bitove will wield majority control over the company. Canadian law requires that all foreign-based companies operating in the country must either form a Canadian subsidiary or partner with a Canadian-owned and -operated company.

Clear Channel Advantage, NBC Form Olympic Alliance

A new joint marketing deal between **Clear Channel Advantage** and **NBC** will have CCA promoting the TV network's coverage of the next five Olympics: Athens, Greece in 2004; Torino, Italy in 2006; Beijing in 2008; Vancouver, Canada, in 2010; and the summer games in 2012. CCA will also promote the Olympic brand on Clear Channel's local and network radio, on outdoor and at live events.

Radio One Makes First Payment On Cable Venture

Radio One has made its first capital contribution, approximately \$18.5 million, to its cable-TV joint venture with Comcast. The two companies are developing a new cable channel, TV One, that will target the African-American audience. The channel is slated to debut in January 2004. Separately, Radio One announced that in July it spent \$9.5 million to acquire the outstanding stock of Hawes-Saunders Broadcast Properties. That gives Radio One ownership of Hawes-Saunders' WRNB-FM/Dayton, which Radio One has been operating under an LMA since March.

MediaBay Taps Celmer As CEO

Ronald Celmer has been named CEO of MediaBay, succeeding Hakan Lindskog. MediaBay is the parent company of vintage radio-program seller Radio Spirits and content distributor RadioClassics. Celmer has served as a General Partner in Constellation Ventures and was a Managing Director at Bear Stearns from 1997 to 2002.

Hollander, Kennedy Join NAB Radio Show Lineup

Infinity President/COO Joel Hollander and **Susquehanna Radio President/COO David Kennedy** are now set to join **Clear Channel Radio President John Hogan**, **Hubbard Radio President Ginny Morris** and **NewRadio Group President/CEO Mary Quass** for an executive super-session at the 2003 NAB Radio Show. The Radio Show will be held Oct. 1-3 in Philadelphia, and **ABC Radio Networks President Sean Hannity** will moderate the Oct. 2 panel. In other news, equipment manufacturer **Broadcast Electronics** will host another in its series of digital-radio seminars on the first day of the NAB Radio Show. The seminar is set for Philadelphia's Downton Courtyard by Marriott. To register, e-mail hdr@bdcast.com.

Jackson, Kennard On Tap For NABOB Conference

Rainbow/PUSH Coalition founder Rev. Jesse Jackson and former FCC Chairman **Bill Kennard** are scheduled to participate in the National Association of Black-Owned Broadcasters' 27th annual Broadcast Management Conference, taking place Sept. 24-27 at the Westin Grand Hotel in Washington, DC. This year's conference is titled "Maintaining Our Voices — Continuing the Growth and Success of Minority Ownership."

2001, when he rose from Director/Sports Sales.

In Santa Barbara, Freeman reports directly to Rahilly, who said, "JD is a talented and experienced radio executive. I'm pleased to welcome him to California, where I know he will make immediate contributions to our continued growth." Freeman said, "I'm pleased to continue my association with Clear Channel Radio and look forward to working with the great community of Santa Barbara."

Freeman previously served as Sr. VP for Clear Channel's Southwest

region and as Phoenix Market Manager. Prior to that he served as Market Manager of Jacor's Dallas sta-

tions. He has also been GM of KDMX/Dallas under then-owner Nationwide.

Davies

Continued from Page 3

work. We're able to help our clients' business grow because the Memphis cluster has a tremendous staff and the best programming in the mid-South."

Davies has also held a variety of positions in Houston radio, including a five-year stint as Sales Manager for Clear Channel's stations.

KMA

Continued from Page 15

chance to be much more deeply involved in finding and developing talent. Roger brings along a company of bright young executives whose services also include street- and viral-marketing operations. It's a great new step for all of us."

72 million households



75 million households
Paul Marszalek
VP/Music Programming



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

Plays

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

Video playlist is frozen.

ADDS

No Adds

Plays

EVANESCENCE Bring Me To Life	28
MATCHBOX TWENTY Unwell	27
BEYONCÉ I/JAY-Z Crazy In Love	26
TRAIN Calling All Angels	26
FOUNTAINS OF WAYNE Stacy's Mom	21
JENNIFER LOPEZ Baby I Love U	21
DAMIAN RICE Volcano	20
BLACK EYED PEAS Where Is The Love?	19
COLDPLAY The Scientist	19
ASHANTI Rock Wit U (Awww Baby)	18
MICHELLE BRANCH Are You Happy Now?	18
LIZ PHAIR Why Can't I?	18
THORNS I Can't Remember	18
JASDN MRAZ The Remedy (I Won't Worry)	17
JEWEL Intuition	15
MAROON 5 Harder To Breathe	15
MARY J. BLIGE Love @ 1st Sight	14
WHITE STRIPES Seven Nation Army	10
LIVE Heaven	9
THALIA I/FAT JOE I Want You	9
MARIAH CAREY Bringin' On The Heartbreak	7
MACY GRAY She Ain't Right For You	7
LISA MARIE PRESLEY Sinking In	7
SUGAR RAY Mr. Bartender (It's So Easy)	7
RODNEY Blue Side	7
SANTANA I/ALEX BAND Why Don't You & I?	6
AUDIOSLAVE Show Me How To Live	5
ROBERT RANDOLPH... I Need More Love	5
RADIOHEAD There There	4
STAIN'D So Far Away	4
JANE'S ADDICTIDN Just Because	3
METALLICA St. Anger	3
SALIVA Rest	3
SMASH MOUTH You Are My Number One	2

Video playlist is frozen.

ADDS

TOBY KEITH I Love This Bar
CHRIS LEDDOUX Horsepower

TOP 20

	Plays	TW	LW
KEITH URBAN Who Wouldn't Want To...	53	45	
A. JACKSON I/J. BUFFETT It's Five O'Clock	49	50	
TIM MCGRAW The Ride	49	47	
TIM MCGRAW Real Good Man	48	47	
DIERKS BENTLEY What Was I Thinkin'	36	23	
KENNY CHESNEY No Shoes, No Shirt, No ...	33	36	
BRODKS & DUNN Red Dirt Road	32	31	
BRAD PAISLEY Celebrity	31	31	
SHANIA TWAIN Forever And For Always	31	31	
EAGLES Hole In The World	29	30	
GARY ALLAN Tough Little Boys	29	29	
MONTGOMERY GENTRY Hell Yeah	27	26	
RASCAL FLATTS I Melt	23	31	
PAT GREEN Wave On Wave	22	31	
BRIAN MCCOMAS 99.9% Sure	18	31	
TOBY KEITH Courtesy Of The Red, White...	17	13	
KENNY CHESNEY Big Star	16	20	
PATTY LOVELESS Lovin' All Night	15	15	
BUDDY JEWELL Help Pour Out The Rain	15	14	
LONESTAR My Front Porch Looking In	15	14	

Monitored plays by Mediabase 24/7 between Aug. 17-23



Jim Murphy, VP/Programming
19 million households

David Cohn
General Manager

2

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

Video playlist is frozen.

Cindy Mahmoud, VP/Music Programming & Entertainment

35 million households

ADDS

MARTINA MCBRIDE This One's For The Girls
JIMMY WAYNE I Love You This Much
TOBY KEITH I Love This Bar
TRAVIS TRITT Lonesome, On'y and Mean

TOP 10

A. JACKSON I/J. BUFFETT It's Five O'Clock Somewhere	
KEITH URBAN Who Wouldn't Want To Be Me	
BUDDY JEWELL Help Pour Out The Rain	
TIM MCGRAW Real Good Man	
TRACE ADKINS Then They Do	
DIERKS BENTLEY What Was I Thinkin'	
BILLY RAY CYRUS Back To Memphis	
BILLY CURRINGTON Walk A Little Straighter: Oaddy	
BRODKS & DUNN Red Dirt Road	
GARY ALLAN Tough Little Boys	

Information current as of Aug. 19

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

VIDEO PLAYLIST

50 CENT I/SNOOP DOGG & G-UNIT P.I.M.P.
TIMBALAND & MAGOO Cop That Disc
LIL JON & THE EAST SIDE BOYZ I/YING YANG Get Low
BUSTA RHYMES & PHARRELL WILLIAMS Light Your Ass...
LUDACRIS Stand Up
YOUNGBLOODZ I/LIL JON Damn
DMX Where Da Hood At?
YOUNG GUNZ Can't Stop, Won't Stop
NELLY VP. DIDDY & MURPHY LEE Shake Ya Tailfeather
FABLOUS I/TAMIA So Into You

Video playlist for the week ending Aug. 18.

RAP CITY TOP 10

BUBBA SPARXXX Deliverance
YING YANG TWINS Naggin'
CHINGY I/JERMAINE OUPRI & TRINA Right Thurr
DAVID BANNER Cadillacz On 22's
MACK 10 I/WESTSIDE CONNECTION Lights Out
BIG GIPP I/SLEEPY BROWN Steppin' Out
NAPPY ROOTS Roun' The Globe
OBIE TRICE Got Some Teeth
ZANE Tonight I'm Yours
BLACK EYED PEAS Where Is The Love?

TELEVISION

Due to the power outage on the East Coast, Nielsen television ratings have been delayed and were not available at press time. TV ratings will return next week.

Source: Nielsen Media Research

COMING NEXT WEEK

Tube Tops



50 Cent

Christina Aguilera, Mary J. Blige, Coldplay, 50 Cent and Good Charlotte are scheduled to perform live on MTV's *Video Music Awards* (Thursday, 8/28, 8pm ET/PT).

Friday, 8/22



The Wallflowers

Will Smith is interviewed and The Wallflowers perform on *The Tonight Show With Jay Leno* (NBC, check local listings for time).

Fountains Of Wayne, *Late Show With David Letterman* (CBS, check local listings for time).

Joey Fatone is interviewed and Jewel performs on *Last Call With Carson Daly* (NBC, check local listings for time).

Saturday, 8/23

- The Folksmen, *Mad TV* (Fox, 11pm ET/PT).
- Sean Paul and Wayne Wonder, *Saturday Night Live* (NBC, 11:30pm ET/PT).

Monday, 8/25

- Live, *Jay Leno*.
- The Chieftains w/Earl Scroggs, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- Dashboard Confessional, *Carson Daly*.

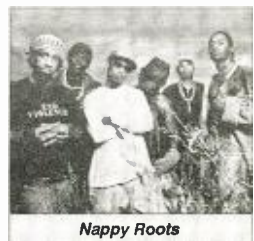
Tuesday, 8/26

- The Dixie Chicks are profiled on *A&E's Biography* (8pm ET/PT).
- Sean Paul, *Jay Leno*.
- Beck, *Conan O'Brien*.
- Pharrell I/Clipse & N.E.R.D., *Carson Daly*.

Wednesday, 8/27

- B.B. King and Jeff Beck, *Jay Leno*.
- Finch, *Conan O'Brien*.
- Paloalto, *Carson Daly*.

Thursday, 8/28



Nappy Roots

- Nappy Roots, *Jay Leno*.
- Buddy Guy, *Conan O'Brien*.
- Kenna, *Carson Daly*.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

Aug. 15-17

Title	Distributor	\$ Weekend	\$ To Date
1	<i>Freddy Vs. Jason</i> (New Line)*	\$36.42	\$36.42
2	<i>S.W.A.T.</i> (Sony)	\$18.12	\$69.67
3	<i>Open Range</i> (Buena Vista)*	\$14.04	\$14.04
4	<i>Freaky Friday</i> (Buena Vista)	\$13.43	\$58.41
5	<i>Uptown Girls</i> (MGM/UA)*	\$11.27	\$11.27
6	<i>Pirates Of The Caribbean ...</i> (Buena Vista)	\$9.16	\$248.72
7	<i>American Wedding</i> (Universal)	\$8.40	\$80.85
8	<i>Seabiscuit</i> (Universal)	\$8.08	\$83.01
9	<i>Spy Kids 3D: Game Over</i> (Miramax)	\$5.28	\$96.89
10	<i>Bad Boys II</i> (Sony)	\$3.14	\$128.85

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

NOW PLAYING: Currently in theaters is *Grind*, starring Mike Vogel. The film's *Bulletproof/Atlantic* soundtrack sports The Donnas' "Too Bad About Your Girl," P.O.D.'s "Boom," Sean Paul's remix of "Get Busy," Simple Plan's "I'm Just a Kid," *Unwritten Law's* "Seein' Red," Sublime's version of "Smoke Two

Joints," Trapt's "These Walls," Wayne Wonder's "No Letting Go," Less Than Jake's "Look What Happened," Hot Action Cop's "Goin' Down on It," Lil Kim's remix of "The Jump Off," The Used's "Poetic Tragedy" and cuts by All To Much, SLR Whitestarr, Jazze Pha, Shinedown and The Peak Show.

— Julie Gidlow



KGO/San Francisco Makes It 100 In A Row

Continued from Page 1

an accomplishment. To do it 100 consecutive times is, to say the least, an astonishing feat.

This week we celebrate KGO's success by talking with the two individuals behind the management and programming of one of America's most honored and respected radio stations. KGO President/GM Mickey Luckoff has been at the helm of the now-legendary News/Talk station for all 100 of its No. 1 Arbitrons, while GM/PD Jack Swanson has directed programming for 76 of those books. Luckoff and Swanson were named GM and PD of the Year, respectively, in 2001 and 2002 by R&R's News/Talk/Sports readers, who also voted KGO News/Talk Station of the Year in those years.

R&R: How does No. 100 feel, now that it's finally over?

ML: As I've told you before, I am reminded of the words of University of Oklahoma Coach Bud Wilkinson, who said after his team finally lost after a long string of wins, "I've never been so relieved in my life."

It's wonderful to have achieved it, it's a tribute to an awful lot of good people who have worked really hard through the years, but it's also great to have it behind us. I can take the bull's-eye off my back now. But we aren't a group that looks back a lot, so now the celebrating is over, and we're all looking ahead to keeping the string going.



Mickey Luckoff

JS: Ninety-nine was awful, just awful — the worst moment of my career. Everybody was counting, and at that point you start to figure that anything can happen, but now it's done. I'm glad we made it, but I'm even gladder that it's done. I'm after 101, but I'm not going for 200.

R&R: When did you start counting?

ML: Honestly? Since the very first one. When I first took over here, I said, "We want to be on top and stay on top." I think we had three or four No. 1 books before the string of consecutive books actually started, but once we had two or

three in a row, that set the target for us. We always want to be No. 1.

R&R: Stations that have been on top as long as KGO has can get fat and lazy. What has kept KGO in fighting trim for all these years?

ML: We don't understand "fat and lazy" — those terms are not in our vocabulary here. San Francisco is a great market for News/Talk, we have a great facility, and our three different owners over the years have all managed to allow us to mostly call the shots locally, something for which I am eternally grateful. We have been able to attract and keep some very loyal, dedicated and hard-working people here who like the idea of working at the leader. That attitude has paid huge dividends.



Jack Swanson

JS: I'm not sure we're better than others in this business, but I do know that we approach things differently here. We see this like a political race, and our election is held every single day. Sure, we have to look good, but it's even more important to get out there and shake hands and kiss some babies. That's why you will still see KGO out there guerilla marketing at

"It's wonderful to have achieved it. It's a tribute to an awful lot of good people who have worked really hard through the years, but it's also great to have it behind us."

Mickey Luckoff

every street fair or at any event that is going on around the city. You can never afford to sit back and figure that if you just do great radio, you'll win. We never forget that.

Another important factor has been that we have not increased our spotload. A lot of GMs figure they can increase the bottom line by cutting expenses and increasing the spotload, and that's fine — once. But how are you going to increase profits next year? A lot of GMs have managed to keep their jobs for another year doing that, but Mickey has kept his for a long time by staying true to some principles.

Once you've increased the spotload and cut your expenses, you're screwed, because your product is not as good as it was, and now it's cluttered too. Mickey's focus has always been that we can increase our profitability by increasing our audience and charging more for our commercials. That is a philosophy that leads you down a path that continues to help you grow for more than just a single year.

R&R: Who are some of the names, past and present, who have contributed to this milestone?

ML: One of the first names that comes to mind is the guy who started all this, Don Curran. He was the GM of KGO when this format was conceived. Remember, the whole concept of News/Talk was intro-

duced here at KGO. There were Talk and News stations out there at the time, but News/Talk as we know it today started right here. I guess it's unfortunate that we didn't think to copyright it outside of the Bay Area, because now it's become a generic term. But KGO is where the term was first used, in the early 1970s.

We have had a number of terrific programming people here who have contributed over the years, including Bob Benson, Ken Berry, John McConnell, Bruce Kamen, Robin Bertolucci and, of course, Jack, who has actually done two tours of duty here as PD. We've managed over the years to grow a lot of our people from within, and I'm also proud that many have gone on to even greater success. We've graduated as many people as anyone to the upper ranks of both our company and others.

R&R: While programming is certainly the driving force behind the station's success, KGO has been a business success story too. What sort of qualities have you sought in those who have become successful KGO sales executives?

ML: A passion for the product and a passion for winning. You really have to love this product and believe in it to sell it successfully. We make the worst background station in the world, and we're proud of that.

Continued on Page 20

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

For information: 212-735-1700

IT MATTERS WHERE YOU GET YOUR NEWS

KGO/San Francisco

Continued from Page 19

Because listeners are glued to what we're talking about, an advertiser's commercial is worth more here than in any type of music format.

R&R: *In a Talk radio world where most stations are politically to the right of center, KGO has always been a pretty fair and balanced station, hasn't it?*

ML: Yes, and that's something we have always strived to be. Even in recent years, when our sister station KSFO has been able to attract conservative listenership to a far greater extent than we ever expected, KGO has not succumbed to being pushed over to the left. We always struggle to maintain balance on the station, and that's never more evident than during political campaigns, when our own people go at each other. There are widely varied beliefs, from very conservative to very liberal, on our staff.

JS: Another thing that's different from a lot of News/Talk stations is our very real commitment to news. We have always known that in this market we were going to have to deny the all-News station, KCBS, a traditional victory by holding on to the news turf in the only two day-parts that are important to an all-News, morning and afternoon drive. If we were to have gone to talk programming in those day-parts, I think the ratings would be very different. And having that big, tough, aggressive news department has made us a better station because of the synergy it produces between the news and our talk product.

R&R: *Unlike many News/Talkers today, KGO airs very little syndicated programming. Has that contributed to the station's success?*

ML: Absolutely. You may recall that in 1999, when I was honored to

receive the R&R News/Talk Lifetime Achievement Award, I gave a speech saying that anyone who built their radio station on a lot of syndicated shows was crazy. I don't think any of us realized at that time just how successful some of the syndicated talk shows would become, albeit only a handful. Still, I don't think you want your station to be at the mercy of a syndicator.

Plus, I believe that if you can serve your market locally, especially one as outspoken as the Bay Area, you're going to have a leg up on a station that's built all on syndicated product.

"I'm glad we made it, but I'm even gladder that it's done. I'm after 101, but I'm not going for 200."

Jack Swanson

JS: I might be wrong, but I don't think there is another major, winning AM in the country today that doesn't have either baseball or Rush Limbaugh. We're local all day and even in overnights. It's an incredibly important element of this station's success. People come to us to know what's going on, and we are pure and true to that expectation all the time, and that makes a lot of sense to me.

R&R: *Could you build a radio station like KGO in today's broadcast business environment?*

ML: It would be more difficult,

because I don't think we really have a farm system out there anymore. When you listen to the radio in small markets, and even in most large cities, all you hear are syndicated shows. We have been challenged in recent years to find different avenues to search out talents who are suited to working at this level. The idea of driving around and listening to the radio in smaller markets for that next big talent is really not available to any of us anymore.

R&R: *Jack, what is it that you have learned from working under Mickey, who is well known for being a pretty demanding boss?*

JS: Over the years he has kept building this radio station and investing in its future. If I had to choose one thing for which to admire him, it is his incredibly difficult decision to not take all of KGO's profits and run to the bank with them, but to instead take some of those profits and invest them in building and growing for the future. He has always wanted this 100th book, and had he not done what he has done so well over the years, I don't think we would have gotten there.

R&R: *After all the hoopla, what are you doing to psych up the staff for No. 101?*

ML: We're already a long way down the road toward No. 101. We're always planning and trying to do what we do even better every day. We watch our story content to be sure it's demographically correct, we keep our story count up, and we have never increased our commercial load. That hasn't always been easy, but it's been a real benefit that has contributed a lot to our success.

JS: That 100-books thing has been bigger for industry watchers than it ever was for our staff. The people who really make the numbers

around here like to play the game, and they always play to win. We all had fun and enjoyed the attention and the celebration, but, in the end, these are people who just want to get back to the business of winning every day.

"This has been a fabulous run so far, and my only hope is that I have been able to give back to this business as much as it has given to me."

Mickey Luckoff

Frankly, we all have even more energy and enthusiasm now than we probably did for book 98 or 99. One hundred was a landmark, and I'm proud and happy that we all got to play on this field of radio history, but now we can go back to doing the best job we can every day just because that's what we do. Sure, we'll still count 'em, I guess, but I'm glad the pressure of all that is behind us now.

R&R: *On a personal note, Jack, you've told me that flying your own plane is something you are almost as passionate about as radio. Why?*

JS: Next to being at the radio station or at home, it's the most wonderful place I go. As in radio, the stakes are incredibly high, and it demands my total focus and concentration. The difference is, any mistakes are totally unforgiving. It's an exciting part of my life not be-

cause it's dangerous, but because it's dangerous if I don't do it right. To some degree, it's like being a PD. If you don't do it well and you don't do it right, you're dead, so to speak.

R&R: *Mickey, after 28 years in the GM's chair at KGO, what keeps driving you?*

ML: I like to win. No two days are ever alike, and it's still a very exciting job. We stay within our guidelines, yet we are still always pushing the envelope. People here don't get reprimanded for taking chances. If anything, they get in more trouble for not taking chances and not being innovative. It's an exciting and fun station to work at, and, frankly, I think that's why so many people come here and have stayed as long as many of them have over the years, or why people like Jack leave and come back. We've had very little turnover. Most of our changes have been from retirements, and that speaks volumes.

R&R: *Speaking of retirement, should we assume that the rumors of your retirement following No. 100 are, as they say, greatly exaggerated?*

ML: The only concept of retiring that I have is getting a set of four new tires for my car, and I just did that. That's the only "re-tiring" I'm planning to do right now. This has been a fabulous run so far, and my only hope is that I have been able to give back to this business as much as it has given to me.

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

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(increased listening)
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direct marketing results

They Called

...They Listened

...They Rallied

...They Listened

...And Listened

...And Kept

LISTENING!

BIG Gains For Spring '03

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

WGST-AM	Atlanta	2.7 to 3.9
KPRC-AM	Houston	3.1 to 5.6
WFLA-AM	Tampa	5.5 to 12.1
WTAM-AM	Cleveland	4.7 to 9.0
KFTK-FM	St. Louis	1.3 to 5.1
WTVN-AM	Columbus	7.3 to 8.2
WDAI-AM	San Antonio	5.5 to 8.6
WJNO-AM	West Palm	2.1 to 6.4
KTOK-AM	Oklahoma City	4.6 to 9.0
WGY-AM	Albany	2.8 to 6.4
KFAQ-AM	Tulsa	1.7 to 7.5



For more information, call 818.377.5300

PREMIERE
RADIO NETWORKS

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

Moments To Remember

Photos from the archives of KGO/San Francisco

When a station's history is as storied as KGO/San Francisco's, there's not a chance that we could capture all of the station's great moments in an entire issue, let alone on just one page. Here, then, are just a few photographic moments to remember as R&R salutes ABC Radio's KGO on its 100th consecutive No. 1 finish in the spring 2003 Arbitron.



TWO ABC LEGENDS Venerable ABC News Radio commentator Paul Harvey (l) paused for this Kodak moment with KGO President/GM Mickey Luckoff during the 2003 R&R Talk Radio Seminar.



LEGENDARY WAKEUP CREW Former KGO morning hosts Ted Wygant (seated) and Jim Dunbar (in white jacket) are surrounded by the No. 1-rated KGO morning show crew. Dunbar retired in 1999 after 30 years, while Wygant collected his gold watch this past June.



KINGS OF THE WORLD! Or, at least, San Francisco. KGO's Mickey Luckoff (l) and Jack Swanson pose for this quintessential shot framed by the renowned San Francisco skyline and the famous TransAmerica pyramid in the background.



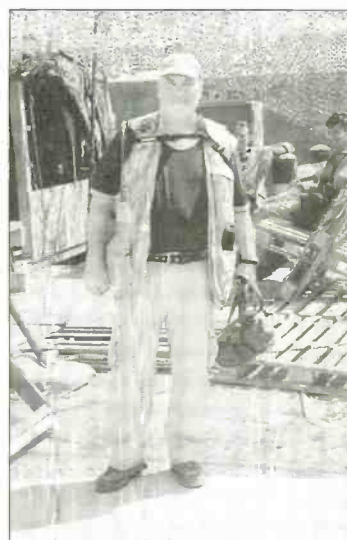
AND THE AWARD GOES TO... Accepting the Service to America — Friends in Need Radio Award are (l-r) KGO President/GM Mickey Luckoff and Marketing Director Sue Muzzin.



RAINBOW CONNECTION When high-profile visitors come to San Francisco, a stop for a chat with KGO midday host Ronn Owens is a must. That's the Rev. Jesse Jackson with Owens during a recent visit.



IT'S A BIRD, IT'S A PLANE! No, it's the KGO Jet Copter, a sight that's nearly as familiar to Bay Area commuters as the Golden Gate Bridge.



KGO GOES WHERE THE NEWS IS That's KGO news reporter Greg Jarrett, who was one of a handful of local radio reporters embedded with U.S. troops in Iraq as war broke out earlier this year.



I LEFT MY HEART... Ronn Owens shows why it's good to be the king of Bay Area midday Talk radio as legendary singer Tony Bennett drops by the KGO studios for a live interview.



ANOTHER TROPHY FOR THE CASE KGO OM/PM Jack Swanson (r) accepts the NAB's 1999 Marconi Award for Station of the Year from Citadel's William McEveen, then the NAB Radio Board's Chairman.



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A Perry Capital Corporation

Guthrie

Continued from Page 15

"These moves help us to continue to provide new opportunities for our managers and to put more focus on two huge areas: our continued growth, and our ability to manage that growth by having a company filled with talented people." Guthrie will lead the search for her successor at the three Long Island stations.

Guthrie has also been GSM of KSTP/Minneapolis, GSM of WLUM/Milwaukee and the head of sales for Heritage Media/Milwaukee, which at the time owned WEMP, WEZW & WMYX.

Walker

Continued from Page 1

Sr. VP/R&B Promotion. Walker started in radio in 1978 as a personality at Country WNAG/Grenada, MS, eventually making her way to the R&B side at KRNB/Memphis. There she rose to Promotions Director, MD and, ultimately, PD.

"I am thrilled to be working with Johnnie again," said DreamWorks Records Sr. Executive John Barbis, who was President of Island Records during Walker's tenure there. "As I've seen firsthand, her reputa-

Analysis

Continued from Page 1

The typical Country station had the highest ratings, registering an average 7.6 12+ share among all Country stations in the top 50 markets. Next in rank was News/Talk, with a 6.6 among all N/T stations, followed by CHR/Rhythmic, 6.5; AC, 6.1; CHR/Pop, 5.3; Classic Rock, Hot AC and Oldies, 4.5; Alternative, 3.8; Tropical and Urban, 3.7; Rock, 3.5; News and Smooth Jazz, 3.3; Latin, 2.8; '80s and Triple A, 2.6; Classic Hits and Classical, 2.4; Sports, 2.1; Adult Standards, 1.8; and Christian, 1.6.

Because News/Talk has claimed so much ground in the past year, only seven of the 22 individual formats improved their average station share. They were: Classic Hits (up 8.5%), '80s (5.2%), News/Talk (3%), Classic Rock (2.5%), News (1.6%), Sports (1.5%) and Classical (0.4%).

Those declining were: Hot AC (-1.5%), CHR/Rhythmic (-2.1%), Oldies (-2.6%), AC (-3%), Tropical and Urban (-4.2%), Rock (-4.6%), Christian and Country (-4.7%), CHR/Pop (-6%), Smooth Jazz and

Bloomquist

Continued from Page 3

where he served as both News/Talk Editor and Washington Bureau Chief.

"Although many strong candidates from across the country expressed an interest in this critical position, Randall's success at both WRVA and WBT makes him uniquely qualified to oversee our programming efforts at this time," WMAL President/GM Chris Berry said. "I am delighted that he will be joining us here at WMAL."

Estefan

Continued from Page 3

Moon artist Gian Marco, among others," said Estefan. "Mauricio has been instrumental in developing our artists, and we will continue to work closely on related projects.

"With Mauricio leaving, I asked Sony Music if some of Crescent Moon's operations could be integrated with their existing network, and they thought it was a great idea. Now we will be working more closely than ever, which will be to our artists' advantage and serve to enhance Crescent Moon's overall operations and goals."

tion for excellence is truly deserved. We believe her dedication, extensive experience and close relationships with program directors across the country will have a profound impact on DreamWorks' urban operations, and I feel Johnnie will serve as an inspiration to the company overall."

DreamWorks principal Michael Ostin commented, "We are honored to welcome Johnnie to DreamWorks. Her success with some of the biggest stars in hip-hop and R&B has made her one of the top players in the field. She has the energy to match her skills, and we are all very

Latin (-9.5%), Adult Standards (-10.7%), Alternative (-10.9%) and Triple A (-12.4%).

Ranking behind News/Talk in terms of the percentage of stations improving their ratings, 63.6% of News outlets were up from a year ago, followed by Urban (62.7%), Spanish-Language (59.6%), CHR/Rhythmic (56.1%), Country (55.8%), Hot AC (53.2%), Christian (51.9%), Classical (47.4%), Classic Rock (45.7%), Sports (44.7%), Tropical (42.1%), AC (38.5%), Classic Hits (36.4%), Smooth Jazz (36.1%), Adult Standards (35.9%), Rock and Triple A (33.3%), Alternative (32.6%), Oldies (30.9%), '80s (26.3%) and CHR/Pop (22.7%).

By Market

In all, R&R identified 67 individual formats and subformats between the spring of 2002 and spring 2003. The markets claiming the highest major-format shares were: Atlanta (News/Talk, with Middlesex leading among Talk-only stations), Cleveland (Classical, Smooth Jazz and Oldies), Indianapolis (Classic Rock), Jacksonville ('80s), Milwaukee (Hot AC and Classic Hits), Minneapolis (Triple A), Nashville (Country), Nassau-Suffolk (News), Pittsburgh (Adult Standards), Providence (CHR/Pop), Riverside (CHR/Rhythmic), Sacramento (Sports), Salt Lake City and San Diego (Alternative), and West Palm Beach (AC).

Among Urban formats, New Orleans and Mem-

Sony Music Entertainment Chairman/CEO Andrew Lack said, "Emilio Estefan is an iconic figure in Latin music and a towering force throughout the music industry. Sony Music has been privileged to work with him and Gloria Estefan for more than 20 years, and during that time Emilio has achieved worldwide success as a producer, arranger, songwriter, record executive and ambassador for Latin music. He has earned the respect of artists and executives alike, and we are pleased to extend this partnership."

pleased to be ushering in the Johnnie Walker era at DreamWorks Records."

Walker said, "DreamWorks has already had a terrific year, with The Isley Brothers' No. 1 debut for *Body Kiss* and the incredible artist-development story of Floetry and their gold album, *Floetic*. I look forward to working with the DreamWorks team to continue building on that momentum, as well as launching the superb upcoming records from Dave Hollister, Ron Isley and Burt Bacharach, and Jon B. I am ready to roll up my sleeves and dig in."

phid led the pack for Urban and Urban AC, respectively. In Active Rock, Columbus, OH and San Antonio hosted the largest audience shares, while Providence led for Rock.

Among the many Spanish-language approaches, Los Angeles was, unsurprisingly, No. 1 for Regional Mexican, while Puerto Rico paced all markets for Latin Contemporary and Spanish News/Talk.

Among the most popular Christian genres, Dallas was best for Christian Talk, and Memphis was tops for Gospel.

Format Shares: Top 50 Markets

Format	Sp '02	Sp '03
News/Talk	11.2	12.3
Urban	9.8	9.8
AC	9.5	9.4
Country	9.1	9.3
Spanish-Language	6.1	6.4
CHR/Rhythmic	6.2	6.2
Oldies	6.0	5.6
CHR/Pop	6.1	5.6
Hot AC	5.0	5.0
Classic Rock	4.9	4.9
Alternative	4.5	4.2
Rock	4.4	4.0
Christian	2.8	3.0
Smooth Jazz	2.7	2.8
Sports	2.2	2.3
News	1.6	1.7
Adult Standards	1.8	1.6
Tropical	1.4	1.5
Classic Hits	1.1	1.2
Triple A	1.2	1.1
Classical	1.1	1.1
'80s	1.1	0.9
Other	0.3	0.4

Source: Arbitron

Big-Ass Blackout Renders Northeast Powerless

So, apparently there was this massive power outage late last week that affected large chunks of New York, New Jersey, Connecticut, Ohio, Western Massachusetts, Michigan and parts of Canada ... at least that's what we're hearing.

In the minutes after the lights went out, while many other stations were either off the air or converting to backup power sources, Clear Channel/New York combined the feeds of **WHTZ (Z100)**, **WLTW (106.7 Lite FM)**, **WAXQ (Q104.3)** and **WKTU** into one giant emergency stream and ran the audio of the local NBC-TV affiliate. Z100 afternoon driver Paul "Cubby" Bryant was pressed into service to anchor the combined coverage.

The following morning, when sister Urban **WWPR (Power 105.1)** lost its T-1 connection to its transmitter 10 minutes into his show, morning host **Ed Lover** ran across the hall and made a love connection with **Elvis Duran** over on Z100, which was simulcast on both frequencies. "This was a great example of two radio stations coming together in a time of need and filling a void during a difficult time," says CC Sr. VP/Programming Tom Poleman.

In the midst of Blackout 2003 (which we're still waiting for Fox News to trademark), **Sirius** remained up and running — and even opened its doors to help terrestrial stations continue their coverage. Noncomm **Classical WNYC-FM** lacked emergency power, so **Sirius** lent them some studio space. **Sirius EVP/Programming Jay Clark** says, "They walked their people and equipment from their building — almost 60 blocks away — up to ours."

Look for more riveting stories about how New York stations dealt with Blackout 2003 in next week's **CHR/Pop** column.

People, Places & Stuff

What's up with **WHJY/Providence PD** and **Clear Channel RVP/Programming Joe Bevilacqua**? **ST** hears a Capitol move is imminent....

South Central Communications President **Steve Edwards** announces his retirement, effective at the end of the year. Edwards, a 40-year industry vet, and South Central have cut a multiyear deal that names him Manager/Special Projects,



Fleiss displays her aural abilities.

in charge of evaluating future South Central acquisitions.

At about the same time, somewhere in a parallel universe, former "Hollywood Madam" **Heidi Fleiss** joins **Alternative KFSD-FM/San Diego** to do a nightly show from 7-9pm.

Our best wishes for a speedy recovery go out to **WSIX/Nashville** morning legend **Gerry House**, who underwent two surgeries last weekend for a bleeding artery in his brain — and doctors say he'll have to endure a third. They expect him to make a full recovery, which is good news. For updates on House's condition, call 615-744-4747 or go to www.wsix.com.



Get well, Gerry!

Got That Old Gigli Feeling

WBCN/Boston subjected several hundred of its hardier listeners to a mercy screening of the **Ben & Jen** train wreck otherwise known as **Gigli**, the film that many have already dubbed the Worst Movie of the Year — and it's only August. "We wanted our listeners to see the very last screening of this cinematic masterpiece before it becomes a cult classic destined for midnight viewings," PD **Oedipus** tells **ST**. "Besides, Ben's a Boston boy; he deserves at least one full house."

WBCN Promotions Director Cha Chi Loprete says, "This is the perfect low-cost, high-payoff promotion." Indeed, right after the screening was announced, **Oedipus** was interviewed by the **Boston Herald**. "Within 30 minutes, **CNN Headline News** interviewed him on the air," says Loprete. "The next morning, **CNN** called — they seemed surprised that **Headline News** had beaten them to the punch!" To placate **CNN**, Loprete overnighted them one of the station's commemorative "I Survived **Gigli**" T-shirts.

When **Emmis CHR/Rhythmic KXMG (Mega 93.3)**/Austin

R&R Timeline

1 YEAR AGO

- **John Hogan** becomes CEO of Clear Channel Radio.
- **Phil Quartararo** becomes Exec. VP for EMI Recorded Music North America.
- **Lisa Ellis** promoted to Sr. VP, R&B/Rhythm-Crossover Promotion at Columbia Records.
- **John Fullam** joins Infinity Broadcasting as President/COO.
- **WNEW/New York GM Ken Stevens** and PD **Jeremy Coleman** are suspended in the wake of afternoon team **Opie & Anthony's St. Patrick's Cathedral** sex stunt.

5 YEARS AGO

- **Kraig Kitchin** promoted to President/COO of Premiere Radio Networks.
- **Oscar Fields** returns to Motown Records as Exec. VP/GM.
- **Rob Roberts** and **Gregg Steele** become Clear Channel Communications Regional PDs/South Florida.
- **Haz Montana** becomes PD at **KSSE-FM/Los Angeles**.



Kraig Kitchin

10 YEARS AGO

- **Jon Leshay** promoted to Sr. VP/Promotion for Elektra Entertainment.
- **Craig Ashwood** becomes PD at **WLTT/Washington**.
- **Julian Breen** appointed Director/Operations at **WPEN & WMGK/Philadelphia**.

15 YEARS AGO

- **Malrite Communications** goes private with a \$170 million stock buyout.
- **John Brodey** becomes Sr. VP/Promotion for **Polydor/London/Wing Records**.
- **Jan Jeffries** becomes PD at **WQXI-AM & FM/Atlanta**.

20 YEARS AGO

- **Steve Feinstein** named **R&R's AOR Editor**.
- **FBI** and **IRS** agents seize documents from the **William B. Tanner Co.** regarding mail fraud, tax evasion, kickbacks and a hidden inventory of advertising time.
- **Sal Licata** becomes Exec. VP/GM at **Arista Records**.



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was relaunched as **KDHT**, "The New Hot 93.3, Nonstop Hip-Hop," under the direction of PD Jay Michaels, they decided to celebrate with a little "Bubba-Q with Bubba

Sparxxx" party at an outdoor bar on nearby Lake Travis. "By 8pm we were already past the bar's capacity of 1,200 people," says Michaels. "By the time Bubba and our afternoon jock, Boogie, started the bikini contest, water was starting to come in through the floorboards of the dock where this huge crowd was partying. Within a few minutes, the entire place started sinking! By 10pm we had to end the party — and that's what I call a huge success!"



The Programming Dept.

OM/PD Rob Summers resigns from Wilks Alternative **KKND (106.7 The End)/New Orleans**, effective at the end of the month. No replacement has been named.

Former WTTS/Indianapolis PD **Jim Zeigler** is the new PD of Citadel Triple A **WOKI/Knoxville**. New MD **Aimee Baumer** joins from **WMPS/Memphis**.

KPTY (Party 104.9)/Houston night jock/imaging guy **Jamie "Babyface" Pendleton** is named PD of **CHR/Rhythmic KMRK/Odessa-Midland, TX**. He replaces Frank E.D., who left last month.

Citadel Active Rock **WAQX (95X)/Syracuse** and PD Bob O'Dell part ways over what he describes as "creative differences."

WSNY/Columbus, OH Asst. PD **Steve Cherry** is named PD of Clear Channel AC **WBBQ/Augusta, GA**.

Dr. Dave Michaels has been named OM/PD of Three Eagles' Hot AC **KEEZ** and Classic Hits **KRBI/Mankato, MN**. Most recently, Michaels was PD of **WSTO/Evansville, IN**.

There's been a changing of the PD guard at two of Archway's Little Rock properties: Marty Oehlhoff steps down as PD of Alternative **KLEC**, and Tony Terrell relinquishes his stripes at **CHR/Rhythmic KHTE**. Both remain in afternoons at their respective stations. For now, OM **Hoser** will oversee programming of both stations in addition to his regular duties at Classic Rock **KKZR**. Interested PD candidates should shoot their package to Archway VP/Programming & Marketing **Brian Krysz**.

Quick Hits

Listeners to **WHTZ (Z100)/New York** will enjoy the services of midday talent **Shelley**



Shelley Wade

Wade for another two years, as she signs a contract extension. Wade has been at **Z100** since July 2001.

WFLY/Albany, NY's morning team — **Brian Cody, Ellen**

Rockwell and sidekick **Big Ray** — have resigned. PD **Donnie Michaels** needs a new show.

After 25 years on the air together in Milwaukee, the last 17 at Clear Channel AC **WLTQ**, the "Dick" half of married morning team **Dick & Ellen Stout** exits. Ellen will continue as a solo act.

After 13 years apart, the South Florida radio team of **Greg Budell** and **Don Agony** has been reunited on Nostalgia **WJNA-AM/Miami**. Budell started doing mornings there on July 28. Agony and **Greg Budell** used to co-host mornings at now-defunct **WAXY** and, later, at **WLVF**.

Asst. PD/MD/afternoon talent **Violet** exits Infinity Alternative **WZNE/Rochester, NY**. Across the street, **WNVE & WKGS MD** Don Vincent steps down to attend graduate school. PD **Erick Anderson** ups Music Coordinator **Nick DiTucci** to MD of both properties.

WHRL/Albany, NY MD/night guy **Walter Flakus** exits for **XM Satellite Radio**.

WXTB (98 Rock)/Tampa MD **Launa Phillips** relinquishes her music duties to focus on her midday show. New Asst. PD **Brian Medlin** adds MD stripes to complete his fashionable ensemble.

WBNS/Columbus PD **Jeff Ballentine** inks **KFOG/San Francisco** night guy **Buzz Fitzgerald** for nights; he replaces **Amy Dunn**, who left a while back. Fitz hits town on Sept. 1.

Buckley CHR/Rhythmic KHTN/Modesto, CA has a new morning guy: **JD Redman**, who's inbound from afternoons at **KQIZ/Amarillo, TX**.

ST Shot O' The Week



When **WKXJ/Chattanooga, TN** morning team **Jane & Troy** wanted to give away a **Mariah Carey** flyaway to **Orlando**, they couldn't bear the thought of blowing it out to boring old **Caller No. 9**. Instead, they decided to get down and dirty — literally. "We had four moms mud-wrestle for it," says PD **Tommy "Chuck"**. Oh, look — here's two of the more dainty players now...Tastes great! Less filling!

Talk Topics

WOR/New York adds *The Savage Nation* to its nightly lineup from 8-10pm. *Savage* replaces long-running financial talk show *The Dolans*, which will continue to air on the **WOR** Radio Network but will no longer air locally on **WOR**. *Savage* has been off the air in **New York** since June, when **WABC** dropped the show following a contract dispute.

WRKO/Boston morning co-host **John "Ozone" Osterlind** has been suspended for two weeks after he made on-air comments about the latest round of Palestinian suicide bombings and called for "the eradication of the Palestinian people."

Peter Burns, a listener to Clear Channel Sports outlet **KTKR-AM/San Antonio**, has been selected to be co-host for a day for **Fox Sports' Tony Bruno Extravaganza**. Every year, **Bruno** solicits tapes from listeners auditioning to be co-hosts, which are then voted on by the audience. **Burns** and his wife, **Stacie**, will fly to **Los Angeles** on Aug. 27 to prepare for his one-day brush with greatness.

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Rock Under The Radar

Local acts get support at Active Rock and Rock radio

In conjunction with Cyndee Maxwell's *National League of Rock* special this week, I decided to look under the major-label radar to spotlight several acts from around the country that are enjoying regular rotation at commercial radio without the benefit of label deals. Keep your eyes — and ears — peeled for these hot prospects.

Jibe

Dallas

Spin city: KEGL/Dallas; KATT/Oklahoma City; KFMX/Lubbock, TX; KTUX/Shreveport, LA; KMOD/Tulsa; KNCN/Corpus Christi, TX; KZRR/Albuquerque; KIOC/Beaumont, TX; KLBJ/Austin; and KFZX/Odessa, TX.



Jibe

The 411: With four releases under their belts, Jibe are racking up airplay for "Yesterday's Gone" from their latest CD, *Uprising*. Without a deal, the Texas four-piece managed to crack the top 30 on R&R's Rock chart, and Dallas Cowboys fans are getting an earful of Jibe every time they tune in to preseason games, as "Yesterday's Gone" has been chosen as the music bed for this season.

On the road, the group has shared stages with the likes of Our Lady Peace, Lit, Creed and more. They also landed a spot on Jim Beam's Road to the Rackhouse Tour with Jerry Cantrell and Nickelback. Jibe are currently touring with ex-Buckcherry singer Josh Todd through mid-September.

"When we heard the Jibe record, we felt that it was a really good song," says KEGL (The Eagle) PD Max Dugan, who is currently spinning "Yesterday's Gone" upward of 30 times a week. "The band has a strong local following. The song tested very strongly initially, and it moved right up our chart. We believed in it and put it in a position to give it some significant play, and it has come to fruition as a power for The Eagle."

Contact: Ronnie Raphael, 214-691-1908.

Web: www.jibeonline.com.

Mighty Sideshow

Chattanooga, TN

Spin city: WRXR/Chattanooga, TN; WCCC/Hartford; WQLZ/Springfield, IL; WJJO/Madison; WNFZ/Knoxville; and WRBR/South Bend, IN.

The 411: Originally a bar band playing covers, Mighty Sideshow became an all-original effort back in 2000. Last September the group opened for Ted Nugent for a week and a half in Florida, and it has shared stages with everyone from Tesla, Jackyl and Quiet Riot to more current artists like Seether and Slaves On Dope. Upcoming dates include slots with Saliva and 3 Doors Down.

Following a live demo in 2001, the band cut their first studio album, *Part of Something*. The track "Mirror" is currently shining bright for the band with radio airplay.

"We sell out of CDs almost every damn show," says guitarist Rodney Smith. "We're having the best of luck with it, especially the music we're putting out lately. I think we're on to something. It's not like we're reinventing the wheel or breaking new ground necessarily; we're just trying to write good music."



Mighty Sideshow

"I think we've sold in the neighborhood of 3,000 [copies of *Part of Something*]. I know we're small-time, but that's pretty impressive for our scale right now. Of course, all the profit comes to us, and we managed to buy ourselves a new motor home. We live

in it; that's our home away from home.

"We love to play shows; that's what we're all about. We made up our minds a couple of years ago that, no matter how hard it is, we're going to do this. Slowly but surely, we've been making it happen. I cannot begin to tell you what radio's done for us lately. It's been incredible, and things are starting to snowball."

Contact: Victor Somogyi, 212-327-0509; Mike Van Orsdale, 888-876-3463; or Alan Whitener 423-635-0686.

Web: www.mightysideshow.com.

Thrust

Kansas City

Spin city: KQRC/Kansas City and KEYJ/Abilene, TX.



Thrust

The 411: Together since '96, Thrust are the chiefs of the Kansas City rock scene. The four-piece have four indie releases. Their most recent effort, *Symptom*, has charted at R&R Rock Specialty, while "Pushed Away" has picked up regular rotation at hometown Active Rocker KQRC. In 1998 they opened for Motley Crue as winners of the Kickstart Your Career contest, and, starting in 1999, they went on a three-year winning streak at KQRC's annual Battle of the Bands before retiring from the competition.

With their prior release, *Parade of Idiots*, Thrust earned airplay for the track "Smack" and staged their own CD-release party in March 2002. "We rented out the Uptown Theater, which is a 2,000-seater," says guitarist Mike Scott. "We ended up selling almost 1,200 tickets for it. Nobody thought a local band could do something like that. We got some radio ads and promoted. We ended up selling a boatload of CDs and merchandise that night."

Scott estimates they've sold 1,700 CDs so far, with more being ordered. Outside the band the group members hold regular jobs. When Scott isn't rocking with Thrust, he's moving rocks with the construction company

he runs. "I'm definitely ready to get out of it," he says. "We're all ready to hit the road, that's for sure. At some of these rock fests we play, we get to know all these bands and hang out and drink beer with them all day. Then they'll ask, 'Where you guys going next?' Back to work."

Thrust's strong work ethic has been noted by KQRC Asst. PD/MD Don Jantzen. "They are completely self-promoted, -managed, -booked, -produced, -financed — you name it, they do it all themselves," he says. "And, to be honest with you, in almost 12 years of radio, I've never found a band that works harder than these guys."

Contact: thrust2k@hotmail.com; thrustradio@hotmail.com; or Mike Scott, 913-915-7655.

Web: www.thrustradio.com.

Dogfight

Boston

Spin city: WAAF/Boston; WCCC/Hartford; and WQBK/Albany, NY.

The 411: The four-piece Dogfight currently find themselves with airplay at one of Active Rock's premier kennels, WAAF — the same station that brought us Godsmack and Ra. The band befriended former WAAF night jock Jay Ferrera, and soon the group's remixed demo made repeated visits to the station's music meeting.

"We really wanted to get behind another unsigned project, and we just kept bringing it in to the music meeting," says WAAF MD/midday talent Mistress Carrie. "We decided to give it a shot. The reaction was directly related to sales at outlets like Newbury Comics and the other local outlets."

For three weeks in a row Dogfight's *Push* was Newbury Comics' No. 1-selling album by an unsigned local act. The group has also earned a nomination for Best Hard Rock Band at the 2003 Boston Music Awards. The group has played several shows for WAAF and will be featured at the station's upcoming Locobazooka festival, headlined by Staind.

"We're pretty excited about it," Carrie says. "My phones ring off the hook from label people."



Dogfight

The group's motivation and game plan for *Push* were also impressive to Carrie. "They were doing everything right," she says. "They had already done their demo, they had their website up, and they were already booking shows in all the local clubs. They were really working hard to promote themselves. It's not like they're just playing in a garage and we're doing all the work. They were willing to be active participants in their own success."

Contact: Vizion Entertainment Corp., vizionec@comcast.net or 508-622-1086.

Web: www.dogfightband.com.

Sound And Fury

Minneapolis

Spin city: KXXR (93X)/Minneapolis and KUPD/Phoenix.

The 411: "The best way for me to describe the song we added to 93X is two minutes and 55 seconds of big guitars, big guitars and a hook burger," says KXXR Asst. PD/MD Pablo of Sound And Fury's "Where I Belong," a guitar-heavy slab of rock that recalls Seattle's best years. "You hear it today, and you wake up tomorrow singing it — truly an important thing in radio. When we heard this track, we knew it had that feel and appeal to it."



Sound And Fury

The group has been a Minneapolis scene fixture for five years and recently evolved its sound with the addition of guitarist Matt Piper, who happens to be Pablo's brother. But this is hardly a case of nepotism, as Pablo never worked Sound And Fury to 93X PD Wade Linder, who discovered the band's rough demo while driving to lunch with Pablo. Linder liked what he heard and wanted to hear the final product when it was ready.

A month later Pablo played the finished song on a Monday before Linder left for the day. Pablo was told to put the song in 93X's *Cage Match*. "On Tuesday we were doing adds, and Wade took a stack of CDs down to [OM] Dave Hamilton's office," Pablo says. "They didn't like any of them, and Wade came running down to my office. He took the Sound And Fury track, played it for Dave and came back 10 minutes later telling me that we were adding it."

Sound And Fury also enjoyed airplay last summer for the track "Beautiful," which dominated KUPD's *Cage Match* program, prompting the group to fly to Phoenix for a sold-out show. Back home, "Where I Belong" is lighting up the phones. "They're easily one of the biggest-requested bands on the station, and people want to see them," Pablo says.

Contact: Matt, pp13@ustwest.net; or Keith, kbrooks@ridersfan.net.

Web: www.soundandfury.net.

TALK BACK TO R&R!

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

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THE INDUSTRY'S NO. 1 RETAIL CHART August 22, 2003

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	ALAN JACKSON	Greatest Hits Vol.2	Arista	329,724	—
—	2	DASHBOARD CONFSSIONAL	A Mark, A Mission, A Brand, A ..	Vagrant	127,673	—
1	3	SOUNDTRACK	Bad Boys II	Bad Boy/Universal	104,593	-12%
3	4	EVANESCENCE	Fallen	Wind-up	71,413	-8%
4	5	BEYDNCE	Dangerously In Love	Columbia	65,863	-11%
—	6	STATE PROPERTY	State Property Presents...Vol.2	Roc-A-Fella/IDJMG	65,086	—
5	7	CHINGY	Jackpot	DTP/Capitol	64,953	-7%
2	8	VARIOUS	Now That's What I Call Music! 13	UTV	60,648	-24%
28	9	SOUNDTRACK	Lizzie McGuire Movie	Walt Disney	56,191	+87%
7	10	NORAH JONES	Come Away With Me	Blue Note/Virgin	55,899	-4%
6	11	50 CENT	Get Rich Or Die Tryin'	Shady/Aftermath/Interscope	55,884	-6%
10	12	LINKIN PARK	Meteora	Warner Bros.	48,415	+4%
—	13	LYNYRD SKYNYRD	Thyrty: 30th Anniversary Col...	UTV	44,335	—
—	14	VARIOUS	Kidz Bop 4	Razor & Tie	43,000	—
9	15	ASHANTI	Chapter II	Murder Inc./IDJMG	39,194	-21%
29	16	SOUNDTRACK	Freaky Friday	Hollywood	35,513	+23%
15	17	COLDPLAY	Rush Of Blood To The Head	Capitol	34,764	-2%
12	18	MYA	Moodring	A&M/Interscope	34,638	-13%
—	19	SOUNDTRACK	Freddy Vs. Jason	Roadrunner/IDJMG	34,569	—
20	20	BLACK EYED PEAS	Elephunk	A&M/Interscope	34,008	+5%
14	21	CHER	Very Best Of Cher	WSM	33,903	-9%
18	22	GOOD CHARLOTTE	Young & Hopeless	Daylight/Epic	32,678	-4%
11	23	LUTHER VANDROSS	Dance With My Father	J	31,395	-26%
13	24	STAIN'D	14 Shades Of Grey	Flip/Elektra/EEG	31,151	-18%
21	25	TOBY KEITH	Unleashed	DreamWorks	30,613	-5%
22	26	AUDIOSLAVE	Audioslave	Epic/Interscope	30,535	-4%
23	27	SEAN PAUL	Dutty Rock	VP/Atlantic	30,423	-4%
33	28	LIL JON & THE EASTSIDE BOYZ	Kings Of Crunk	TVT	30,333	+11%
24	29	CHRISTINA AGUILERA	Stripped	RCA	29,414	-6%
19	30	MICHELLE BRANCH	Hotel Paper	Maverick/Warner Bros.	28,605	-14%
8	31	WYNONNA	What The World Needs Now	Curb	28,112	-48%
36	32	FABOLOUS	Street Dreams	Desert Storm/Elektra/EEG	27,168	+4%
17	33	SOUNDTRACK	American Wedding	Universal	26,586	-23%
32	34	KENNY CHESNEY	No Shoes, No Shirt, No Problem	BNA	26,545	-6%
30	35	KELLY CLARKSON	Thankful	RCA	26,097	-8%
25	36	METALLICA	St. Anger	Elektra/EEG	26,069	-15%
42	37	3 DDRS DOWN	Away From The Sun	Republic/Universal	25,994	+17%
27	38	BROOKS & DUNN	Red Dirt Road	Arista	25,881	-14%
16	39	JANE'S ADDICTION	Strays	Capitol	25,851	-25%
26	40	WHITE STRIPES	Elephant	V2	25,551	-16%
45	41	MATCHBOX TWENTY	More Than You Think You Are	Atlantic	25,087	+14%
35	42	SHANIA TWAIN	Up	Mercury/IDJMG	24,822	-7%
40	43	JUSTIN TIMBERLAKE	Justified	Jive	24,447	+7%
47	44	JASON MRAZ	Waiting For My Rocket To Come	Elektra/EEG	21,887	0%
39	45	TRAIN	My Private Nation	Columbia	21,359	-10%
41	46	JIMMY BUFFETT	Meet Me In Margaritaville	UTV	21,027	-8%
37	47	LONESTAR	From Here To There: G. Hits	RCA	20,999	-15%
48	48	TRAPT	Trapt	Warner Bros.	20,001	-4%
—	49	R.KELLY	Chocolate Factory	Jive	19,319	—
—	50	ATARIS	So Long, Astoria	Columbia	19,272	—

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ON ALBUMS

Action Jackson; Ay, Carrabba!

As the summer nears its end, the record business is emerging, thanks to a pair of explosive chart debuts — one from a country star and the other from an emerging emo icon.

Arista Nashville's Alan Jackson sees his *Greatest Hits Volume II* ride in with a tally north (pardon the expression) of 325,000. Mean-



Alan Jackson

while, Dashboard Confessional (a.k.a. Chris Carrabba), an emerging star from a different world altogether, brings his emotion-charged pop to the mainstream via an impressive No. 2 start for his Vagrant-released/TVT-distributed/Interscope-worked album. A third bow, Roc-A-Fella/IDJMG's *State Property*, nails down the No. 6 spot, with Beanie Sigel and company scoring sales of more than 65,000. Say the record and retail industries: "Thanks, we needed that."



Chingy

After topping the charts for four consecutive weeks, Bad Boy/Universal's *Bad Boys II* drops slightly, to No. 3. Wind-up's Evanescence stay solid at No. 4, while Columbia's Beyoncé has another strong showing, coming in at No. 5. DTP/Capitol rapper Chingy isn't far behind, at No. 7, followed by UTV's *Now 13*, which slips from No. 2 to No. 8.

Another big story is Hilary Duff's *Lizzie McGuire Movie* soundtrack (Walt Disney Records), which catapults 28-9 on a whopping 87% boost after the DVD of the hit film came out. That augurs well for the new Duff album, *Metamorphosis*, which hits on Aug. 26 with 700,000-plus on the street and the single "So Yesterday" storming Top 40.

Speaking of soundtracks, Hollywood's *Freaky Friday* goes 29-16 with a 23% sales increase, and Roadrunner/IDJMG's *Freddy Vs. Jason* slashes its

way to a No. 19 bow.

Elektra's emerging troubadour Jason Mraz, who broke into the top 50 last week, sticks around at No. 44 as his single continues to garner big spins at multiple formats. Columbia's Ataris, experiencing a similar radio-powered upsurge, re-enter at No. 50.



Hilary Duff

Next week: The momentum continues with Star Trak/Arista's Neptunes and Columbia's Bow Wow.

OutKast Return

Radio is going to have twice the fun it normally has next week as OutKast return with not one, but two new singles to tickle your eardrums. Big Boi takes the lead on "The Way You Move," which is Going for Adds at Rhythmic and Urban. The funky soul groove also features Sleepy Brown. Meanwhile, Andre 3000 asks, "What's cooler than being cool?" in "Hey Ya!" his effort that's arriving at Pop and Alternative. (In case you're wondering, the answer to the question is "Ice cold!"). Both singles are on OutKast's Sept. 23 double album, *Speakerboxxx/The Love Below*. In actuality, the double album will contain solo CDs by both members of the groundbreaking hip-hop duo.

We also have double the pleasure over at Smooth Jazz in the coming week. Seal went for adds with "Waiting for You" at AC, Hot AC and Triple A a couple weeks ago, and now he's set his sights on Smooth Jazz. Oddly enough, J. Thompson is also Going for Adds at the format with a song by the same name. Thompson's "Waiting for You" is the followup to his recent hit "Tell Me the Truth."

Mandy Moore re-enters the Pop scene with "Have a Little Faith in Me," the lead single from her appropriately titled album *Coverage*. The CD, which arrives in stores Oct. 21, will be the young singer's third, and John Fields (Andrew W.K.) serves as producer. *Coverage* is an album of covers in which Moore remakes songs by Joni Mitchell, Elton John and Carly Simon, among others. "It is a compilation of



Mandy Moore

some of the most incredible music I have ever heard in my life, and the fact that I got to record these songs is still unimaginable to me," Moore says. She is currently filming a movie in Europe. Ludacris starred in the film *2 Fast 2 Furious* earlier this year, and next week he switches gears as he heads back to the music world. "Stand Up," featuring Shawna, is the Southern rapper's lead single from his upcoming CD *Chicken & Beer*, and it's Going for Adds at Rhythmic and Urban. 50 Cent and Snoop Dogg are reportedly among the guests on the album, along with Luda's protege, Chingy (who also happens to be Going for Adds at Urban with "Holiday In," the followup to "Right Thurr"). Luda will be appearing on MTV's *TRL* on Aug. 26 and will be the voice of a character in the animated feature *Lil Pimp*.

Eminem's protege Obie Trice is out to take a bite out of Rhythmic and Urban as he delivers "Got Some Teeth" to the formats, the first single from his forthcoming album *Cheers*. "Teeth" was produced by Eminem, who also directed the video for the song, along with Phillip G. Atwell. Obie Trice will be performing on Aug. 21 and Aug. 23 as part of the And1 Mixtape Tour.

Reba McEntire is out to take her legendary career to new heights as she presents "I'm Gonna Take That Mountain," the lead single from her upcoming album *Room to Breathe*. This will be her first studio album since '99's *So Good Together*, and it's slated for release on Nov. 18. McEntire currently appears on the latest Cheerios boxes as national spokesperson for First Book. "Mountain" will go for adds at Country next week, while the season premiere of McEntire's TV show, *Reba*, will air Sept. 12 on the WB.

Shelby Lynne won a Grammy for Best New Artist in 2000, thanks to her breakthrough album, *I Am Shelby Lynne*. Next week she returns, unveiling "Telephone" to Triple A audiences. It's our first look into her Sept. 16 release, *Identity Crisis*. Explains Lynne about the origins of the song, "Maxine, a friend of mine, a singer, and I were up one night and trying to come up with crazy song titles. I said, 'I Wish You Hadn't Been Home When the Telephone Rang,'" just fooling around. It stuck, and I turned it into a serious song."

— Mike Trias



OutKast

R&R Going For Adds

Week Of 8/25/03

CHR/POP

ALL-AMERICAN REJECTS Time Stands Still (*DreamWorks*)
ELVIS VS. PAUL OAKENFOLD Rubberneckin' (*RCA*)
EVANESCENCE Going Under (*Wind-up*)
JS Ice Cream (*DreamWorks*)
MANDY MOORE Have A Little Faith In Me (*Epic*)
OUTKAST Hey Ya! (*Arista*)
SIMPLE PLAN Perfect (*Lava*)

CHR/RHYTHMIC

BAD BOYS DA BAND Tonight (*Bad Boy/Universal*)
LUDACRIS f/SHAWNNA Stand Up (*Def. Jam South/IDJMG*)
OBIE TRICE Got Some Teeth (*Shady/Aftermath/Interscope*)
OUTKAST The Way You Move (*Arista*)

URBAN

BAD BOYS DA BAND Tonight (*Bad Boy/Universal*)
CHINGY f/SNOOP DOGG & LUDACRIS Holiday In (*Priority/Capitol*)
LUDACRIS f/SHAWNNA Stand Up (*Def. Jam South/IDJMG*)
MARY J. BLIGE Ooh! (*Geffen*)
MONICA Knock Knock (*J*)
OBIE TRICE Got Some Teeth (*Shady/Aftermath/Interscope*)
OUTKAST The Way You Move (*Arista*)
R. KELLY Step In The Name Of Love (*Jive*)
THREE 6 MAFIA Shake That Jelly (*Columbia*)

URBAN AC

GERALD LEVERT U Got That Love (*Elektra/EEG*)

COUNTRY

AMY DALLEY I Think You're Beautiful (*Curb*)
BILLY BOB THORNTON The Desperate One (*Sanctuary/SRG*)
BRAD WOLF Strictly Business (*Warner Bros.*)
MILA MASON Maybe, Maybe Not (*Twinbeat/Quarterback*)
REBA MCENTIRE I'm Gonna Take That Mountain (*MCA*)
RORY HOFFMAN I Am A Soldier (*Depot*)

AC

MICHAEL BOLTON When I Fall In Love (*The Passion Group*)

HOT AC

ALL-AMERICAN REJECTS Time Stands Still (*DreamWorks*)
BILLY BOB THORNTON The Desperate One (*Sanctuary/SRG*)
ELVIS VS. PAUL OAKENFOLD Rubberneckin' (*RCA*)
EVANESCENCE Going Under (*Wind-up*)
THIRD EYE BLIND Crystal Baller (*Elektra/EEG*)

SMOOTH JAZZ

BASS X Vonni (*Liquid 8*)
J. THOMPSON Waiting For You (*AMH*)
NELSON RANGELL Dedication (*A440*)
RAY FULLER Spanish Flyer (*A Ray Artists*)
SEAL Waiting For You (*Warner Bros.*)

ROCK

BILLY TALENT Try Honesty (*Atlantic*)
BLACK LABEL SOCIETY The Blessed Hellride (*Spitfire*)
DEFTONES Hexagram (*Maverick/Reprise*)
ERIC SARDINAS Black Pearls (*Favored Nations*)
SEVENDUST Enemy (*TVT*)

ACTIVE ROCK

BILLY TALENT Try Honesty (*Atlantic*)
BLACK LABEL SOCIETY The Blessed Hellride (*Spitfire*)
DEFTONES Hexagram (*Maverick/Reprise*)
SEVENDUST Enemy (*TVT*)

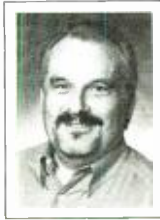
ALTERNATIVE

BOXING DAY Fall Away (*Universal*)
DEFTONES Hexagram (*Maverick/Reprise*)
KILL HANNAH Kennedy (*Atlantic*)
MANDO DIAO Sheepdog (*Mute/EMC*)
OUTKAST Hey Ya! (*Arista*)
PETE YORN Burrito (*Columbia*)
SEVENDUST Enemy (*TVT*)

TRIPLE A

BILLY BOB THORNTON The Desperate One (*Sanctuary/SRG*)
CATDADDY JONES Late Night In The Dog House (*Fountainblue*)
CAT POWER Free (*Matador*)
EDIE BRICKELL Rush Around (*Universal*)
ERIC SARDINAS Black Pearls (*Favored Nations*)
IAN ANDERSON A Raft Of Penguins (*Fuel 2000*)
JOSH ROUSE Come Back (Light Therapy) (*Rykodisc*)
JUNE CARTER CASH Wildwood Flower (*Dualtone*)
PHIL ROY Melt (*Or*)
SHELBY LYNNE Telephone (*Capitol*)
SPIRITUALIZED Sampler (*Sanctuary/SRG*)
SUSAN TEDESCHI Wrapped In The Arms Of Another (*Tone-Cool/Artemis*)
TORI AMOS Strange (*Epic*)
TRAIN When I Look To The Sky (*Columbia*)
TRAVIS Re-Offender (*Epic*)
TROY JOHNSON Fingertips (*Name*)
VARIOUS ARTISTS American Blues (*Putumayo*)
VARIOUS ARTISTS Verve Remixed 2 (*Verve/VMG*)
WAYNE HANCOCK Swing Time (*Bloodshot*)

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 gmaffe@radioandrecords.com.



KEVIN CARTER
kcarter@radioandrecords.com

Spring Ratings Hoo-Ha

Three CHR/Pop programmers talk about what went right

It's a little-known fact that Francis Ford Coppola is a radio geek. Really. Robert Duvall's line in *Apocalypse Now* was originally, "I love the smell of ratings in the morning!" I'm told that on the director's-cut DVD you can actually see a clip of it.

Radio people agree that seeing the ratings can be among the most agonizing moments in a PD's life (Maalox, anyone?). But seeing an uptrend — especially a big one — may be the most euphoric feeling a radio programmer can experience.

In order to spread the love and give anyone who perhaps needed that second shot of Maalox the hope that, yes, you, too, can have a good book that isn't the Bible, I cornered a few PDs who had good spring showings and demanded the secrets of how they did so well.

Let's meet our contestants, shall we? On this side, we have the lovely and talented Tracy Austin, programming guru at Susquehanna's KRBE/Houston. KRBE posted a healthy 4.6-5.0 12+ jump in the spring book. In the middle is Entercom WEZB (B-97)/New Orleans overlord John Roberts, whose station vaulted 4.5-5.5 12+. And on this side we have Chris Edge, master of Clear Channel's WDCG (G105)/Raleigh, which rocketed 5.0-8.0 12+ to tie for first place in the market.

The main thread that ran through all the conversations was the music. Those old mantras "Play the hits" and "Hits are hits" and "Do I have to call-block your phone number?" kept popping up in all the interviews I did.

"We look at a song and label it, and listeners don't do that — they either love it or they don't."

Chris Edge

**By Keith Berman
Associate Radio Editor**

same time finding some that are unique to KRBE and breaking those."

'Let's Give It To Them'

What artists rode the wave? All three PDs mention 50 Cent — it seems like almost every CHR/Pop station in the country has been in his club over the past few months. "Mass-appeal Urban crossover records that are that huge don't come along too often, and that probably helped a lot," Austin says.

Listen To The Music

While it can't be debated that Pop stations have found success recently by playing rhythmic records, all three of our programmers stress that they run mainstream Pop stations. While the rhythmic component plays a part in their playlists, they definitely incorporate other genres into their stations to make them mass-appeal.

"We're mainstream Top 40 in the truest sense, in that we play all the hits," says Roberts. "It's clear from our research that the rhythmic-based stuff, whether it's Sean Paul or Nelly or Ashanti, should be the essence of the station, because that's the essence of the market."

"We also have just as much strength from the pure pop stuff, like Justin Timberlake or Kelly Clarkson, and we can selectively play the biggest rock hits, like Evanescence. There's nothing we can't play if we present it the proper way and string it together in the right fashion based on what the audience tells us they want to hear."

Edge says, "We look at a song and label it, and listeners don't do that — they either love it or they don't. A listener who must have been 40+ years old called this week to compliment me on two songs. She was going on and on about how it was so great that we were playing MercyMe, and then she says, 'Oh, and there's another song I like.' I'm expecting to hear her say Uncle Kracker or something, but instead it's Black Eyed Peas' 'Where Is the Love?'"

Austin concurs: "The variety is a lot of our strength at KRBE, and we're really trying to point the station straight down the middle and not lean in one certain way. We have the luxury of playing the best songs of all the different formats while at the



Tracy Austin

"There's nothing we can't play if we present it the proper way and string it together in the right fashion based on what the audience tells us they want to hear."

John Roberts

Sean Paul's and Eminem's names also popped up. Roberts says Sean Paul was well received in New Orleans, but B-97 was the only station in town playing Eminem. R. Kelly was also mentioned as being huge, but some Pop stations shied away from him due to his legal problems.

As far as dayparting goes, the results were mixed. While Austin still does it, Edge says he started out dayparting rhythmic records but slowly gave up on it. "I know the theory on at-work listening — that they might like those songs, but they won't be in the mood for them while they're working," he says. "We finally hit a point where we said, 'Fuck it. They want to hear it. Let's give it to them.' And it worked."

Lest you think I'm pushing "rhythmic, rhythmic, rhythmic" as



John Roberts

the new Pop mantra, there were definitely pure pop songs that got a decent amount of airplay in the spring, and all three stations also borrowed from the Alternative and Rock sides.

Pop 'N' Rock

Kelly Clarkson was well liked at CHR/Pop during the spring: "Miss Independent" sat on top of the Pop chart for almost two months. Austin names Stacie Orrico and Beyoncé as big artists for her and says she's looking forward to the new Dido album.

We also discussed taking songs from the lighter side of pop and getting into Hot AC artists. Austin says she found success with Coldplay and John Mayer, while Edge mentions Matchbox Twenty. And everyone is talking about Evanescence, who have proved to be the biggest Rock/Alternative crossover act so far this year. Two other big names this spring were Justin Timberlake and Christina Aguilera, which leads us to the second half of the story: promotions.

While playing the hits is great for keeping listeners locked on to your station, getting them there in the first place is the other part of the battle. Timberlake and Aguilera's Justified & Stripped Tour turned out to be a bonus for stations that used ticket giveaways to pull in listeners.

According to Roberts, B-97 executed a series of promotions for the three months leading up to the tour's New Orleans show, including Celebrity Sing-Off talent competitions among listeners. Every Thursday KRBE gave away tickets to the tour's Houston stop. "It was a great, great way to sell the artists, the music and the format," Austin says.

Baby Brings Extra Usage

Edge says that his behind-the-scenes marketing with Critical Mass Media really paid off. He did only three weeks of TV advertising and relied on database contesting, e-mail blasts and stealth marketing to direct people to G105.

Austin and her staff meet daily to brainstorm promotions that will keep KRBE reflecting pop culture and what people are talking about, and she says the focus is always changing. Among the station's more recent promotions have been ticket giveaways, car giveaways and a trip to see the MTV Video Music Awards.

Roberts had a unique opportunity at B-97 this spring, and he turned it into something that kept the listeners talking. "One of our morning co-hosts, Cheryl Robichaux, was pregnant with her first baby during the spring book, so from January until her delivery in April, and even for a month afterward, the morning show was all about Cheryl's baby," he says.

"We have the luxury of playing the best songs of all the different formats while at the same time finding some that are unique to KRBE and breaking those."

Tracy Austin

"When your core target audience is women 15-30, I think they can all relate. Our biggest month in the extras was April, which was baby month. We got a lot of buzz and awareness and extra usage as a radio station as we led up to Cheryl having her baby."

Money, Money, Money

But money makes the world go 'round, and all three programmers pulled out cash prizes for their listeners in Radioland. In Raleigh, G105 participated in Clear Channel's national contesting and gave its listeners the opportunity to win up to \$100,000. Edge used Critical Mass to e-mail listeners and drive them to listen and participate.



Chris Edge

Roberts fired up the B-97 Cash or Crash ATM — a "Beat the Bomb"-type game where listeners could automatically win \$100 or risk losing it all by going for as much as \$1,000. "This is the second time we've done it since I arrived here, and both times it helped spike our morning, midday and afternoon numbers," Roberts says. KRBE also reached into its vault, running hourly \$104 giveaways for six weeks.

In the end, though, it took a combination of all the elements to create a perfect storm of ratings success. "Everything just came together," Edge says. "It was one of those moments in life where everything's firing on all cylinders. The talent's humming along, the music is correct, the positioning is correct, and the stealth and Internet marketing and TV campaign seal the deal."

"It was really hard not to be top-of-mind with anyone in this town under the age of 40 during the three months of spring," Roberts says. "I'm really a believer in the total package. We have some really good, entertaining imaging that's reinforcing the brand between every song. If it's not the airstaff doing the selling, it's a piece of the production."

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES August 22, 2003

CalloUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of July 28-August 3.

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 BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	3.94	3.88	3.75	3.65	92.0	21.4	4.05	3.81	3.94	3.89	3.90	4.07	3.88
HP 50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	3.89	3.92	-	-	92.3	30.3	3.98	3.96	3.71	4.00	3.90	3.81	3.83
SEAN PAUL Get Busy (VP/Atlantic)	3.88	3.89	3.82	3.86	96.9	37.7	3.87	4.10	3.68	3.85	3.95	3.98	3.76
BEYONCE' f/JAY-Z Crazy In Love (Columbia)	3.86	3.89	3.88	3.87	94.9	42.3	3.97	3.84	3.77	3.87	4.00	3.88	3.71
WAYNE WONDER No Letting Go (VP/Atlantic)	3.82	3.80	3.69	3.76	93.1	32.6	3.74	3.86	3.86	3.77	3.98	3.79	3.73
BUSTA RHYMES f/MARIAH CAREY I Know What You Want (J)	3.79	3.83	3.79	3.78	97.1	38.3	3.81	3.79	3.75	3.70	3.87	3.81	3.76
LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	3.76	3.80	3.71	3.73	90.9	25.1	3.81	3.85	3.61	3.75	3.78	3.85	3.68
LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	3.75	3.81	3.86	3.80	89.1	34.0	3.82	3.99	3.42	3.68	3.67	3.87	3.80
CHINGY Right Thurr (DTP/Capitol)	3.75	3.79	3.77	3.76	92.0	32.3	4.07	3.81	3.32	3.60	3.91	3.83	3.63
ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	3.75	3.75	3.65	3.74	97.7	34.0	3.80	3.73	3.72	3.79	3.78	3.85	3.57
R. KELLY Ignition (Jive)	3.73	3.74	3.76	3.82	98.6	46.0	3.70	3.86	3.63	3.66	3.90	3.64	3.74
EVANESCENCE Bring Me To Life (Wind-up)	3.73	3.76	3.70	3.67	86.3	37.7	3.69	3.65	3.85	3.74	3.75	3.71	3.71
HP GINUWINE In Those Jeans (Epic)	3.73	3.85	4.04	-	82.6	25.1	3.94	3.79	3.42	3.60	3.78	3.86	3.66
THALIA f/FAT JOE I Want You (EMI Latin/Virgin)	3.68	3.69	3.63	3.55	79.7	21.4	3.78	3.82	3.45	3.83	3.66	3.47	3.78
NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	3.67	3.72	3.72	3.71	89.4	26.9	3.72	3.73	3.56	3.71	3.71	3.80	3.49
JUSTIN TIMBERLAKE Rock Your Body (Jive)	3.65	3.60	3.46	3.47	97.1	46.9	3.51	3.59	3.85	3.45	3.90	3.71	3.52
MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	3.64	3.59	3.46	3.42	83.4	33.7	3.59	3.61	3.71	3.63	3.45	3.82	3.65
SIMPLE PLAN Addicted (Lava)	3.61	3.59	3.51	3.53	84.9	29.7	3.69	3.51	3.63	3.53	3.79	3.48	3.63
MATCHBOX TWENTY Unwell (Atlantic)	3.59	3.56	3.56	3.62	96.0	51.4	3.49	3.51	3.77	3.60	3.69	3.64	3.42
HP SALIVA Rest In Pieces (Island/IDJMG)	3.54	3.52	-	-	68.6	19.7	3.51	3.34	3.73	3.52	3.47	3.71	3.45
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	3.53	3.52	-	-	80.3	24.0	3.52	3.53	3.53	3.67	3.58	3.38	3.47
SANTANA f/ALEX BAND Why Don't You & I (Arista)	3.50	-	-	-	73.1	21.1	3.48	3.31	3.72	3.43	3.17	3.79	3.60
JEWEL Intuition (Atlantic)	3.50	3.53	3.54	3.54	87.1	42.9	3.33	3.46	3.68	3.46	3.41	3.62	3.48
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	3.48	3.41	3.41	3.47	74.0	26.0	3.43	3.38	3.61	3.68	3.46	3.52	3.25
KELLY CLARKSON Miss Independent (RCA)	3.48	3.53	3.61	3.68	96.6	45.4	3.54	3.36	3.54	3.39	3.49	3.64	3.40
UNCLE KRACKER f/DOBIE GRAY Drift Away (Lava)	3.48	3.54	3.49	3.50	83.1	32.6	3.42	3.33	3.69	3.55	3.56	3.43	3.39
ALL-AMERICAN REJECTS Swing, Swing (Doghouse/DreamWorks)	3.44	3.34	3.27	3.43	80.0	28.6	3.60	3.40	3.33	3.57	3.46	3.35	3.38
GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	3.39	3.28	3.30	3.37	79.1	27.7	3.51	3.34	3.33	3.33	3.29	3.49	3.46
JUSTIN TIMBERLAKE Senorita (Jive)	3.26	3.33	3.33	3.26	76.9	29.7	3.25	3.20	3.33	3.29	3.02	3.32	3.40

CalloUT AMERICA® HOT SCORES

By ANTHONY ACAMPORA

Black Eyed Peas are not only No. 1 on R&R's CHR/Pop chart again this week, they ascend to the top of Callout America, the largest national callout survey of its kind. "Where Is the Love?" (A&M/Interscope) ranks No. 2 with teens, eighth with women 18-24 and first among women 25-34.

After debuting at No. 1 last week, 50 Cent is still a strong No. 2 with "P.I.M.P." (Shady/Aftermath/Interscope). The song ranks third with teens and women 18-24.

Lumidee ranks No. 7 overall this week with "Never Leave You..." (Universal). "Leave" ranks eighth with teens and sixth in the female 18-24 cell.

Chingy is tied for No. 8 overall with "Right Thurr" (DTP/Capitol). The track is a lock to go into the top 10 in airplay next week; it's the No. 1-testing song with teens and ninth with women 18-24.

Ginuwine comes in fifth this week in the teen demo with "In Those Jeans" (Epic) while ranking 11th with women 18-24.

Saliva score solidly with the 25-34 cell again this week as "Rest in Pieces" (Island/IDJMG) ranks No. 8 in that all-important cell with a 3.73.

Each week you can view detailed Callout America information on the web at www.bullsey.com, thanks to R&R's partnership with Bullseye Research. This week's password: *Easterlin*

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.

REPORTING STATION PLAYLISTS

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CHR/POP TOP 50

Powered By



August 22, 2003

LAST WEEK	T-HIS 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)	8738	-71	720625	14	122/0
2	2	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	8074	-633	652903	13	125/0
6	3	NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	6074	+664	459304	10	110/0
4	4	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	5893	-274	425148	14	125/0
3	5	KELLY CLARKSON Miss Independent (RCA)	5776	-914	418502	18	122/0
7	6	MATCHBOX TWENTY Unwell (Atlantic)	5111	-253	412109	26	110/0
5	7	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJJMG)	4976	-697	377365	15	121/0
10	8	THALIA f/FAT JOE I Want You (EMI Latin/Virgin)	4864	+221	380415	13	123/0
11	9	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	4741	+313	363224	6	116/0
12	10	JUSTIN TIMBERLAKE Senorita (Jive)	4705	+287	368830	7	123/0
8	11	LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	4672	-493	314774	13	110/0
15	12	CHINGY Right Thurr (DTP/Capitol)	4670	+495	316689	10	109/1
9	13	EVANESCENCE Bring Me To Life (Wind-up)	4306	-543	336513	25	122/0
14	14	GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	4254	+50	288016	9	121/1
13	15	UNCLE KRACKER f/DOBIE GRAY Drift Away (Lava)	4030	-247	300675	16	105/0
16	16	LUMIDEE Never Leave You - Uh Ooh, Uh Ooh! (Universal)	3940	+88	345885	10	92/1
17	17	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	3584	+123	280319	18	113/3
18	18	SIMPLE PLAN Addicted (Lava)	3247	-204	332131	17	106/0
21	19	SARAI Ladies (Sweet/Epic)	3054	+115	191159	10	104/0
22	20	SANTANA f/ALEX BAND Why Don't You & I (Arista)	3006	+343	218240	9	101/5
24	21	MAROON 5 Harder To Breathe (Octone/LJ)	2849	+295	154452	9	108/4
25	22	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	2744	+310	200258	6	83/6
23	23	TRAIN Calling All Angels (Columbia)	2637	+75	160819	14	89/1
20	24	SEAN PAUL Get Busy (VP/Atlantic)	2632	-314	204297	20	116/0
19	25	JEWEL Intuition (Atlantic)	2597	-764	162813	19	116/0
27	26	ATARIS The Boys Of Summer (Columbia)	2593	+449	228090	7	95/5
28	27	3 DOORS DOWN Here Without You (Republic/Universal)	2390	+386	141291	3	103/3
36	28	MYA My Love Is Like...Whoa (A&M/Interscope)	2336	+668	160409	3	95/18
31	29	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	2331	+516	148788	5	84/9
33	30	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	2019	+235	113458	4	103/3
29	31	MERCYME I Can Only Imagine (IND/Curb)	1978	+7	112340	13	65/0
34	32	SEAN PAUL Like Glue (VP/Atlantic)	1925	+231	190384	5	78/5
26	33	BUSTA RHYMES f/MARIAH CAREY I Know What You Want (J)	1719	-503	119418	19	109/0
44	34	JENNIFER LOPEZ Baby I Love U (Epic)	1566	+616	106473	2	96/11
30	35	ALL-AMERICAN REJECTS Swing, Swing (Doghouse/DreamWorks)	1529	-347	106360	19	104/0
48	36	KELLY CLARKSON Low (RCA)	1516	+750	130239	2	88/9
37	37	SMASH MOUTH You Are My Number One (Interscope)	1445	+63	59862	6	72/0
32	38	FRANKIE J. Don't Wanna Try (Columbia)	1445	-350	127759	19	101/0
35	39	50 CENT 21 Questions (Shady/Aftermath/Interscope)	1361	-325	90134	17	107/0
39	40	HILARY DUFF So Yesterday (Buena Vista/Hollywood)	1320	+150	115355	4	85/5
40	41	TRAPT Headstrong (Warner Bros.)	1316	+148	63785	5	70/8
43	42	GINUWINE In Those Jeans (Epic)	1112	+126	55280	3	62/2
45	43	LIZ PHAIR Why Can't I? (Capitol)	1109	+169	48933	3	74/5
44	44	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	1073	+523	101127	1	68/8
49	45	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	971	+206	62039	2	40/1
46	46	LIVE Heaven (Radioactive/Geffen)	951	+42	61998	5	47/2
47	47	JESSICA SIMPSON Sweetest Sin (Columbia)	936	+27	52655	4	62/0
41	48	FABOLOUS Can't Let You Go (Desert Storm/Elektra/EEG)	815	-224	55498	16	68/0
48	49	BOWLING FOR SOUP Punk Rock 101 (Silvertone/Jive)	810	-362	32040	9	79/0
42	50	DA BRAT In Love Wit Chu (So So Def/Arista)	809	-189	72468	12	52/0

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 8/10-8/16. 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*

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ARTIST TITLE LABEL(S)	ADDS
FEFE OOBSON Take Me Away (Island/DJMG)	33
BUBBA SPARXXX Deliverance (Beatclub/Interscope)	21
JOHN MAYER Bigger Than My Body (Columbia)	20
MYA My Love Is Like...Whoa (A&M/Interscope)	18
MARIA I Give, You Take (DreamWorks)	13
MATCHBOX TWENTY Bright Lights (Atlantic)	13
FRANKIE J. We Still (Columbia)	13
MEST Jaded (These Years) (Maverick/Reprise)	13
JENNIFER LOPEZ Baby I Love U (Epic)	11
STAINED So Far Away (Fiji/Elektra/EEG)	11

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KELLY CLARKSON Low (RCA)	+750
MYA My Love Is Like...Whoa (A&M/Interscope)	+668
NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	+664
JENNIFER LOPEZ Baby I Love U (Epic)	+616
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	+523
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	+516
JOHN MAYER Bigger Than My Body (Columbia)	+509
CHINGY Right Thurr (DTP/Capitol)	+495
ATARIS The Boys Of Summer (Columbia)	+449
3 DOORS DOWN Here Without You (Republic/Universal)	+386

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JUSTIN TIMBERLAKE Rock Your Body (Jive)	2535
R. KELLY Ignition (Jive)	2478
3 DOORS DOWN When I'm Gone (Republic/Universal)	2196
WAYNE WONDER No Letting Go (VP/Atlantic)	2026
CHRISTINA AGUILERA Fighter (RCA)	1996
50 CENT In Da Club (Shady/Aftermath/Interscope)	1910
AVRIL LAVIGNE I'm With You (Arista)	1147
EMINEM Lose Yourself (Shady/Interscope)	933
DANIEL BEDINGFIELD If You're Not The One (Island/DJMG)	915
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	864
AMANDA PEREZ Angel (Powerhouse/Virgin)	856
JENNIFER LOPEZ f/L COOL J All I Have (Epic)	806
EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	804
DANIEL BEDINGFIELD Gotta Get Thru This (Island/DJMG)	799
BLU CANTRELL f/SEAN PAUL Breathe (Arista)	771
NICKELBACK How You Remind Me (Roadrunner/DJMG)	726
AVRIL LAVIGNE Complicated (Arista)	719
KID ROCK f/SHERYL CROW Picture (Atlantic)	719
NIVEA Don't Mess With My Man (Jive)	715
CHRISTINA AGUILERA Beautiful (RCA)	698
LINKIN PARK In The End (Warner Bros.)	689
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	688
STACIE ORRICO Stuck (ForeFront/Virgin)	659
DJ SAMMY & YANOU Heaven (Robbins)	631
NO DOUBT f/LADY SAW Underneath It All (Interscope)	631

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August 22, 2003

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	3090	+10	75353	13	51/0
2	2	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	3076	+2	71786	13	54/0
3	3	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	2896	-109	70988	12	51/0
5	4	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJJMG)	2451	+3	58103	13	48/0
4	5	KELLY CLARKSON Miss Independent (RCA)	2349	-235	46543	17	49/0
6	6	MATCHBOX TWENTY Unwell (Atlantic)	2038	-116	42327	27	45/0
10	7	THALIA f/FAT JOE I Want You (EMI Latin/Virgin)	1826	+98	49593	12	49/1
7	8	EVANESCENCE Bring Me To Life (Wind-up)	1819	-237	36359	21	45/0
18	9	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	1722	+318	41878	6	45/0
16	10	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	1689	+169	44418	8	47/0
13	11	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	1676	+58	39373	18	45/1
9	12	UNCLE KRACKER f/DOBIE GRAY Drift Away (Lava)	1630	-188	40578	15	40/0
14	13	GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	1628	+77	38708	9	44/0
15	14	JUSTIN TIMBERLAKE Senorita (Jive)	1620	+94	39715	6	47/0
12	15	TRAIN Calling All Angels (Columbia)	1614	-15	36264	14	42/0
8	16	JEWEL Intuition (Atlantic)	1592	-449	31453	18	44/0
11	17	LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	1545	-140	36375	11	46/0
19	18	SANTANA f/ALEX BAND Why Don't You & I (Arista)	1423	+148	37654	9	42/1
20	19	CHINGY Right Thurr (DTP/Capitol)	1325	+145	31268	7	45/0
17	20	SIMPLE PLAN Addicted (Lava)	1296	-171	24841	16	36/0
22	21	3 DOORS DOWN Here Without You (Republic/Universal)	1244	+233	29284	4	45/4
21	22	MAROON 5 Harder To Breathe (Dctone/J)	1220	+151	29247	7	44/0
23	23	MERCYME I Can Only Imagine (IND/Curb)	1024	+33	22505	13	36/0
24	24	LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	1005	+91	27236	7	32/3
26	25	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	841	+114	24259	4	34/1
28	26	ATARIS The Boys Of Summer (Columbia)	825	+138	20136	4	32/3
27	27	SARAI Ladies (Sweat/Epic)	786	+65	22115	7	31/2
29	28	SMASH MOUTH You Are My Number One (Interscope)	679	-5	17057	8	40/1
33	29	MYA My Love Is Like...Whoa (A&M/Interscope)	653	+113	15801	3	40/3
25	30	SEAN PAUL Get Busy (VP/Atlantic)	612	-181	14123	20	24/0
30	31	ALL-AMERICAN REJECTS Swing, Swing (Doghouse/DreamWorks)	595	-78	14117	21	22/0
38	32	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	577	+135	18454	5	22/3
32	33	BUSTA RHYMES f/MARIAH CAREY I Know What You Want (J)	565	-77	15150	15	22/0
35	34	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	554	+74	15313	3	34/2
37	35	HILARY DUFF So Yesterday (Buena Vista/Hollywood)	518	+48	11502	3	27/3
36	36	SEAN PAUL Like Glue (VP/Atlantic)	511	+40	15539	4	32/3
39	37	TRAPT Headstrong (Warner Bros.)	484	+57	12220	8	26/0
31	38	50 CENT 21 Questions (Shady/Aftermath/Interscope)	474	-181	10571	15	19/0
41	39	LIZ PHAIR Why Can't I? (Capitol)	472	+72	12682	3	23/1
40	40	MICHAEL MCGLONE The Moment Of Goodbye (Independent)	427	+19	8552	4	17/0
Debut	41	MATCHBOX TWENTY Bright Lights (Atlantic)	399	+207	9894	1	34/9
42	42	SALIVA Rest In Pieces (Island/DJMG)	397	+13	9202	5	22/1
43	43	LIVE Heaven (Radioactive/Geffen)	375	+15	9160	4	20/1
Debut	44	KELLY CLARKSON Low (RCA)	361	+172	10085	1	31/5
46	45	JENNIFER LOPEZ Baby I Love U (Epic)	354	+109	8515	2	26/6
34	46	FRANKIE J. Don't Wanna Try (Columbia)	354	-162	7615	18	14/0
49	47	MARIA I Give, You Take (DreamWorks)	331	+106	8202	2	34/6
Debut	48	JOHN MAYER Bigger Than My Body (Columbia)	324	+254	10090	1	31/18
Debut	49	STAIN'D So Far Away (Flip/Elektra/EEG)	289	+79	6302	1	21/2
45	50	STACIA Angel (Raystone)	279	-10	5204	24	8/0

54 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 8/10 - Saturday 8/16.
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Most Added*

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ARTIST TITLE LABEL(S)	ADDS
JOHN MAYER Bigger Than My Body (Columbia)	18
BUBBA SPARXXX Deliverance (Beatclub/Interscope)	16
MATCHBOX TWENTY Bright Lights (Atlantic)	9
FEFE DOBSON Take Me Away (Island/DJMG)	8
MARIA I Give, You Take (DreamWorks)	6
JENNIFER LOPEZ Baby I Love U (Epic)	6
SALLY ANTHONY My Life (Gracie)	6
CANDY BUTCHERS Nice To Know You (RPM)	6
KELLY CLARKSON Low (RCA)	5
3 DOORS DOWN Here Without You (Republic/Universal)	4
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	4
MYA My Love Is Like...Whoa (A&M/Interscope)	3
LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	3
SEAN PAUL Like Glue (VP/Atlantic)	3
ATARIS The Boys Of Summer (Columbia)	3
HILARY DUFF So Yesterday (Buena Vista/Hollywood)	3
FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	3
IKE Deathbed (Independent)	3
FRANKIE J. We Still (Columbia)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	+318
JOHN MAYER Bigger Than My Body (Columbia)	+254
3 DOORS DOWN Here Without You (Republic/Universal)	+233
MATCHBOX TWENTY Bright Lights (Atlantic)	+207
KELLY CLARKSON Low (RCA)	+172
NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	+169
MAROON 5 Harder To Breathe (Dctone/J)	+151
SANTANA f/ALEX BAND Why Don't You & I (Arista)	+148
CHINGY Right Thurr (DTP/Capitol)	+145
ATARIS The Boys Of Summer (Columbia)	+138
FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	+135
S. ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	+114
MYA My Love Is Like...Whoa (A&M/Interscope)	+113
JENNIFER LOPEZ Baby I Love U (Epic)	+109
MARIA I Give, You Take (DreamWorks)	+106
THALIA f/FAT JOE I Want You (EMI Latin/Virgin)	+98
JUSTIN TIMBERLAKE Senorita (Jive)	+94
GINUWINE In Those Jeans (Epic)	+94
LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	+91
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	+84
STAIN'D So Far Away (Flip/Elektra/EEG)	+79
GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	+77
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	+74
LIZ PHAIR Why Can't I? (Capitol)	+72
SARAI Ladies (Sweat/Epic)	+65
BUBBA SPARXXX Deliverance (Beatclub/Interscope)	+65
MONICA So Gone (J)	+64
STEPHANIE RICHARDS Get Used To It (Independent)	+59
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	+58

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ON THE RECORD

With **Craig Marshall**
MD, KSLY/San Luis Obispo, CA



It's back-to-school time, which means that many of us won't have to deal with those 12-year-old girls calling repeatedly, requesting that same song over and over using a different voice — or trying to. That is good. Summer is over. That is bad. • But looking forward to fall and keeping things fresh is very good, with Justin and Christina

dominating the airwaves, Maroon 5 jumping out of the radio at you, and Beyoncé bringin' it with hit after hit. Songs working for KSLY/San Luis Obispo, CA include Mya, the new Sean Paul and the Hilary Duff track. • Look out for the new ones by OutKast, John Mayer, Nickelback and JC Chasez — all are guaranteed hits.

Play Fountains Of Wayne, and watch them react. And big props to Santa Barbara's own Ataris for seriously busting through. We dig those guys. • Keep an eye on new artist Maria, and here's hoping Bubba Sparxxx breaks through in a big way. At the core of CHR, it's all about the booty, and I'm so glad it's represented by the triumvirate: J.Lo, Beyoncé and Kelly Clarkson. It's a beautiful thing. Have a great fall.

It's still "love"-ly at the top of R&R's CHR/Pop chart this week, as **Black Eyed Peas** hold on to the No. 1 spot with "Where Is the Love?" (A&M/Interscope). **Beyoncé** featuring **Jay-Z** are right behind them with "Crazy in Love" (Columbia), which remains at No. 2, and **Nelly** featuring **P. Diddy** and **Murphy Lee** are hot on their heels as



"Shake Ya Tailfeather" (Bad Boy/Universal) moves 6-3* ... **Christina Aguilera** featuring **Lil Kim**'s "Can't Hold Us Down" (RCA) cracks the top 10, rising 11-9* ... **Chingy**'s "Right Thurr" jumps 15-12* ... **Maroon 5**'s "Harder to Breathe" (Octone/J) climbs 24-21*, followed by **Fabulous** featuring **Tamia**'s "Into You" (Desert Storm/Elektra/EEG), which rises 25-22 ... **Mya**'s "My Love Is Like ... Whoa" (A&M/Interscope) rockets up 36-28* ... **Stacie Orrico** finds "(There's Gotta Be) More to Life" (ForeFront/Virgin) as her song goes up 33-30* ... **Jennifer Lopez**'s "Baby I Love U" (Epic) vaults 44-34* ... **Kelly Clarkson** scores Most Increased Plays honors this week with "Low" (RCA), which powers 48-36* and picks up 750 additional plays ... The Most Added crown goes to **FeFe Dobson** this week for 33 adds on "Take Me Away" (Island/IDJMG) ... This week's chart debut comes from **Beyoncé** featuring **Sean Paul**.

— Keith Berman, Radio Editor

ON THE RISE

ARTIST: **Gavin DeGraw**

LABEL: **J**

By **MIKE TRIAS** / ASSISTANT EDITOR



Singer-songwriter-pianist-guitarist Gavin DeGraw grew up in a musical family in South Fallsburg, NY, a small town in the Catskills known mostly for the maximum-security prison within its borders. He began singing and playing the piano at age 8, and as a teenager discovered the musical stylings of Ray Charles, Sam Cooke and Stevie Wonder.

As a teen he began playing in cover bands with his older brother Joey, who later encouraged DeGraw to write his own material. His path would lead to Ithaca College, then to the prestigious Berklee College of Music in Boston. However, in what seems to be a growing trend among famous singer-songwriters who attend that institution, DeGraw decided to leave school and pursue music on his own.

In March 1998 he moved to Manhattan to follow his dreams. Working as a waiter and newsstand clerk, he made a mark everywhere he went and entered the fast track to stardom. He quickly gained a manager in club-owner Debbie Wilson, and his rendition of Marvin Gaye's "Let's Get It On," along with other soulful classics and songs of his own, boosted his standing in New York's club circuit. Major labels began to take interest, and before long the "next coming of Billy Joel and Elton John," as many have dubbed him, was being courted by Clive Davis. In spring 2002 he signed with J Records. After much hype and buzz, 26-year-old Gavin DeGraw released *Chariot* on July 22, 2003.

Chariot is DeGraw's first studio album. It was produced by Mark Endert (Fiona Apple, Tonic, Ours) and written entirely by DeGraw. He also enlisted guitarist Michael Ward (Wallflowers, John Hiatt),

drummer **Joey Waronker** (Beck, R.E.M.) and bassist **Alvin Moody**.

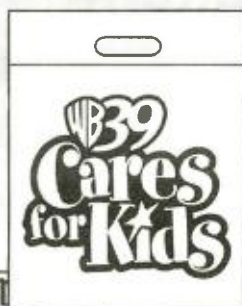
It's hard to pick out the highlights on *Chariot*, simply because the album is solid all the way through. For those looking for a little humor, "Chemical Party," with its playful lyrics — "You're just too high to see the point/You think your name is pass the joint" — is just the thing for you. If you're looking for songs with strong, melody-driven hooks, check out "Crush" and "I Don't Want to Be." For those looking for tunes of a slower, more intimate nature, the powerful ballad "More Than Anyone" is a love song that evokes memories of piano ballads from yesteryear. "I wanted to create something that was timeless rather than fashionable," says DeGraw. "I was really concerned with developing a sound that wasn't disposable. I didn't want to have too much glitter on me."

With the release of a new album comes the inevitable promotional push. "Follow Through" is the lead single, which went for adds at Pop last week and is currently enjoying the No. 30 spot on R&R's Hot AC chart. New Yorkers who have seen DeGraw live agree that his show is irresistible — an experience that the rest of the nation will have access to in the coming months. He is currently touring Texas with Sister Hazel and The Virginia Coalition, and beginning in late September he will be supporting Maroon 5 as they travel across the country.

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America's Best Testing CHR/Pop Songs 12 +
For The Week Ending 8/22/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 12-17	Women 18-24	Women 25-34
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	4.17	4.19	95%	24%	4.23	4.19	4.19
MAROON 5 Harder To Breathe (Dctone/J)	4.13	—	56%	7%	4.10	4.23	4.06
MATCHBOX TWENTY Unwell (Atlantic)	4.07	4.05	97%	32%	3.89	4.16	4.12
SANTANA f/ALEX BAND Why Don't You & I (Arista)	4.06	3.92	66%	8%	4.14	4.11	3.98
EVANESCENCE Bring Me To Life (Wind-up)	3.95	3.99	98%	42%	3.70	4.13	4.03
SIMPLE PLAN Addicted (Lava)	3.93	4.05	90%	30%	4.12	4.06	3.77
GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	3.93	3.87	88%	25%	4.30	3.98	3.42
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	3.93	3.82	87%	15%	4.05	4.16	3.78
MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	3.91	3.96	96%	31%	4.07	3.92	3.76
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	3.91	3.98	89%	23%	3.98	3.88	3.96
KELLY CLARKSON Miss Independent (RCA)	3.89	3.96	100%	45%	3.77	4.03	3.92
ALL-AMERICAN REJECTS Swing, Swing (Doghouse/DreamWorks)	3.85	3.93	88%	29%	4.28	3.72	3.40
ATARIS The Boys Of Summer (Columbia)	3.81	—	82%	18%	4.10	4.00	3.51
UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	3.75	3.76	96%	37%	3.67	3.76	3.95
BEYONCÉ f/JAY-Z Crazy In Love (Columbia)	3.74	3.63	97%	44%	3.55	3.78	3.71
NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	3.70	3.67	92%	25%	3.92	3.68	3.59
TRAIN Calling All Angels (Columbia)	3.68	3.74	83%	24%	3.46	3.58	3.76
JEWEL Intuition (Atlantic)	3.65	3.63	99%	41%	3.25	3.65	3.92
JUSTIN TIMBERLAKE Senorita (Jive)	3.53	3.55	90%	26%	3.69	3.78	3.43
THALIA f/FAT JOE I Want You (EMI Latin/Virgin)	3.42	3.32	87%	31%	3.26	3.55	3.62
SARAI Ladies (Sweat/Epic)	3.40	3.38	62%	21%	3.70	3.48	3.21
LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	3.39	3.22	89%	44%	3.49	3.34	3.37
SEAN PAUL Get Busy (VP/Atlantic)	3.37	3.49	95%	53%	3.42	3.49	3.30
LUMIDEE Never Leave You - Uh Ooh, Uh Dooh! (Universal)	3.30	3.26	77%	34%	3.08	3.41	3.50
FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	3.30	—	59%	21%	3.45	3.12	3.48
WAYNE WONDER No Letting Go (VP/Atlantic)	3.27	3.39	84%	45%	3.01	3.53	3.26
ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJM/G)	3.24	3.19	96%	51%	2.98	3.27	3.41
BUSTA RHYMES f/MARIAH CAREY I Know What You Want (J)	3.15	3.09	93%	56%	2.88	3.19	3.14
CHINGY Right Thurr (DTP/Capitol)	3.14	3.17	84%	36%	3.32	2.91	3.07

Total sample size is 473 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

SALIVA Rest In Pieces (Island/DJMG)
Total Plays: 794, Total Stations: 46, Adds: 1

R. KELLY Thoa Thong (Jive)
Total Plays: 743, Total Stations: 48, Adds: 9

JOHN MAYER Bigger Than My Body (Columbia)
Total Plays: 739, Total Stations: 68, Adds: 20

STAIN'D So Far Away (Flip/Elektra/EEG)
Total Plays: 703, Total Stations: 64, Adds: 11

BABY BASH Suga Suga (Universal)
Total Plays: 657, Total Stations: 21, Adds: 5

MATCHBOX TWENTY Bright Lights (Atlantic)
Total Plays: 602, Total Stations: 58, Adds: 13

PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)
Total Plays: 592, Total Stations: 36, Adds: 6

MARIA I Give, You Take (DreamWorks)
Total Plays: 525, Total Stations: 60, Adds: 13

BT Simply Being Loved (Somnambulist) (Netzwerk)
Total Plays: 472, Total Stations: 19, Adds: 4

FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)
Total Plays: 415, Total Stations: 33, Adds: 10

Songs ranked by total plays



INSERT STYLIST JOKE HERE KIIS-FM/Los Angeles night dude JoJo On The Radio (I) received a surprise visit from BT this week. BT was impressed by JoJo's rock-oriented hand gestures.

Please Send Your Photos

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

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



KISSING ON THE RIVER WXXS-FM (Kiss 108)/Boston recently held a free concert on the city's Esplanade featuring Stacie Orrico. Seen here are (l-r) Virgin rep James MacDonald, Orrico and Kiss personalities Chris Shine and Artie The One Man Party.



BIG STAR AND BIG RADIO HAIR Warner Bros. artist Holly Palmer recently stopped by KRBV/Dallas on her promo tour. Seen here enjoying the warmth of the Big D are KRBV PD Dan Kieley, Palmer and KRBV MD Bethany Parks.

Stations and their adds listed alphabetically by market

Table listing radio stations across various markets (e.g., Albany, NY; Burlington, VT; Daytona Beach, FL; Gainesville, FL; Kansas City, MO; Mobile, AL; Portland, ME; San Diego, CA; Trenton, NJ) with their respective call letters, formats, and advertising contact information.

Monitored Reporters 181 Total Reporters 127 Total Monitored 54 Total Indicator. Includes a logo for 'MONITORED REPORTERS' and a note: 'Did Not Report, Playlist Frozen (3): KRRC/Laredo, TX; WZND/Dothan, AL; WZAT/Savannah, GA'.



Independent Radio Promoters

Do they get the job done?

The number of CDs that record labels ship to radio stations each week can be overwhelming to a programmer. You have major and independent labels sending CDs, not to mention all the local artists hoping to get their big breaks.

There isn't a program or music director in the business whose office isn't piled high with CDs or vinyl. Getting a programmer to listen to a particular CD out of that stack can be like pulling teeth. How many times have you heard stories of record promoters sending a station the same CD over and over again? It can be a very frustrating situation for both parties.

The CD a programmer can't find may be the next big hit for the station and the promoter. If the station doesn't receive a CDPro when it should, the delay in getting that song on the air isn't good for the label. And in today's environment both promoters and programmers have to deal with numerous other day-to-day tasks, so spending time tracking down and mailing out CDs can be something that both parties put off.

Once the drama of getting a programmer to listen to a CD is taken care of, keeping that record at the top of the programmer's mind can be difficult for a record promoter—especially since there are so many other stations they must work the record at, not to mention the other records they have to set up. What

many record companies do to help get airplay for their records is hire independents to work their projects.

Very Independent

Bryan Farrish is one of the independents whose job it is to get projects played on radio stations across the country. Farrish got the desire to learn about the music industry while listening to college radio and editing a radio-advertising newsletter called *Radio-Media*. He says, "I was hearing some terrible songs, and I thought, 'I have to figure out how this works. I know there is better stuff out there that needs to be played; I just have to figure out how to do it.'"



Bryan Farrish

After learning more about the music industry and building relationships through *Radio-Media*, Farrish set up his own independent promotion company. "I've had my own clients for five years," he says. "I've never wanted to work at a label or station."

Unlike most independent promotion companies, which work a variety of major-label and independent projects, Bryan Farrish Radio Promotion only works the projects of those independent labels that may

"Independent promoters don't help you get records on the air. What they can be effective at is making you aware of products, and they can help in your communication with the labels."

Greg Williams

not have the knowledge or resources to get the airplay they need.

Farrish decided on this course because he saw that there were few promoters focusing on small labels and taking the time to educate them on the process a record must go through to gain airplay at radio.

"Promoters who work major-label projects do not like to work with entry-level projects," he says. "With major-label projects, the indie promoter always has staff promoters at the label doing a ton of the work, in addition to heavy retail, touring, press and TV appearances. If you think the indie promoter is the one person who made an artist chart, think again."

Important Questions

Working projects for an independent label can be challenging, due to the lack of resources. These days not too many programmers are going to give a record a shot on the air unless it has some kind of marketing plan and a video. So, to help its clients out, Bryan Farrish Radio Promotion educates them about the ins and outs of the music industry.

"We help our clients in other marketing areas, if they need it," Farrish

says. "One big resource we provide are our 'Airplay 101' articles at www.radio-media.com/song-album/articles/main.html."

Farrish points out that a background in radio doesn't necessarily enhance an independent promoter's ability to get the job done or better serve his clients. "If the promoter has worked in radio, he will have an easier time convincing people to hire him to work their record," Farrish says. "As far as if it will make the promoter more effective, I don't think so. Being a good promoter is based on personality and energy and a little radio knowledge."

Some of the things Farrish looks for when taking on projects for independents are whether the label has worked with an indie promoter before, what results it is looking for, and how much of a radio budget it has.

"These are the main questions that control everything else," says Farrish. "Then you can look at distribution, press, PR, CD graphics and all the other normal things. If they care about charting, we go after the pertinent panel. If they want to go after specific areas, we'll do that instead. Of course, they always want huge stations that they are not big enough to get, so we have to talk them into smaller ones."

"When you are hiring an airplay promoter to push your artist to radio, something to consider is that, if you choose the wrong person to promote your artist and end up with bad results, you can't just go back and do it over again. That's it for that CD at those stations. That CD is now an old project, and you can't go back to those stations until you have a new release."

Are Independents Effective?

So, the question is, can an independent promoter be effective at getting records played at radio stations? "No," says CHR/Rhythmic KDGS/Wichita PD Greg Williams. "Independent promoters don't help you get records on the air. What they can be effective at is making you aware of products, and they can help in your communication with the labels."

"Often they deflect a lot of red tape. Strong indies who have good relationships with the senior VPs of labels can make things happen. The whole industry is about relationships, so they can be effective at that. But do they dictate airplay? No. They can be influential, but they are not decisive in the process."

While they may not necessarily affect radio's decision to play something, indies can nonetheless be useful to labels. "I was an independent promoter or a retainer promoter when I was at SIN for all those years, and I look at our independents as an extension of our staff," says Tony

Monte, VP/Rhythm & Crossover Promotions at Capitol/Priority.

"There are a number of ways that I find them beneficial. They can compensate for times when you're out of pocket, whether it's at meetings or traveling or anything else. They work on our behalf in setup and execution of airplay."



Greg Williams

"People will listen to the ones who are really creditable, because they are an objective voice, and they have a well-rounded picture of not only the record that they're talking about, but all the active records."

"When radio talks to a label person, they get the history of the label's record, but most label people are not going to have insight into a competitive record. So I am definitely a supporter of people like that, who are an extension of the staff. And there are some people who are very good at it."

"With major-label projects, the indie promoter always has staff promoters at the label doing a ton of the work. If you think the indie promoter is the one person who made an artist chart, think again."

Bryan Farrish

Survive And Thrive

In a time when record companies have smaller budgets in just about every area of business, how can individuals who do independent promotion survive? "It depends what you mean by survive," says Farrish. "If you just want to make a few dollars a week, you can hang around live gigs until a baby band hires you. But to bring in a significant amount, you are going to have to get good at explaining the music business to a lot of musicians."

"What I've seen is that people who were used to getting one record account after another are now having to go look for smaller acts to work. When you do this, you have to spend time educating the client on how to market records in general and on using radio in particular."

"People will listen to promoters who are really creditable, because they are an objective voice, and they have a well-rounded picture of not only the record that they're talking about, but all the active records."

Tony Monte

R&R CHR/RHYTHMIC TOP 50

Powered By



August 22, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	5722	+112	562218	12	80/0
1	2	CHINGY Right Thurr (DTP/Capitol)	5714	-100	545310	17	78/0
4	3	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	4843	+323	508672	16	74/1
7	4	NELLY ft. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	4335	+429	411936	11	79/0
3	5	BEYONCE' ft. JAY-Z Crazy In Love (Columbia)	4312	-551	431569	14	85/0
5	6	FABOLOUS ft. TAMIA Into You (Desert Storm/Elektra/EEG)	4128	-381	430734	17	74/0
6	7	LUMIDEE Never Leave You - Uh Ooh, Uh Ooh! (Universal)	4054	-307	410880	14	81/0
8	8	GINUWINE In Those Jeans (Epic)	3976	+106	366404	13	76/0
9	9	PHARRELL ft. JAY-Z Frontin' (Star Trak/Arista)	3770	+94	419994	11	81/1
11	10	MYA My Love Is Like...Whoa (A&M/Interscope)	3455	+207	331269	12	74/0
10	11	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	2858	-701	240683	17	83/0
13	12	BOW WOW Let's Get Down (Columbia)	2827	+170	251180	8	74/2
12	13	LIL' KIM ft. 50 CENT Magic Stick (Queen Bee/Atlantic)	2645	-546	243538	19	71/0
14	14	R. KELLY Thoja Thoing (Jive)	2599	-35	227649	7	75/0
22	15	BEYONCE' ft. SEAN PAUL Baby Boy (Columbia)	2590	+1063	333787	3	77/7
18	16	BABY BASH Suga Suga (Universal)	2463	+349	175585	11	55/1
16	17	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	2374	-52	152443	14	55/0
15	18	SEAN PAUL Like Glue (VP/Atlantic)	2175	-300	254720	14	75/0
19	19	YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	2014	+128	171526	9	67/2
20	20	BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)	1924	+77	164000	6	70/1
21	21	CHRISTINA AGUILERA ft. LIL' KIM Can't Hold Us Down (RCA)	1651	+49	112436	5	50/0
28	22	YOUNGBLOODZ ft. LIL' JON Damn! (Arista)	1549	+399	143874	6	48/7
17	23	MARY J. BLIGE Love @ 1st Sight (Geffen)	1519	-899	107288	9	83/0
24	24	ROSCOE Smooth Sailin' (Priority/Capitol)	1473	+74	91538	9	51/1
26	25	JS Ice Cream (DreamWorks)	1398	+104	74837	8	57/5
27	26	BUBBA SPARXXX Deliverance (Beatclub/Interscope)	1367	+106	78191	4	57/1
23	27	MONICA So Gone (J)	1266	-213	155216	19	51/0
39	28	DMX Where The Hood At? (Ruff Ryders/IDJMG)	1123	+432	111423	2	61/6
29	29	112 ft. SUPERCAT Na, Na, Na, Na (Def Soul/IDJMG)	1089	+77	90784	3	61/0
31	30	CHERISH ft. DA BRAT Miss P. (Warner Bros.)	973	+123	48214	4	48/1
35	31	MARK RONSON ft. GHOSTFACE & NATE DOGG Ooh Wee (Elektra/EEG)	913	+145	53766	3	55/3
34	32	50 CENT If I Can't (Shady/Aftermath/Interscope)	840	+46	159122	6	9/2
36	33	FRANKIE J. We Still (Columbia)	814	+48	66222	4	41/3
30	34	THALIA ft. FAT JOE I Want You (EMI Latin/Virgin)	811	-173	100888	15	43/0
33	35	JUSTIN TIMBERLAKE Senorita (Jive)	795	-7	49810	4	30/1
38	36	NAPPY ROOTS Roun'The Globe (Atlantic)	758	+18	44474	4	45/1
42	37	T.I. 24's (Grand Hustle/Atlantic)	706	+79	60193	3	25/1
32	38	LUDACRIS Act A Fool (Def Jam South/IDJMG)	645	-181	41310	16	55/0
37	39	NICK CANNON ft. B2K Feelin' Freaky (Nickelodeon/Jive)	621	-122	34717	7	44/0
Debut	40	MARQUES HOUSTON ft. JOE BUDDEN & PIED PIPER Clubbin' (T.U.G.)	610	+225	45970	1	35/0
46	41	MOST VALUABLE PLAYAS ft. S. LEE Roc Ya Body... (Casablanca)	602	+149	40517	2	39/2
Debut	42	LUDACRIS ft. SHAWNNA Stand Up (Def Jam South/IDJMG)	577	+293	75422	1	3/3
41	43	JOE BUDDEN Pump It Up (Def Jam/IDJMG)	567	-89	52296	20	52/0
43	44	TIMBALAND & MAGOO Cop That Shit (BlackGround/Universal)	558	+31	47697	6	41/1
50	45	BEYONCE' Summertime (Columbia)	533	+142	83756	2	4/1
Debut	46	ASHANTI Rain On Me (Murder Inc./IDJMG)	521	+214	71507	1	49/7
44	47	LIL' KIM ft. MISSY ELLIOTT (When Kim Say)... (Queen Bee/Atlantic)	517	-2	20992	2	38/1
49	48	GEMINI ft. NB RIDAZ Crazy For You (Catalyst)	456	+44	27601	2	6/3
45	49	JAY-Z La-La-La (Excuse Me Again) (Bad Boy/Universal)	451	-12	47457	11	32/0
Debut	50	HI-C ft. DJ QUIK Let Me Know (Independent)	432	+41	49348	1	20/1

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 8/10-8/16. 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 re-entrant 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
FAT JOE & P. DIDDY ft. DRE Girl I'm A Bad Boy (Bad Boy/Universal)	59
CHINGY ft. SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)	32
OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)	23
MONICA Get It Off (J)	12
M. LEE ft. J. DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	9
TECH N9NE Imma Tell (Independent)	8
JACKI O Nookie Real Good (Poe-Boy/Sobe)	8
AVANT Read Your Mind (Geffen)	8
BEYONCE' ft. MISSY ELLIOTT Fighting Temptation (Columbia)	8

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BEYONCE' ft. SEAN PAUL Baby Boy (Columbia)	+1063
DMX Where The Hood At? (Ruff Ryders/IDJMG)	+432
NELLY ft. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	+429
YOUNGBLOODZ ft. LIL' JON Damn! (Arista)	+399
BABY BASH Suga Suga (Universal)	+349
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	+323
LUDACRIS ft. SHAWNNA Stand Up (Def Jam South/IDJMG)	+293
M. HOUSTON ft. J. BUDDEN & P. PIPER Clubbin' (T.U.G.)	+225
ASHANTI Rain On Me (Murder Inc./IDJMG)	+214
MYA My Love Is Like...Whoa (A&M/Interscope)	+207

New & Active

SASHA Dat Sexy Body (VP) Total Plays: 363, Total Stations: 15, Adds: 0
YING YANG TWINS Naggin' (TVT) Total Plays: 356, Total Stations: 16, Adds: 0
M. LEE ft. J. DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal) Total Plays: 319, Total Stations: 41, Adds: 9
OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope) Total Plays: 306, Total Stations: 34, Adds: 23
JACKI O Nookie Real Good (Poe-Boy/Sobe) Total Plays: 291, Total Stations: 14, Adds: 8
ROC PROJECT ft. ARENA Never (Past Tense) (Tommy Boy) Total Plays: 285, Total Stations: 8, Adds: 0
ERYKAH BADU Danger...Block On Lock (Motown/Universal) Total Plays: 272, Total Stations: 15, Adds: 0
EMINEM Superman (Shady/Interscope) Total Plays: 266, Total Stations: 21, Adds: 0
CHINGY ft. SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol) Total Plays: 254, Total Stations: 39, Adds: 39
ELEPHANT MAN Pon De River (VP) Total Plays: 247, Total Stations: 16, Adds: 2

Songs ranked by total plays

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

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• August 22, 2003

RANK ARTIST TITLE LABEL

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

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/17-8/23/03. ©2003. R&R, Inc.



PHAT MIX SIX

- MARY J. BLIGE Ooh! (Geffen)
 LUDACRIS Stand Up (Def Jam South/IDJMG)
 KELIS Milkshake (Startrak/Arista)
 MARQUES HOUSTON f/JOE BUODEN Clubbin' (T.U.G.)
 OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)
 YOUNGBLOODZ f/LIL JON Damn (Arista)



Ludacris' "Stand Up" (Def Jam South/IDJMG) is just dope. From the first time I heard it, I knew it'd be an instant radio and club banger. "When I move you, you move" — damn right! Luda comes with yet another hit. "Hey, DJ, bring that back!" P. Diddy, Loon, Pharrell and Lenny Kravitz's "Show Me Your Soul" (Bad Boy/Universal) is a hot uptempo record. And having Lenny Kravitz on it makes it that much hotter. This has got to be favorite joint from the *Bad Boys II* soundtrack. I think "Ooh" (Geffen) is a great followup single for Mary J. Blige. She does justice to the Ed OG & Da Bulldogs sample. I'm glad she came with a joint like this, because it reminds me of the Mary J. of old, and how hip-hop and R&B used to be in the early '90s, before all the glamour and glitz.



— Mr. Swift, KKUU/Palm Springs, CA



I like Kelis' "Milkshake" (Star Trak/Arista). I've always loved her as an artist, and when it comes to producers, I've always loved The Neptunes' tracks — so it's no surprise I like this record. Youngbloodz's "Damn" (Arista) is another banger coming straight out of the South. With the buzz it's getting, it will be banging in clubs worldwide. Chingy, Snoop and Ludacris do it on "Holidae In" (DTP/Capitol). I have to admit I wasn't big on his first single, but I was so wrong. I'm feeling this one way more from the jump. I'm also feeling Monica's new one, "Knock, Knock" (J). Once again, Monica comes with the lyrics that appeal to all the ladies, and Missy does the same with the track!

— DJ Kaye Dunaway, WJWZ/Montgomery, AL



CRUSHING THE COMPETITION Arista recording artist Bone Crusher is hitting radio big with the single "Never Scared." His album, *Attenchun*, is out in stores, and he's been visiting radio stations. Seen here are (l-r) WBBM-FM/Chicago Production Director/Mix Show Coordinator Mike Mack, Bone Crusher and WBBM Asst. PD/afternoon Zannie K.

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ON THE RECORD

This Week's Hottest Music Picks

Lucas

MD, WWHL/Harrisburg

Obie Trice's "Got Some Teeth" (Shady/Aftermath/Interscope): If this single is any indication of what to expect from the full-length, we're talkin' about a smash!

OutKast's "The Way You Move" (Arista): Everything these guys touch is golden. This may be the strongest cut from them so far.

Fat Joe & P. Diddy featuring Dre's "Girl I'm a Bad Boy" (Bad Boy/Universal): Three hip-hop heavyweights and one amazing collaboration.

Karen Wild

MD, KUBE/Seattle

OutKast's "The Way You Move": The sweetest sound of old school OutKast flava mixed with that next-level lyrical talent; I love it!

Mark Ronson featuring Sean Paul & Tweet's "International Affair" (Elektra/EEG): This was instantly my favorite song on the Sean Paul album. The addition of Tweet gives it a whole new life for me, and the reaction seems instant and positive!

Obie Trice's "Got Some Teeth": What can I say? First, Eminem produced it, so it has the namesake, which never hurts! The sound is in-your-face different when speaking on the music. His verses are comical, and his flow is clever.

JB King

MD, KLUC/Las Vegas

OutKast's "The Way You Move": Will be big!

Sasha's "Dat Sexy Body" (VP): A sleeper hit!

Hi-C featuring DJ Quik's "Let Me Know" (Independent): Perfect for the Westside.

Obie Trice's "Got Some Teeth": This will be another big record.

Mark McCray

PD, WMBX/W. Palm Beach

Mary J. Blige's "Ooh" (Geffen): Sounds great on the air. Getting reaction on it already.

Ashanti's "Rain on Me" (Murder Inc./IDJMG): Good followup.

Ludacris' "Stand Up" (Def Jam South/IDJMG): This is the shit and the bomb.

Chino

MD, KZZP/Phoenix

Chingy featuring Snoop Dogg & Ludacris' "Holiday In" (DTP/Capitol): Star power + coming off a No. 1 single = winner!

Fat Joe & P. Diddy featuring Dre's "Girl I'm a Bad Boy": Cool and Dre produced the track. Straight heat! The Fat One pours his heart out once again and establishes that he, too, is a Bad Boy!

Ms. Dynamite's "Dy-na-mi-tee" (Interscope): Swizz The Monster on the track with some old Afrika Bambaata "Time Zone" shit! (Bet you didn't know, suckas!) Dynamite brings the heat with a joint that's reminiscent of something your mama used to listen to and "Pass the Dutchie." Gotta love it!



Kelis

Beata

MD, WLLD/Tampa

OutKast's "The Way You Move": This song is going to be huge! Definitely my favorite song out. We played it once in the mix and got more than 15 calls. This is going to be a No. 1 record.

Beyoncé featuring Sean Paul's "Baby Boy" (Columbia): I can't stop singing it. This is such a great record. After one week it looks like it's going to be top 10 phones.

Sherita Saulsberry

PD, KVEG/Las Vegas

Kelis' "Milkshake" (Star Track/Arista): I'm lovin' this record. You must put this on! Drag-On's "Put Your Drinks Down" (Virgin): This will be a great club record. Once it drops, people in the club will want to put their drinks down and get on the dance floor.

Bonecrusher's "Back Up" (Arista): Another one of those angry songs. I love it!

Raphael George

MD, WPHI/Philadelphia

Ludacris' "Stand Up": Mixers are playing it. Love the way it sounds on the air.

Kelis' "Milkshake": My new joint. It's crazy. Once it gets loose in the clubs it will be uncontrollable.

Chingy featuring Snoop Dogg & Ludacris' "Holiday In": I think he's going to have another hit.

JoJo Collins

MD, KDGS/Wichita

Fat Joe & P. Diddy featuring Dre's "Girl I'm a Bad Boy": I like that a lot. Like a breath of fresh air.

Chingy featuring Snoop Dogg & Ludacris' "Holiday In": I saw the video on BET last Friday. Similar to the roach motel — you check in, but you don't want to check out.

Big Tymers' "This Is How They Do It" (Cash Money/Universal): Mannie and Baby are at it again. A laid-back, mellow groove. Sounds like they hooked up with Raphael Saadiq with that guitar flava.

Mary J. Blige's "Ooh": The second cut from the *Love & Life* CD, which comes out Aug. 26. The sample is cool, and I am looking forward to the CD. I have loved her since Father MC's "I'll Do 4 U."



Fat Joe

Antdog

PD, KUUU/Palm Springs, CA

The Neptunes Present ... The Clones (Star Trak/Arista): I'm feeling the whole damn CD, even the rock shit.

Suga Free's "Angry Enuff" (Bungalow): It's so hot it will make your baby mamma like it.

Youngbloodz's "Damn (Remix)" (Arista): This is so hot. Man, it sounds like it came out of Palm Springs — and we're not talking about the BPMs.

Preston Lowe

MD, KQBT/Austin

Ashanti's "Rain on Me": Ashanti continues to rain hits on us.

Murphy Lee featuring Jermaine Dupri's "Wat Da Hook Gon Be" (Fo' Reel/Universal): Not sure what the hook gon' be, but I know I like it.

Monica's "Get It Off" (J): We're off and running with this one!

Diane Fox

KWIN/Stockton

Christina Aguilera featuring Lil Kim's "Can't Hold Us Down" (RCA): If you're looking for texture and tempo, play this ish. Top five phones all day now.

Yerba Buena's "Guajira" (Independent): A great Latin record.

Beyoncé featuring P. Diddy's "Summertime" (Columbia): Top five phones. This is what Rhythmic radio is all about. It's perfect for the format.

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America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 8/22/03

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top songs like 'Can't Hold Us Down' by Christina Aguilera and 'Shake Ya Tailfeather' by Diddy & Murphy Lee.

Total sample size is 406 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

HEAD RUSH

ARTIST: Ginuwine

LABEL: Epic

By RANDY GOMEZ/Assistant Editor



If it sounds like a shameless pickup line or a cheap mating call, it must be clever enough to be the title one of the hottest songs of the summer for skirt-chasing males and fashion-obsessed females alike.

Rather, he's already priming his next single, "Love You More," to be released in early September. The third track from Ginuwine's fourth album, appropriately christened The Senior,

Like his previous three albums, The Senior is laced with sex. Whether it manifests itself in the lyrics, the instrumentation or his unique vocalizations, it's all over the disc.

The Senior's obligatory soul ballads are punctuated with club bangers like the CHR/Rhythmic top 10 smash "Hell Yeah" and "Sex," which features Solé. The "In Those Jeans" video contains a portion of the "Sex" track, giving the viewer a preview of yet another hit record.

Reporters

Grid of reporter information including names, locations, and contact details for various markets like Chicago, New York, Los Angeles, etc.

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





DANA HALL

dhall@radioandrecords.com

Should I Stay Or Should I Go?

Two radio personalities debate the pros and cons of their career moves

In radio, it's not unusual for jocks to move from city to city in search of the perfect job at the perfect station, preferably in the perfect market. Others find that staying in one place — often their hometown — is the best career move for them. R&R talked with two broadcast professionals about their career moves and the advantages and disadvantages of their decision to either stay put or move on.

Hometown Hero

Myron Fears has spent his entire 13-year career in his hometown of Kansas City at heritage KPRS. Today he's the PD, but he started as an intern in 1990. He's held several jobs at the station, some simultaneously, including overnight jock, morning producer, morning co-host-turned-anchor, Asst. MD, MD, Asst. PD and his current programming position, which he earned in 2002, overseeing KPRS and Gospel sister KPRT.

When asked for the advantages of staying in one market, Fears says, "The No. 1 biggest advantage is that you know the city, the listeners and the community better than anyone who could come in and try to learn it. I know the lifestyle of the listeners here and the history of the city. I have strong relationships in the community with the city government, religious organizations and community groups.

"When you have been in a city as long as I've been in Kansas City — not only working, but also growing up here — you build chemistry with the listeners. You can develop that even if you aren't from here, but it takes a lot more time. The listeners also have a different kind of respect for someone who stays in their community and helps to build it up rather than moving on to a bigger market.

"Staying here has obviously also been a positive for my personal life and my interests outside of radio, because I've been stable in this one situation long enough to build upon what I want to do. At the same time, I believe God has blessed me in my personal life, and that would have been the same whether I moved around or not."



Myron Fears

Accomplishing Goals

"I've also had the opportunity to work with some of the best names in the business, in my opinion," Fears continues. "On the programming side, I've worked with Sam Weaver and, now, Andre Carson. I've learned a great deal from both. In mornings, I've worked with Don Powers [now known as Devante Stone], Sonny Andre and BJ Murphy.

"When I was in college, I started by making a name for myself as a club DJ, and that's still a big part of my life. I've played all the biggest clubs and major events in Kansas City over the years.

"My goals when I first started out were, in this order, to get a full-time on-air shift, to do mornings and to become MD and then a PD. I've accomplished all my goals, and just because they were at one station doesn't lessen them."

With the broadcast industry changing so dramatically under the Telecom Act of 1996 and the subsequent wave of consolidation, it's not unusual for radio programmers and talent to sit tight, according to Fears.

"I considered other broadcast ventures in the past," he says. "Then I had a conversation with Clear Channel/St. Louis Director/Operations Chuck Atkins, and he said, 'Why would you ever want to leave and get into an unknown situation? With the way things are out there today, you just don't know what to expect. You're in a good place professionally right where you are.'

"That really made me stop and think. I know this station is not going to flip formats. I know that the Carter family is going to be behind this

group through thick and thin. I know what to expect with the company, and they've been behind me all these years."

A Solid Foundation

But there are some disadvantages to staying put, according to Fears. "I really believe the industry penalizes programmers who don't move around from market to market," he says. "There is a widely held perception that if you haven't programmed or been on-air in several markets, you don't have enough experience, or the right type of experience, to get the job done."

"When you have been in a city as long as I've been in Kansas City — not only working, but also growing up here — you build chemistry with the listeners."

Myron Fears

"I disagree. In fact, one of the problems I hear a great deal about today is that many young programmers, while they may have worked in a couple of different markets, simply don't have the foundation behind them to really get the job done.

"Even though I've been in only one market, I have a solid foundation of working with different programming minds, as well as doing everything from on-air to mornings to MD to programming.

"Others think that if you haven't programmed in a combat situation — where you're being challenged by another station — you don't have what it takes. But, in reality, aren't we com-

peting against all the stations in the market?

"Also, the industry doesn't value different types of programming experience as much as it values a programmer who has done battle. Yet at KPRS we've evolved formatically over the years, giving me experience in Urban, Hip-Hop, Urban AC, Jazz and, now, Gospel."

Do What You Love

When asked if he would consider a job in another market at this point, Fears says, "If the right opportunity were to come my way, of course. But it's a decision that would have to be made by my entire family, not just me. And what's key to me is not the size of the market, but the cost and quality of living in that city."

Despite his positive experience over the years, Fears advises new jocks and aspiring programmers to move around if they can. "If I had to do it all over again, looking from the rearview mirror now, I probably should have jumped at some of the opportunities that came my way," he says.

"But I don't feel bad that I didn't, because it all turned out for the best. I feel this was my destiny, and it allowed me to not only do radio, but also to teach radio to students at the college and middle-school level.

"A lot of folks get into radio for the wrong reasons today — for financial gain. But if you do it for the right reasons, because you love it, financial gain will come in time."

Makin' Moves

Kesha Keyz, midday personality for WGCI-FM/Chicago, has made a career for herself as a well-respected jock and has been in demand at more than one station. A native of Queens, NY, she started her career in Raleigh at WQOK as *Quiet Storm* host. She spent three years there, her longest tenure at any of the five stations where she's worked.

She made her way across the country, with stints in Pittsburgh, New York, Los Angeles and, now, Chicago. Her shortest stint was seven months at Urban AC WRKS/New York, where she started as a swing shift jock and became morning-show co-host within a month.

Keyz says the advantage of working in different markets is the varied experience she has garnered. "To gain any additional experience is a tremendous advantage," she says. "My experience has helped me become more credible as a personality. A program director will look at my resume and immediately appreciate that I've worked in more markets than most veterans have — I've been pretty successful too."

But moving from market to market can take its toll on a jock's personal life, depending on the situation. "The only thing I dislike about moving around so much is dragging my 7-year-old all over the country," says Keyz.

"It really isn't much different from

being a military brat. She actually enjoys seeing new places and making new friends. Additionally, I thought that I would never find a husband, but I'm getting married next month!"

Women Are Go-Getters

In fact, in this business, women can, at times, be penalized simply because of their sex. The assumption is that a woman won't move as quickly as a man or that she will have more family ties to hold her back. But Keyz says, "If any programmer assumes that a person won't move for a job, they obviously haven't met me. I'm a go-getter. And most women in this business are just like me, given the opportunity."



Kesha Keyz

"But on the real, it's harder for a woman in radio, period. Often, programmers are looking for eye candy as opposed to talent. It's sad, but true."

Moving around makes the job harder in some ways. "It's always difficult to start all over again," Keyz says. "As strange as it sounds, the most difficult part about being the new kid on the block is getting to know new co-workers."

"I have been in various situations where other people who were already at the station have wanted my position. That can create an awkward and uncomfortable situation. I've learned to stay focused. At the end of the day, the listeners are the only people who matter to me."

If You're Good, You're Good

Keyz agrees with Fears that recent changes in the broadcast industry have influenced the career choices of radio personalities and programmers. "While it hasn't affected my decisions in looking for new opportunity, I know plenty of people who have let it affect them," she says.

"They are afraid to leave their market for fear of not being successful or being blackballed for leaving one company for another. However, when you're good, you're good. Someone will always want to hire you. But you must believe in yourself enough to take the chance. As my man George Michael said, 'You've got to have faith.'"

Keyz's advice to those just starting out is, "Grab whatever opportunity is out there for you. Sometimes it's necessary to move around from market to market to prove that you are worthy. Don't ever be afraid that people won't accept you because you aren't from their hometown. The most important thing I've learned about various listening audiences is that they are basically all the same; they want to hear good music while being entertained in between songs."

"I feel that my experience from market to market has helped my growth as an on-air personality. I moved from *Quiet Storm* in Raleigh to midday jock in Pittsburgh, then to morning co-host in New York. From there, I took on my own show in Los Angeles. From L.A., I came to Chicago for mo' money — so I'm not just movin', I'm making moves."



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
3	1	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	3171	+24	357916	16	67/0
5	2	PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	3095	+142	420485	13	65/0
1	3	GINUWINE In Those Jeans (Epic)	3007	-311	398535	16	60/0
2	4	CHINGY Right Thurr (DTP/Capitol)	3006	-184	335939	19	67/0
4	5	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	2876	-96	346898	18	57/0
8	6	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	2683	+278	350078	10	65/0
9	7	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	2644	+380	277252	9	60/0
6	8	MONICA So Gone (J)	2392	-177	330580	21	68/0
7	9	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	2208	-307	285934	14	69/0
12	10	AALIYAH f/TANK Come Over (BlackGround/Universal)	2063	+87	327744	16	55/0
13	11	SEAN PAUL Like Glue (VP/Atlantic)	2015	+131	246694	12	60/0
14	12	R. KELLY Thoa Thoin (Jive)	1976	+93	253553	7	68/0
17	13	BOW WOW Let's Get Down (Columbia)	1839	+73	215206	10	64/0
15	14	TYRESE Signs Of Love Makin' (J)	1762	-92	208315	15	61/0
20	15	YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	1753	+230	184011	10	50/1
11	16	LUMIDEE Never Leave You - Uh Ooh, Uh Ooh! (Universal)	1751	-305	170487	14	56/0
18	17	MYA My Love Is Like...Whoa (A&M/Interscope)	1701	-9	166235	11	56/0
21	18	YOUNGBLOODZ f/LIL' JON Damn! (Arista)	1688	+242	168668	8	56/6
10	19	MARY J. BLIGE Love @ 1st Sight (Geffen)	1653	-419	171459	9	68/0
16	20	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	1460	-328	135489	17	66/0
23	21	112 f/SUPERCAT Na, Na, Na, Na (Def Soul/IDJMG)	1400	+254	129564	5	64/0
31	22	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	1291	+512	208670	3	60/1
24	23	T.I. 24's (Grand Hustle/Atlantic)	1150	+36	104448	12	45/0
22	24	LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	1148	-237	141203	18	10/0
36	25	ERYKAH BADU Danger...Block On Lock (Motown/Universal)	973	+315	95602	3	59/3
27	26	NICK CANNON f/B2K Feelin' Freaky (Nickelodeon/Jive)	947	+21	80935	6	51/4
26	27	JS Ice Cream (DreamWorks)	942	+5	67004	15	35/0
33	28	MARQUES HOUSTON f/JOE BUDDEN & PIED PIPER Clubbin' (T.U.G.)	933	+206	124014	4	41/3
25	29	RUBEN STUDDARD Superstar (J)	919	-36	88172	9	42/0
35	30	JAGGED EDGE Walked Otta Heaven (Columbia)	884	+185	95432	3	50/0
29	31	TAMIA Officially Missing You (Elektra/EEG)	874	+29	57942	11	40/0
28	32	BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)	836	-29	90684	7	48/0
34	33	NAPPY ROOTS Roun'The Globe (Atlantic)	805	+93	57610	4	46/0
30	34	JAY-Z La-La-La (Excuse Me Again) (Bad Boy/Universal)	739	-80	103910	12	46/0
32	35	TIMBALAND & MAGOO Cop That Shit (BlackGround/Universal)	731	-2	61438	7	44/1
37	36	ISLEY BROTHERS f/IRON ISLEY Busted (DreamWorks)	704	+55	47270	4	37/0
Debut	37	ASHANTI Rain On Me (Murder Inc./IDJMG)	698	+317	98360	1	61/5
41	38	YING YANG TWINS Naggin' (TVT)	645	+50	44363	4	33/0
39	39	ATL Calling All Girls (Epic)	643	+31	45442	4	41/1
Debut	40	DMX Where The Hood At? (Ruff Ryders/IDJMG)	602	+234	48365	1	52/1
Debut	41	MARY J. BLIGE Ooh! (Geffen)	594	+254	81731	1	0/0
38	42	R. KELLY I'll Never Leave (Jive)	574	-57	80716	11	5/0
42	43	R. KELLY Step In The Name Of Love (Jive)	569	+72	105617	5	2/0
47	44	B2K What A Girl Wants (Epic)	456	+26	58170	2	10/1
46	45	LIL' KIM f/MISSY ELLIOTT (When Kim Say)... (Queen Bee/Atlantic)	456	+22	34867	2	35/0
Debut	46	AVANT Read Your Mind (Geffen)	433	+73	63975	1	56/54
-	47	50 CENT What Up Gangsta (Shady/Aftermath/Interscope)	423	+40	97710	2	1/0
Debut	48	BIG GIPP Steppin' Out (Koch)	421	+49	31927	1	29/0
44	49	THREE 6 MAFIA f/LIL' FLIP Ridin' Spinners (Loud/Columbia)	401	-85	26665	12	19/0
40	50	LUDACRIS Act A Fool (Def Jam South/IDJMG)	396	-207	20653	15	44/0

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
AVANT Read Your Mind (Geffen)	54
JAHEIM Backlight (Divine Mill/Warner Bros.)	34
LIL' MO 1st Time (Elektra/EEG)	33
BEYONCE' f/MISSY ELLIOTT Fighting Temptation (Columbia)	29
FAT JOE & P. DIDDY f/ DRE Girl I'm A Bad Boy (Bad Boy/Universal)	19
A. HAMILTON Comin' From Where I'm From (So So Def/Arista)	17
LJ Throw It Up (Cool Joe)	13
SHEEK LOUCH 2 Guns Up (Universal)	11
SILK Silktime (Liquid 8)	8

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	+512
NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	+380
ASHANTI Rain On Me (Murder Inc./IDJMG)	+317
ERYKAH BADU Danger...Block On Lock (Motown/Universal)	+316
FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	+278
112 f/SUPERCAT Na, Na, Na, Na (Def Soul/IDJMG)	+254
MARY J. BLIGE Ooh! (Geffen)	+254
YOUNGBLOODZ f/LIL' JON Damn! (Arista)	+242
DMX Where The Hood At? (Ruff Ryders/IDJMG)	+234
YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	+230

New & Active

- M. LEE f/J. DUPRI Wat Da Hook Gon Be (Fo' Real/Universal)
Total Plays: 383, Total Stations: 38, Adds: 5
- JUSTIN TIMBERLAKE Still On My Brain (Jive)
Total Plays: 369, Total Stations: 30, Adds: 3
- JACKI O Nookie Real Good (Poe-Boy/Sobel)
Total Plays: 356, Total Stations: 40, Adds: 5
- KEM Love Calls (Motown/Universal)
Total Plays: 309, Total Stations: 19, Adds: 0
- TOO SHORT f/LIL' JON Shake That Monkey (Short/Jive)
Total Plays: 269, Total Stations: 23, Adds: 3
- FLOETRY Getting Late (DreamWorks)
Total Plays: 267, Total Stations: 31, Adds: 0
- FREEWAY Flipside (Roc-A-Fella/IDJMG)
Total Plays: 245, Total Stations: 15, Adds: 0
- M. RONSON f/GHOSTFACE & N.DOGG Ooh Wee (Elektra/EEG)
Total Plays: 231, Total Stations: 20, Adds: 0
- DWELE Find A Way (Virgin)
Total Plays: 224, Total Stations: 21, Adds: 1
- SOULJA SLIM I'll Pay 4 It (No Limit)
Total Plays: 213, Total Stations: 14, Adds: 1

Songs ranked by total plays

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

70 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/10-8/16. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.



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**America's Best Testing Urban Songs 12 +
For The Week Ending 8/22/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 12-17	Persons 18-24	Persons 25-34
FABOLOUS fTAMIA Into You (<i>Desert Storm/Elektra/EEG</i>)	4.20	4.20	93%	17%	4.21	4.34	3.79
NELLY fP. DIDDY & MURPHY LEE Shake Ya Tailfeather (<i>Bad Boy/Universal</i>)	4.18	4.28	98%	19%	4.02	4.12	3.68
50 CENT P.I.M.P. (<i>Shady/Aftermath/Interscope</i>)	4.09	4.24	98%	31%	4.04	4.13	3.74
CHINGY Right Thurr (<i>DTP/Capitol</i>)	4.01	4.07	98%	30%	3.89	3.99	3.53
BOW WOW Let's Get Down (<i>Columbia</i>)	4.01	4.12	90%	18%	3.95	4.08	3.52
AALIYAH fTANK Come Dver (<i>BlackGround/Universal</i>)	4.01	4.04	74%	17%	4.02	4.12	3.69
MYA My Love Is Like...Whoa (<i>A&M/Interscope</i>)	3.97	3.99	96%	24%	3.94	4.05	3.57
LIL' KIM f50 CENT Magic Stick (<i>Queen Bee/Atlantic</i>)	3.96	4.06	99%	48%	3.91	3.94	3.82
PHARRELL fJAY-Z Frontin' (<i>Star Trak/Arista</i>)	3.92	3.99	90%	20%	3.98	4.06	3.72
LIL' JON & THE EASTSIDE BOYZ Get Low (<i>TVT</i>)	3.92	3.88	84%	23%	3.92	3.99	3.70
JAY-Z La-La-La (Excuse Me Again) (<i>Bad Boy/Universal</i>)	3.91	3.98	80%	17%	3.86	3.94	3.60
TAMIA Officially Missing You (<i>Elektra/EEG</i>)	3.86	3.93	55%	9%	3.90	4.03	3.46
MDNICA So Gone (<i>J</i>)	3.84	3.87	90%	34%	3.88	3.96	3.63
BEYONCÉ fJAY-Z Crazy In Love (<i>Columbia</i>)	3.82	3.89	99%	50%	3.81	3.86	3.65
BUSTA RHYMES Light Your Ass On Fire (<i>Star Trak/Arista</i>)	3.82	—	57%	12%	3.84	3.90	3.68
SEAN PAUL Like Glue (<i>VP/Atlantic</i>)	3.81	3.89	95%	34%	3.75	3.69	3.93
LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (<i>Universal</i>)	3.78	3.92	95%	36%	3.70	3.67	3.79
YOUNGBLOODZ fLIL' JON Damn! (<i>Arista</i>)	3.77	3.63	54%	12%	3.69	3.76	3.53
GINUWINE In Those Jeans (<i>Epic</i>)	3.76	3.79	93%	32%	3.72	3.79	3.48
YOUNG GUNZ Can't Stop, Won't Stop (<i>Def Jam/IDJMG</i>)	3.74	3.77	68%	16%	3.63	3.74	3.28
TYRESE Signs Of Love Makin' (<i>J</i>)	3.72	3.73	75%	16%	3.77	3.90	3.30
MARY J. BLIGE Love @ 1st Sight (<i>Geffen</i>)	3.71	3.76	83%	20%	3.76	3.79	3.66
112 fSUPERCAT Na, Na, Na, Na (<i>Def Soul/IDJMG</i>)	3.68	3.72	46%	8%	3.65	3.78	3.25
DAVID BANNER fLIL' FLIP Like A Pimp (<i>Universal</i>)	3.67	3.60	85%	30%	3.64	3.65	3.60
ASHANTI Rock Wit U (Awww Baby) (<i>Murder Inc./IDJMG</i>)	3.64	3.68	99%	45%	3.57	3.60	3.49
R. KELLY Thoa Thoin (<i>Live</i>)	3.62	3.66	85%	24%	3.55	3.61	3.37
NICK CANNON fJB2K Feelin' Freaky (<i>Nickelodeon/Live</i>)	3.62	3.66	71%	15%	3.51	3.62	3.16
RUBEN STUDDARD Superstar (<i>J</i>)	3.57	3.75	70%	18%	3.58	3.59	3.53
T.I. 24's (<i>Grand Hustle/Atlantic</i>)	3.55	3.30	55%	16%	3.49	3.56	3.29
JS Ice Cream (<i>DreamWorks</i>)	3.01	3.34	59%	22%	2.91	2.90	2.95

Total sample size is 463 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.

Indicator
Most Added*

- AVANT Read Your Mind (*Geffen*)
- CHINGY fSNDDP DDOGG & LUDACRIS Hoidae In (*DTP/Capitol*)
- MOST VALUABLE PLAYAS fIS. LEE Roc Ya Body Mic Check... (*Casablanca*)
- JAHEIM Backlight (*Divine Mill/Warner Bros.*)
- BEYONCÉ fMISSY ELLIOTT Fighting Temptation (*Columbia*)
- SILK Silktime (*Liquid B*)
- ANTHONY HAMILTON Comin' From Where I'm From (*So So Def/Arista*)
- LIL' MO 1st Time (*Elektra/EEG*)
- MONICA Knock Knock (*J*)
- FAT JOE & P. DIDDY fDRE Girl I'm A Bad Boy (*Bad Boy/Universal*)

Songs ranked by total plays
Recurrents

- DAVID BANNER fLIL' FLIP Like A Pimp (*Universal*) 1412
- SEAN PAUL Get Busy (*VP/Atlantic*) 749
- BONE CRUSHER Never Scared (*Arista*) 685
- JAHEIM Put That Woman First (*Divine Mill/Warner Bros.*) 683
- HEATHER HEADLEY I Wish I Wasn't (*RCA*) 649
- 50 CENT 21 Questions (*Shady/Aftermath/Interscope*) 587
- SNDDP DOGG Beautiful (*Doggystyle/Priority/Capitol*) 561
- FABOLOUS Can't Let You Go (*Desert Storm/Elektra/EEG*) 555
- BUSTA RHYMES fMARIAH CAREY I Know What You Want (*J*) 488
- 50 CENT In Da Club (*Shady/Aftermath/Interscope*) 423
- LIL' MO fFABOLOUS 4 Ever (*Gold Mind/Elektra/EEG*) 402
- FLOETRY Say Yes (*DreamWorks*) 380
- RON ISLEY fR. KELLY What Would You Do? (*DreamWorks*) 348
- UL' KIM fMR. CHEEKS The Jump Off (*Queen Bee/Undeas/Atlantic*) 346
- JOE BUDDEN Pump It Up (*Def Jam/IDJMG*) 329
- AALIYAH Miss You (*BlackGround/Universal*) 316
- TYRESE How You Gonna Act Like That (*J*) 315

Reporters

<p>WAJZ/Albany, NY* PD: Mike Morgan PD: "Sugar Bear" Williams 5 ANTHONY HAMILTON 1 FAT JOE & P. DIDDY f DRE MURPHY LEE fVERMARE DUPRI AVANT</p>	<p>WBOS/Boston, MA* PD/MO: Lomas "LSD" Robinson PD: Cheryl Davis 17 SILK 10 AX 8 JAHMED 5 ANTHONY HAMILTON 5 FAT JOE & P. DIDDY f DRE 2 BEYONCÉ fMISSY ELLIOTT JAHMED</p>	<p>WJAX/Jackson, MS* PD/MO: Stan Brason APD: Alice Duce 10 AVANT 7 SILK 1 JAHMED BEYONCÉ fMISSY ELLIOTT ANTHONY HAMILTON JAHMED LIL' MO</p>	<p>WGZ/Louisville, KY* PD: Mark Goss PD/MO: Pamela Anderson AVANT JACOB ASHANTI YOUNG GOOD L'IL' JON</p>	<p>WUBT/Nashville, TN* MC: Keith Kaufman PD/MO: Gerald Horton 23 NICK CARROLL fE2K 6 JUSTIN TIMBERLAKE AVANT FAT JOE & P. DIDDY f DRE ASHANTI BEYONCÉ fMISSY ELLIOTT</p>	<p>WFUN/St. Louis, MO* PD/MO: Craig Black 7 SILK 10 MONICA 14 NICK CARROLL fE2K 9 SILK 1 BEYONCÉ fMISSY ELLIOTT SNEEK LOUGH JAHMED ANTHONY HAMILTON MOST VALUABLE PLAYAS fSTAGGAL EE</p>
<p>WBKX/Buffalo, NY* PD/MO: Chris Reynolds 1 LIL' MO AVANT ANTHONY HAMILTON BEYONCÉ fMISSY ELLIOTT</p>	<p>WSSP/Charleston, SC* MC: Jon Robinson PD/PM/DI: Roy "Dat Bot" Sheritt AVANT MARQUEL HUSTON fADE BUDDEN ERYKAY BADU</p>	<p>WRH/Jackson, MS* PD/MO: Steve Pustion MC: Greg Austin BEYONCÉ fMISSY ELLIOTT</p>	<p>WBBX/Macon, GA MC: Rick Humphrey PD/MO: Chris Williams 16 JIS 14 JANGED EDGE 13 SILV f BROTHERS FROM ISLEY 9 DAVID BANNER 2 MOST VALUABLE PLAYAS fSTAGGAL EE 2 CHINGY fSNDDP DOGG & LUDACRIS</p>	<p>WUOE/New Orleans, LA* MC: Eric Boatner PD: Angela Watson No Adds</p>	<p>WEAS/Savannah, GA MC: John Thomas PD: Sam Watson APD: Tony Cashin MC: Anne Carter 3 AVANT 1 LIL' MO BEYONCÉ fMISSY ELLIOTT</p>
<p>KBCE/Alexandria, LA PD/MO: Dennis Montele CHINGY fSNDDP DOGG & LUDACRIS LIL' MO</p>	<p>WVZZ/Charlotte, SC* PD/MO: Terry Bate MC: Yvonne Rife 8 AVANT 6 ANTHONY HAMILTON 4 SNEEK LOUGH JAHMED LIL' MO PRETTY TONY SILK LIL' MO BEYONCÉ fMISSY ELLIOTT</p>	<p>WRH/Jackson, MS* PD/MO: Steve Pustion MC: Greg Austin BEYONCÉ fMISSY ELLIOTT</p>	<p>WBBX/Macon, GA MC: Rick Humphrey PD/MO: Chris Williams 16 JIS 14 JANGED EDGE 13 SILV f BROTHERS FROM ISLEY 9 DAVID BANNER 2 MOST VALUABLE PLAYAS fSTAGGAL EE 2 CHINGY fSNDDP DOGG & LUDACRIS</p>	<p>WUOE/New Orleans, LA* MC: Eric Boatner PD: Angela Watson No Adds</p>	<p>WEAS/Savannah, GA MC: John Thomas PD: Sam Watson APD: Tony Cashin MC: Anne Carter 3 AVANT 1 LIL' MO BEYONCÉ fMISSY ELLIOTT</p>
<p>KEDQ/Alexandria, LA MC/PM: Jay Stevens PD/MO: Wade Hampton 5 CHINGY fSNDDP DOGG & LUDACRIS 1 MOST VALUABLE PLAYAS fSTAGGAL EE</p>	<p>WVZZ/Charlotte, SC* PD/MO: Terry Bate MC: Yvonne Rife 8 AVANT 6 ANTHONY HAMILTON 4 SNEEK LOUGH JAHMED LIL' MO PRETTY TONY SILK LIL' MO BEYONCÉ fMISSY ELLIOTT</p>	<p>WRH/Jackson, MS* PD/MO: Steve Pustion MC: Greg Austin BEYONCÉ fMISSY ELLIOTT</p>	<p>WBBX/Macon, GA MC: Rick Humphrey PD/MO: Chris Williams 16 JIS 14 JANGED EDGE 13 SILV f BROTHERS FROM ISLEY 9 DAVID BANNER 2 MOST VALUABLE PLAYAS fSTAGGAL EE 2 CHINGY fSNDDP DOGG & LUDACRIS</p>	<p>WUOE/New Orleans, LA* MC: Eric Boatner PD: Angela Watson No Adds</p>	<p>WEAS/Savannah, GA MC: John Thomas PD: Sam Watson APD: Tony Cashin MC: Anne Carter 3 AVANT 1 LIL' MO BEYONCÉ fMISSY ELLIOTT</p>
<p>WHTA/Atlanta, GA* PD: Jerry Scuderi MC: Dominus Stevens MD: Ramona Debraux No Adds</p>	<p>WVZZ/Charlotte, SC* PD/MO: Terry Bate MC: Yvonne Rife 8 AVANT 6 ANTHONY HAMILTON 4 SNEEK LOUGH JAHMED LIL' MO PRETTY TONY SILK LIL' MO BEYONCÉ fMISSY ELLIOTT</p>	<p>WRH/Jackson, MS* PD/MO: Steve Pustion MC: Greg Austin BEYONCÉ fMISSY ELLIOTT</p>	<p>WBBX/Macon, GA MC: Rick Humphrey PD/MO: Chris Williams 16 JIS 14 JANGED EDGE 13 SILV f BROTHERS FROM ISLEY 9 DAVID BANNER 2 MOST VALUABLE PLAYAS fSTAGGAL EE 2 CHINGY fSNDDP DOGG & LUDACRIS</p>	<p>WUOE/New Orleans, LA* MC: Eric Boatner PD: Angela Watson No Adds</p>	<p>WEAS/Savannah, GA MC: John Thomas PD: Sam Watson APD: Tony Cashin MC: Anne Carter 3 AVANT 1 LIL' MO BEYONCÉ fMISSY ELLIOTT</p>
<p>WVEE/Atlanta, GA* PD: Tony Brown MD: Tasha Love 16 BEYONCÉ fMISSY ELLIOTT 1 DWLE</p>	<p>WVZZ/Charlotte, SC* PD/MO: Terry Bate MC: Yvonne Rife 8 AVANT 6 ANTHONY HAMILTON 4 SNEEK LOUGH JAHMED LIL' MO PRETTY TONY SILK LIL' MO BEYONCÉ fMISSY ELLIOTT</p>	<p>WRH/Jackson, MS* PD/MO: Steve Pustion MC: Greg Austin BEYONCÉ fMISSY ELLIOTT</p>	<p>WBBX/Macon, GA MC: Rick Humphrey PD/MO: Chris Williams 16 JIS 14 JANGED EDGE 13 SILV f BROTHERS FROM ISLEY 9 DAVID BANNER 2 MOST VALUABLE PLAYAS fSTAGGAL EE 2 CHINGY fSNDDP DOGG & LUDACRIS</p>	<p>WUOE/New Orleans, LA* MC: Eric Boatner PD: Angela Watson No Adds</p>	<p>WEAS/Savannah, GA MC: John Thomas PD: Sam Watson APD: Tony Cashin MC: Anne Carter 3 AVANT 1 LIL' MO BEYONCÉ fMISSY ELLIOTT</p>
<p>WVFX/Augusta, GA* MC/PM/DI: Ron Thomas 3 AVANT 1 ERYKAY BADU YOUNG GOOD L'IL' JON</p>	<p>WVZZ/Charlotte, SC* PD/MO: Terry Bate MC: Yvonne Rife 8 AVANT 6 ANTHONY HAMILTON 4 SNEEK LOUGH JAHMED LIL' MO PRETTY TONY SILK LIL' MO BEYONCÉ fMISSY ELLIOTT</p>	<p>WRH/Jackson, MS* PD/MO: Steve Pustion MC: Greg Austin BEYONCÉ fMISSY ELLIOTT</p>	<p>WBBX/Macon, GA MC: Rick Humphrey PD/MO: Chris Williams 16 JIS 14 JANGED EDGE 13 SILV f BROTHERS FROM ISLEY 9 DAVID BANNER 2 MOST VALUABLE PLAYAS fSTAGGAL EE 2 CHINGY fSNDDP DOGG & LUDACRIS</p>	<p>WUOE/New Orleans, LA* MC: Eric Boatner PD: Angela Watson No Adds</p>	<p>WEAS/Savannah, GA MC: John Thomas PD: Sam Watson APD: Tony Cashin MC: Anne Carter 3 AVANT 1 LIL' MO BEYONCÉ fMISSY ELLIOTT</p>
<p>WPRW/Augusta, GA* PD: Tim Scott MD: Nigel Harris 9 NICK CARROLL fE2K 6 AVANT 1 LIL' MO BEYONCÉ fMISSY ELLIOTT JACOB</p>	<p>WVZZ/Charlotte, SC* PD/MO: Terry Bate MC: Yvonne Rife 8 AVANT 6 ANTHONY HAMILTON 4 SNEEK LOUGH JAHMED LIL' MO PRETTY TONY SILK LIL' MO BEYONCÉ fMISSY ELLIOTT</p>	<p>WRH/Jackson, MS* PD/MO: Steve Pustion MC: Greg Austin BEYONCÉ fMISSY ELLIOTT</p>	<p>WBBX/Macon, GA MC: Rick Humphrey PD/MO: Chris Williams 16 JIS 14 JANGED EDGE 13 SILV f BROTHERS FROM ISLEY 9 DAVID BANNER 2 MOST VALUABLE PLAYAS fSTAGGAL EE 2 CHINGY fSNDDP DOGG & LUDACRIS</p>	<p>WUOE/New Orleans, LA* MC: Eric Boatner PD: Angela Watson No Adds</p>	<p>WEAS/Savannah, GA MC: John Thomas PD: Sam Watson APD: Tony Cashin MC: Anne Carter 3 AVANT 1 LIL' MO BEYONCÉ fMISSY ELLIOTT</p>
<p>WERQ/Baltimore, MD* PD: Victor Starr MD: Helen Venezia 1 LIL' MO BEYONCÉ fMISSY ELLIOTT JACOB</p>	<p>WVZZ/Charlotte, SC* PD/MO: Terry Bate MC: Yvonne Rife 8 AVANT 6 ANTHONY HAMILTON 4 SNEEK LOUGH JAHMED LIL' MO PRETTY TONY SILK LIL' MO BEYONCÉ fMISSY ELLIOTT</p>	<p>WRH/Jackson, MS* PD/MO: Steve Pustion MC: Greg Austin BEYONCÉ fMISSY ELLIOTT</p>	<p>WBBX/Macon, GA MC: Rick Humphrey PD/MO: Chris Williams 16 JIS 14 JANGED EDGE 13 SILV f BROTHERS FROM ISLEY 9 DAVID BANNER 2 MOST VALUABLE PLAYAS fSTAGGAL EE 2 CHINGY fSNDDP DOGG & LUDACRIS</p>	<p>WUOE/New Orleans, LA* MC: Eric Boatner PD: Angela Watson No Adds</p>	<p>WEAS/Savannah, GA MC: John Thomas PD: Sam Watson APD: Tony Cashin MC: Anne Carter 3 AVANT 1 LIL' MO BEYONCÉ fMISSY ELLIOTT</p>
<p>WEMX/Baton Rouge, LA* PD: J. Thomas MD: Fred O' Suga Miller 15 ANTHONY HAMILTON 4 AVANT JAHMED SILK BEYONCÉ fMISSY ELLIOTT</p>	<p>WVZZ/Charlotte, SC* PD/MO: Terry Bate MC: Yvonne Rife 8 AVANT 6 ANTHONY HAMILTON 4 SNEEK LOUGH JAHMED LIL' MO PRETTY TONY SILK LIL' MO BEYONCÉ fMISSY ELLIOTT</p>	<p>WRH/Jackson, MS* PD/MO: Steve Pustion MC: Greg Austin BEYONCÉ fMISSY ELLIOTT</p>	<p>WBBX/Macon, GA MC: Rick Humphrey PD/MO: Chris Williams 16 JIS 14 JANGED EDGE 13 SILV f BROTHERS FROM ISLEY 9 DAVID BANNER 2 MOST VALUABLE PLAYAS fSTAGGAL EE 2 CHINGY fSNDDP DOGG & LUDACRIS</p>	<p>WUOE/New Orleans, LA* MC: Eric Boatner PD: Angela Watson No Adds</p>	<p>WEAS/Savannah, GA MC: John Thomas PD: Sam Watson APD: Tony Cashin MC: Anne Carter 3 AVANT 1 LIL' MO BEYONCÉ fMISSY ELLIOTT</p>
<p>KTCX/Beaumont, TX* PD: Al Payne 2 JAHMED LIL' MO AVANT MOST VALUABLE PLAYAS fSTAGGAL EE</p>	<p>WVZZ/Charlotte, SC* PD/MO: Terry Bate MC: Yvonne Rife 8 AVANT 6 ANTHONY HAMILTON 4 SNEEK LOUGH JAHMED LIL' MO PRETTY TONY SILK LIL' MO BEYONCÉ fMISSY ELLIOTT</p>	<p>WRH/Jackson, MS* PD/MO: Steve Pustion MC: Greg Austin BEYONCÉ fMISSY ELLIOTT</p>	<p>WBBX/Macon, GA MC: Rick Humphrey PD/MO: Chris Williams 16 JIS 14 JANGED EDGE 13 SILV f BROTHERS FROM ISLEY 9 DAVID BANNER 2 MOST VALUABLE PLAYAS fSTAGGAL EE 2 CHINGY fSNDDP DOGG & LUDACRIS</p>	<p>WUOE/New Orleans, LA* MC: Eric Boatner PD: Angela Watson No Adds</p>	<p>WEAS/Savannah, GA MC: John Thomas PD: Sam Watson APD: Tony Cashin MC: Anne Carter 3 AVANT 1 LIL' MO BEYONCÉ fMISSY ELLIOTT</p>
<p>WJZZ/Rio, MS* PD: Rob Hood 8 JUSTIN TIMBERLAKE 3 BEYONCÉ fMISSY ELLIOTT SNEEK LOUGH JAHMED LIL' MO AVANT ANTHONY HAMILTON CHINGY fSNDDP DOGG & LUDACRIS LIL' MO</p>	<p>WVZZ/Charlotte, SC* PD/MO: Terry Bate MC: Yvonne Rife 8 AVANT 6 ANTHONY HAMILTON 4 SNEEK LOUGH JAHMED LIL' MO PRETTY TONY SILK LIL' MO BEYONCÉ fMISSY ELLIOTT</p>	<p>WRH/Jackson, MS* PD/MO: Steve Pustion MC: Greg Austin BEYONCÉ fMISSY ELLIOTT</p>	<p>WBBX/Macon, GA MC: Rick Humphrey PD/MO: Chris Williams 16 JIS 14 JANGED EDGE 13 SILV f BROTHERS FROM ISLEY 9 DAVID BANNER 2 MOST VALUABLE PLAYAS fSTAGGAL EE 2 CHINGY fSNDDP DOGG & LUDACRIS</p>	<p>WUOE/New Orleans, LA* MC: Eric Boatner PD: Angela Watson No Adds</p>	<p>WEAS/Savannah, GA MC: John Thomas PD: Sam Watson APD: Tony Cashin MC: Anne Carter 3 AVANT 1 LIL' MO BEYONCÉ fMISSY ELLIOTT</p>

71 Monitored Reporters
81 Total Reporters
70 Total Monitored
11 Total Indicator

tha JUMP off

R&R asks radio DJs for the hottest records jumping off that haven't charted yet.

Boolumaster Mixer, WPWX (Power 92)/Chicago

Jacki O's "Nookie": Well, we play the nookie version on the radio, but I play the original "P***y" version in the clubs. When people hear it in the club, they just say, "Oh, that's what she really means." Any which way, they love it.

Ricochet's "Coo Coo Chee" (SBC Records): It's crazy hot. Every time I play it on Power, I get calls. It sounds like a Dirty South record, but with a really catchy hook. And, yes, it's another raunchy record.

Wish Da Star's "Wish Juke" (Street Floss): This is another local artist, but one who could go national. It's different in that it has a Dirty South vibe, then it jumps to what we call "juke music." Juke music is huge here in Chicago. It's like that old Miami bass music, only faster.

Ludacris featuring Shawna's "P-Poppin'" (Def Jam South/IDJMG): This is the B-side of "Stand Up." Shawna is from Chicago, but it's so hot, I'd play it even if she weren't. Just from the title, you can tell it's a risqué record. In fact, it looks like all my records are raunchy — I just play what the people want!



Jacki O

in the streets

Cokalani MD/midday jock, WUSL/Philadelphia

While much of the Northeast was experiencing the worst blackout in history, Philadelphia was experiencing a different kind of blackout as thousands of listeners joined WUSL (Power 99) to welcome Russell Simmons' Hip-Hop Summit to the city on Aug. 14. We promoted the event a month out by getting listeners to register to vote. In fact, you could only get in to the Summit if you had a voter-registration card. We registered 5,000 people in the days leading up to the event.

The Summit was an all-day event featuring hip-hop artists speaking, not performing. Some of the folks participating were LL Cool J, Wyclef Jean, Reverend Run, Freeway, Jazzy Jeff, Doug E. Fresh, Floetry, Juelz Santanna, Redman, Boyz II Men, Damon Dash and, of course, Russell. Also, Philadelphia mayor John Street was

there to show his support. We really wanted to focus on the power of using our right to vote and how it can positively change our community.

Of course, there were a lot of folks in the audience who wanted to focus on music and how to get into the entertainment industry, but the artists were the ones who refocused everyone on what we were really there for. Wyclef stressed the importance of education when he asked the audience, "Do you know how to read? Do you know how to write? Because if you don't, those

white folks are going to spin you around, 'cause you're nothing but a slave to them."

In his keynote address, Russell said, "You can't roll around in bed, eat Twinkies and drink wine and be a pleasure seeker and be successful. You must work. You must give something to the earth if you're going to take from it."

Overall, it was such a positive event, and I'm so glad I was part of it.



STUDIO STATS

Artist: Lil Mo

Label: Elektra/EEG

Current project: *Meet the Girl Next Door*

In stores: Now

Lil Mo's second outing, *Meet the Girl Next Door*, has already seen success with the first single, "4Ever." She's also seen success on the mix-show side with the track "Ten Commandments," featuring Lil Kim. Her followup single, "1st Time," is currently going for adds. The album features the production talents of longtime Lil Mo writing partner Missy Elliott,

as well as Precision, Chucky Thompson, Mega Hertz, Warren Campbell, Walter Milsap and Brian Ccx. Lil Mo wrote all but one of the tracks on this album.

Hometown: New York

Personal stats: After the release of her first album, Lil Mo married and gave birth to a daughter, Heather. In addition to her recording and writing career, Lil Mo has been a successful radio DJ, first as a guest jock on WQHT (Hot 97)/New York and then full-time as afternoon host of WXYV/Baltimore.

Past successes: Lil Mo earned her

name singing hooks on chart-busting hip-hop records like Missy Elliott's "Hot Boyz" and Jay-Z's "Parkin' Pimpin'," but her big break came as the female vocalist on Ja Rule's "Put It on Me," which rose to No. 1 on the Urban charts. Ja also used her on the followup single, "I Cry." A lesser-known fact about the young singer is that she has penned songs for groups like Blackstreet and Next. Mo's debut album on Elektra in 2001 was titled *Based on a True Story* and gave her the No. 1-charting single "Superwoman II." After the success of her solo album, Lil Mo went on to be a featured singer on albums by labelmates Fabolous and Angie Martinez.

See her: Lil Mo will be on a mall tour in the following cities: Aug. 23 at the Fashion Center, Pentagon City, Arlington, VA; Aug. 24 at Virginia Center Commons, Glen Allen, VA; Aug. 29 at Square One Mall, Saugus, MA; Aug. 30 at the Emerald Square Mall, North Attleboro, MA; Aug. 31 at the Pheasant Lane Mall, Nashua, NH; Sept. 5 at Roosevelt Field Mall, Garden City, NY; Sept. 6 at Rockaway Town Square, Rockaway, NJ; Sept. 7 at Smith Haven Mall, Lake Grove, NY; Sept. 13 at Castleton Square, Indianapolis; and Sept. 14 at Lafayette Square Mall, Indianapolis. Lil Mo can also be seen on television on UPN's *Pepsi Smash* in repeats (original air date 6/24).



Urban AC Reporters

Stations and their adds listed alphabetically by market

WVIN/Baltimore, MD* PD: Tim White AP/MD: Keith Fisher 1 DWLE	WZAK/Cleveland, OH* OM/PO: Kim Johnson MD: Bobby Fresh JANE M ADDY	WZZF/Flint, MI* PD: Jerold Jackson No Adds	KMJK/Kansas City, MO* PD: Greg Lane MD: Troy Michaels 2 SPOUSE 2 1 ANTHONY HAMILTON 1 VYVAN GREEN R-KELLY	WRBV/Macon, GA SRI: Casey Brown PD/MD: Lisa Charles NO ADDED	WYLD/New Orleans, LA* OM: Carlo Boulter AP/MD: Jodi Berry No Adds	WFXC/Raleigh, NC* PD: Cy Young AP/MD: Jodi Berry 4 DWLE	KMLM/St. Louis, MO* OM: Chuck Atkins PD: Eric Michaels MD: Taylor J JANE M
KOXL/Baton Rouge, LA* PD/MD: Myg Vernon 13 MIDDLETANS NO ADDED	WLXK/Columbia, SC* PD: Dave Williams A-E-V	WFLM/Fl., Pierce, FL* OM: Mike James PD/MD: Tony Spear No Adds	KNEK/Lafayette, LA* PD/MD: John Kimball NO ADDED	KJMS/Memphis, TN* PD: Mike Ball AP/MD: Eileen Callier JANE M	WJKS/Richmond, VA* OM/PO/MD: Kevin Gardner No Adds	WMDX/Toledo, OH* PD: Steve Love 1 STEVE 1 JANE M NO ADDED	
WBHK/Birmingham, AL* PD: Jay Dixon AP/MD: Darryl Johnson No Adds	WVDM/Columbia, SC* PD: Mike Love 1 AMY VEST 1 ANTHONY HAMILTON JANE M	WDMG/Greensboro, NC* PD/MD: AC Stone 1 THYSE ANTHONY HAMILTON	KVGS/Las Vegas, NV* PD/MD: Tony Ramirez 1 VYVAN GREEN JANE M	WHOT/Miami, FL* PD: Derrick Brown AP/MD: Karen Vaughn No Adds	WVBE/Roanoke, VA* PD/MD: Walt Ford NO ADDED	WTVR/Washington, DC* PD/MD: Charles A. Dickerson 13 MIDDLETANS 4 MIDDLETANS JANE M	
WMGL/Charleston, SC* OM/PO: Terry Bass AP/MD: Belinda Parker JANE M	WAGH/Columbus, GA OM: Brian Walters PD/MD: Queen Rasheeda MD: Ed Lewis 1 MIDDLETANS 1 JANE M	KNJQ/Houston, TX* PD: Carl Conner MD: Sam Choate No Adds	KOKY/Little Rock, AR* OM: Joe Scales PD: Mark Dylan 2 SPOUSE 2 1 SPOUSE 2 1 JANE M NO ADDED	WJMR/Milwaukee, WI* PD/MD: Leif Jones 19 SMOKE NORFOLK	WSVY/Norfolk, VA* OM: Danny Davis PD/MD: Heart Attack 1 SMOKE NORFOLK	WLVH/Savannah, GA OM: Brad Kelly PD/MD: Gary Young 13 THYSE 12 JANE M	WMMJ/Washington, DC* PD: Mike Glass 1 DWLE
WBAW/Charlotte* PD/MD: Terri Avery No Adds	KRNB/Dallas, TX* OM/PO: Sam Weaver 1 JANE M 1 JANE M	WTLA/Indianapolis, IN* PD: Brian Williams AP/MD: Garb Adams JANE M	KHHT/Los Angeles, CA* PD: Michelle Santocrosso MD: Rick Nohle No Adds	WDLT/Mobile, AL* PD: Steve Crumley MD: Kelly Garlow ANTHONY HAMILTON NO ADDED	WVKK/Morfolk, VA* OM: Dick Lamb PD/MD: Don London 1 K-RELLY		
WLOV/Chattanooga, TN* PD/MD: Sam Terry 1 VOICE WINDS NO ADDED	WMDX/Detroit, MI* PD: Sarah Burt AP/MD: Oussli Stevens MD: Sheila Little No Adds	WKKJ/Jackson, MS* OM/PO/MD: Stan Brannon No Adds	KJLM/Los Angeles, CA* PD: Jim Richardson JANE M	WQOK/Nashville, TN* PD/MD: Derrick Corbett No Adds	WCFB/Orlando, FL* MD: Joe Davis 1 DWLE		
WVAZ/Chicago, IL* OM/PO: Eroy Smith AP/MD: Armando Rivera No Adds	WUKS/Fayetteville, NC* PD: Sarah Burt MD: Cahira Pae 1 MIDDLETANS NO ADDED	WSDL/Jacksonville, FL* PD: Mike Williams MD: KJ Brooks No Adds		WYCB/New Haven, CT* OM: Wayne Schmidt PD/MD: Jesse Costello No Adds	WDSB/Philadelphia, PA* OM: Thes Wilchem PD: Joe Tamburo AP/MD: Jo Gamble No Adds		

Monitored Reporters
48 Total Reporters
44 Total Monitored
4 Total Indicator

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

R&R URBAN AC TOP 30

August 22, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	HEATHER HEADLEY I Wish I Wasn't (RCA)	1205	+1	140782	23	36/0
	2	LUTHER VANDROSS Dance With My Father (J)	1118	+23	117672	16	41/0
	3	JAHEIM Put That Woman First (Divine Mill/Warner Bros.)	1010	-18	102564	24	32/0
	4	KEM Love Calls (Motown/Universal)	1008	-43	98883	30	30/0
	5	TAMIA Officially Missing You (Elektra/EEG)	894	-18	81206	15	34/0
	6	ARETHA FRANKLIN Only Thing Missing Is You (Arista)	851	-4	83658	10	40/0
	7	RUBEN STUDDARD Superstar (J)	733	-14	62262	11	36/0
	8	JAVIER Crazy (Capitol)	691	+12	77213	14	33/0
	9	FLOETRY Say Yes (DreamWorks)	689	-25	76150	29	37/0
	10	R. KELLY Step In The Name Of Love (Jive)	667	+243	97869	16	9/2
	11	KINDRED THE FAMILY SOUL Far Away (Hidden Beach)	590	-83	69061	24	34/0
	12	RON ISLEY f/R. KELLY What Would You Do? (DreamWorks)	505	-2	49313	27	40/0
	13	R. KELLY I'll Never Leave (Jive)	471	-39	49188	17	23/0
	14	JEFFREY OSBORNE Rest Of Our Lives (JayDz/Koch)	442	-89	36568	17	33/0
	15	DWELE Find A Way (Virgin)	417	+25	47792	7	30/4
	16	SYLEENA JOHNSON Faithful To You (Jive)	395	+7	42251	12	26/0
	17	TYRESE Signs Of Love Makin' (J)	395	-19	30539	11	20/1
	18	SMOKIE NORFUL I Need You Now (EMI Gospel)	383	+49	48450	20	23/3
	19	MONICA So Gone (J)	316	+40	48334	10	4/0
	20	CALVIN RICHARDSON Keep On Pushin' (Hollywood)	310	+2	26159	6	23/1
	21	ISLEY BROTHERS f/RON ISLEY Busted (DreamWorks)	285	+17	24223	4	21/0
	22	RHIAN BENSON Say How I Feel (DKG)	282	-21	17315	6	27/1
	23	VIVIAN GREEN Fanatic (Columbia)	238	-108	27741	13	21/0
	24	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	235	+13	41072	4	2/0
	25	FLOETRY Getting Late (DreamWorks)	195	+14	17614	2	25/2
	26	ANN NESBY Make Me Better (UTR Music Group)	169	-5	7510	5	14/1
Debut	27	ANTHONY HAMILTON Comin' From Where I'm From (So So Def/Arista)	160	+40	12588	1	21/4
	28	DETRICK HADDON Sinner's Prayer (Verity)	159	-13	10109	6	17/0
	29	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJMG)	150	-24	11684	9	5/0
	30	BEYONCE' f/LUTHER VANDROSS The Closer I Get To You (J/Columbia)	132	-59	13186	6	2/0

45 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/10-8/16. 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

J. SOMMERS f/R. PATTERSON What Am I Gonna Do (Gemini/Higher Octave)
Total Plays: 117, Total Stations: 16, Adds: 1

VIVIAN GREEN What Is Love? (Columbia)
Total Plays: 112, Total Stations: 17, Adds: 2

LSG Shakedown (Elektra/EEG)
Total Plays: 102, Total Stations: 9, Adds: 0

IMPROMPTU 2 Mocha Soul (Big3)
Total Plays: 98, Total Stations: 10, Adds: 1

MANHATTANS Turn Cut The Stars (Alpine)
Total Plays: 92, Total Stations: 5, Adds: 4

JESSE POWELL By The Way (D-3/Liquid B)
Total Plays: 57, Total Stations: 11, Adds: 0

JOHN STODDART Angel (Reprise)
Total Plays: 55, Total Stations: 7, Adds: 0

JEFF MAJDRS Heard My Cry (Music One)
Total Plays: 39, Total Stations: 7, Adds: 0

VICKIE WINANS Shook (Verity/Jive)
Total Plays: 34, Total Stations: 2, Adds: 1

INCOGNITO Can't Get You Out Of My Head (Narada)
Total Plays: 18, Total Stations: 9, Adds: 9

Songs ranked by total plays

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
JAHEIM Backtight (Divine Mill/Warner Bros.)	14
INCOGNITO Can't Get You Out Of My Head (Narada)	9
DWELE Find A Way (Virgin)	4
A. HAMILTON Comin' From Where I'm From (So So Def/Arista)	4
MANHATTANS Turn Out The Stars (Alpine)	4
SMOKIE NORFUL I Need You Now (EMI Gospel)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
R. KELLY Step In The Name Of Love (Jive)	+243
WHITNEY HOUSTON One Of Those Days (Arista)	+78
GERALD LEVERT U Got That Love (Elektra/EEG)	+77
VIVIAN GREEN What Is Love? (Columbia)	+70
SMOKIE NORFUL I Need You Now (EMI Gospel)	+49
JAHEIM Fabulous (Divine Mill/Warner Bros.)	+43
A. HAMILTON Comin' From Where I'm From (So So Def/Arista)	+40
MONICA So Gone (J)	+40
RUFF ENDZ Someone To Love You (Epic)	+37
TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	+33
MARY J. BLIGE Ooh! (Geffen)	+33

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	379
VIVIAN GREEN Emotional Rollercoaster (Columbia)	363
SYLEENA JOHNSON Guess What (Jive)	359
JAHEIM Fabulous (Divine Mill/Warner Bros.)	341
TYRESE How You Gonna Act Like That (J)	337
MUSIQ Dontchange (Def Soul/DJMG)	299
WHITNEY HOUSTON One Of Those Days (Arista)	242
E. BADU f/COMMON Love Of My Life (Magic Johnson/MCA)	222
LUTHER VANDROSS Take You Out (J)	221
MAXWELL Lifetime (Columbia)	218

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

GERALD LEVERT

U GOT THAT LOVE (CALL IT A NIGHT)

THE PREMIERE SINGLE FROM HIS NEW

A STROKE OF GENIUS

ALBUM IN STORES OCTOBER 21

R&B Adult Monitor *35 DEBUT!!!





Spring Success In Charleston, SC

WEZL, WNKT both in the top five

The spring book is not only showing some individual success stories for Country outlets, it's yielding solid overall gains for the format in a number of markets. One of these was Charleston, SC, where WEZL (The Weasel) ascended to No. 2, continuing a solid year-long climb, and where WNKT had one of the top ratings leaps in the U.S., vaulting 10 places 12+ and an incredible 11 spots 25-54. That puts Country back on the fast track in Charleston, with both outlets placing in the top five.

WEZL has long been a Charleston Country powerhouse, dominating the market in the halcyon days of the early to mid-'90s and beyond. Over the past few years, as Country shares have softened nationally, WEZL has fallen off a bit, occasionally dropping into the fourth or fifth spot 12+.

But the last year has seen The Weasel move 6.2-6.2-7.2-7.0, and it went to 8.2 this spring. PD Trey Cooler arrived in July 2002 and says that much of the growth over that span can be attributed to WEZL's intensified focus on getting out and about. "We've been beating the streets harder than ever," he says. "You have to get people to remember who you are."

Street Presence

Cooler feels that WEZL's efforts at building a street presence were hampered in the past because PD T.J. Phillips and MD Gary Griffin were also the station's morning team. "When you're getting up at 3am and then sitting behind a computer for a few hours when your airshift is over to schedule music and do paperwork and all of the things you have to do as PD and MD, it's a little tough to have a huge presence in the community as well," Cooler says.

"That's kind of why I'm here, to free up those guys to get out more. They're the engine that pulls the train down the track; they're the stars of the station. T.J. has been here a long time, and Gary has been here for more than 30 years. They can't go anywhere without being recognized. It's crucial that they're out with the listeners, and we've gotten them out there big time in the last year."

Charleston's 25-54 Country shares

were up over six points from winter to spring. WEZL increased 5.8 to 8.8, while its rank bounded from fourth to first. WNKT, meanwhile, also packed on almost three shares as it grew 2.3 to 5.2 and moved from 16th to fifth.

Commenting on the market's overall Country surge, Cooler says, "The music in the past year has been so much better than what we had in the past. Of course, whenever there's a surge of great music, you'll see a surge in the ratings — something we've seen nationally."

"Part of it is the fact that Country has gone from a female-dominated format to male-dominated. The fact that many artists are singer-songwriters had a lot to do with it too. There's more passion in the music when you have people who have the ability to write and sing. They seem to sing more passionately when the song is their words and feelings."

Spring Promotions

Asked about WNKT's big spring increases, Cooler says, "They made some changes, and people notice change. They heavily promoted NASCAR and South Carolina football. They spent a ton of money on billboards and stealth marketing. When you spend that kind of money, you'll get some attention and will see a return."

"They took a bigger piece of the pie, but not at WEZL's expense. We didn't spend any money and still went up. I don't think they can continue the growth of the station without continuing to spend money."

WEZL's spring promotions centered around Clear Channel's collective contesting, sunset harbor cruises

and a daily giveaway. WEZL's sunset harbor cruises feature a nationally known country artist crooning during the two-hour voyages, which take place once a month during the season. Cooler says tickets sell out the day they go on sale.

The station's "Weasel Prize Packs" daily giveaways include "Free Music Mondays" and "Free Flick Fridays."

WEZL also boasts the market's only two-person afternoon drive show. Cooler hits the air at 2pm and is joined at 4pm by Reid Thrush. "The Reid Man" hangs with Cooler until 6pm and handles 6-9pm on his own. Mark Allen takes over at 9pm.

Cooler's on-air philosophy includes having his air personalities put as many phone calls on the air as they can. That includes muddayer Angie Ward — who Cooler says is No. 1 in middays — who is voice-tracked from her WTQR/Greensboro, NC home.

"A winning radio station is a result of a team gelling and everyone working for the same cause."

Trey Cooler

WEZL's victory is a team win, Cooler emphasizes. "It's all about teamwork," he says. "A winning radio station is a result of a team gelling and everyone working for the same cause."

The Cat Claws Its Way Up

WNKT (The Cat) made a huge move this spring, leaping from a 2.7 to a 4.8 12+. That took the Citadel outlet from a three-way tie for 14th to a solid fourth in the market. It was the station's best book in a year, com-

ing off a spring '02 3.2, a fall '02 2.9 and a winter '03 2.6.

Offering his theories on the reasons for the rise, WNKT & WSUY PD Loyd Ford says, "We are reinventing ourselves and doing some untraditional things while targeting passionate Country listeners, and we think that accounts for a good book. We attribute the big surge to the addition of John Boy & Billy on April 15 and the adjustment in music at that time."

"We felt that we had a great radio station that beat the street, focused on listeners and their experiences with country music in Charleston and gave back to the community. We have some great talents on our staff, like Chappel Fisher, Eric Chaney, George W. Walker [Ford's nom de aire] and Marty Mitchell. However, we also felt we were not getting enough attention as a radio station."

Ford says it was Citadel Southeast President John King's idea to put John Boy & Billy on The Cat. On-air teases of their impending arrival began before their first day, and Ford says it didn't take long to get some firsthand response.

"I was headed to a series of Cat events one Friday afternoon in the Cat van," he says. "A man in a blue Thunderbird ran over the curb where I was pulling out to go to the next event, jumped out of his car and jumped in the Cat van with me!"

"He screamed at me, 'Is it true? Is it true?' John Boy & Billy are coming to The Cat?" I said yes. He said, 'I used to listen to Weasel in the morning and flip over to Cat for the music all day, and I ain't never listening to them again!' That kind of passion made me think it was going to be a little fun."

Playing The Legends

Providing some background on a major musical change at The Cat, Ford explains, "We talked about music a lot with consultant Rusty Walker and really wanted to chart a new course with more depth. We chose the positioning statement 'No. 1 for New Country and The Legends.'"

A stroll through WNKT's gold library on Mediabase 24/7 shows about 33 or so artists who could be considered legends. It's the usual cast, with Glen Campbell, Waylon, Willie, Merle, Crystal Gayle, Eddie Rabbitt, Ronnie Milsap, Dolly Parton and Kenny Rogers among them.

Most of the legends played in a recent week have only two or three cuts in the library. The notable exceptions were Rogers with 11 titles, Milsap with nine, and Don Williams and Willie Nelson with eight. Almost all of the songs played twice during the week.

The majority of plays for the leg-

ends come in evenings and overnights, although there is a smattering in middays and afternoons. During the week in question, I think I only saw one legend played in morning drive — although it should be noted that not a lot of music plays in mornings anyway.

Creativity And Fun

Much of The Cat's spring promotion centered around the music. "This spring Cat Country 107.5 really focused on the fact that Alan Jackson and George Strait came to town," says Ford. "We used creativity and fun to promote them."

"We are reinventing ourselves and doing some untraditional things while targeting passionate Country listeners, and we think that accounts for a good book."

Loyd Ford

"For George Strait, we licensed the movie *Pure Country* and gave away tickets on-air. For Alan Jackson, we convinced a local Jeep dealer to give us a secondhand Jeep [like the one in Jackson's video for "Drive"] and gave that away as a part of our concert promotion for listeners."

"Cat also has an exclusive arrangement with the only country nightclub in Charleston, the 40,000-square-foot Neon Moon. Every Saturday night about 1,500 people party with our extra-large Cat at a night we call 'Cat-Cat a Go-Go.'"

As for spring marketing, Ford says, "We did some billboards, but not many. The boards we did get to use were focused on the fact that 107.5 is where you can find John Boy & Billy."

Cat is also home to NASCAR for Charleston.

Ford offers this overview of the market: "We're two years in, and we have a great perspective. We are just getting started. VP/GM Reggie Jordan gets a lot of credit from our team as well. He has brought a new kind of leadership to Charleston, and it is an exciting time to work for Citadel."

"Our staff is in the 'prove it' business. We don't take anything for granted, and I am lucky to work with a group of people like ours. With a small staff, everyone does a lot to contribute. It makes any surge we have sweet for the team."

WEZL
FM 103.5
Today's Best Country
www.wezfm.com



Trey Cooler



**WHY ARE THERE SO
FEW BIG HITS BY
FEMALE ARTISTS
RIGHT NOW?**

**MAYBE THE WORLD AT LARGE
IS TIRED OF THE GLITZ
AND GLAMOUR.**

**FOR A MOMENT, FORGET THE HYPE,
THE OVER-SINGING,
THE OVER-SENSATIONALISM...**

**MAYBE THE WORLD JUST WANTS
AN "EVERYDAY GIRL."**

ROXIE DEAN
EVERYDAY GIRL
ADDS/AIRPLAY DATE: 9/8

"COUNTRY MUSIC
IS ABOUT GROWN-UP LIFE.
WHEN PEOPLE WHO WRITE AND SING
THE SONGS REFLECT THAT LIFE,
THEY CONNECT.
ROXIE DEAN CONNECTS.
SHE KNOWS WHO AMERICAN WOMEN ARE,
WHAT THEY WANT, HOW THEY THINK."
- PAM SHANE

"ROXIE MAKES AN INSTANT CONNECTION
WITH WOMEN AND MEN BECAUSE HER SONGS REFLECT
A REAL PERSON WHO WE ALL WANT TO KNOW."
- PAUL ORR, WYNK

**AND YES, SHE DOES
DRIVE A TRACTOR.**





The Enigma Behind Elvis

Col. Tom Parker's controversial life examined in new book

Elvis Presley, a performer who at one time rivaled Coca-Cola as the world's most recognizable brand, remains the pre-eminent symbol of the unprecedented cultural transformation loosely defined as rock 'n' roll. Less well known, however, is Presley's mercurial manager, Col. Tom Parker.

A shadowy, authoritarian and frightening figure who ruled over every aspect of Presley's career, Parker has been called the most important nonmusician in the history of the music industry, an assertion supported by author Alanna Nash in her book *The Colonel: The Extraordinary Story of Colonel Tom Parker and Elvis Presley*.

Six years of exhaustive research allowed Nash to illuminate a secretive man who worked his way from circuses and sideshows into managing the world's greatest attraction.

She writes, "Parker's most important place in music history may be as the man who almost single-handedly took the carnival tradition first to rock and roll, and then to modern mass entertainment, creating the blueprint for the powerful style of management and merchandising that the music business operates by today."

Larger Than Life

One of Parker's earliest moves as Presley's manager was to license the singer's name and likeness to Hollywood merchandiser Hank Saperstein. Seventy-eight different items were created, including charm bracelets, lipstick, scarves and, says Nash, Elvis panties.

"Nobody else had the moxie to build, promote and merchandise a performer that way," Nash tells R&R. "Not even Frank Sinatra had ever been exploited like that, for better or worse. If [Parker] could have sold tickets to [Presley's] funeral, he would have. He never left the carnival. Nothing was too outrageous."

At the height of the controversy surrounding Elvis' pelvis, the Colonel would don an apron and peddle "I Love Elvis" and "I Hate Elvis" buttons to those on both sides of the debate. When an irate associate showed Parker an article asserting that Presley was a homosexual, the manager, un-

moved, asked, "Well, did they spell his name right?"

Having spent years snowing marks on carnival midways, Parker had an almost unreal talent for psychological manipulation. When a train was returning Presley to Memphis after his military service, Parker called ahead to stations and asked them not to let anyone know it was coming. "And of course," Nash says, "the train would be greeted by a tremendous throng. He was so savvy about human nature."

'A Male Hoochie-Coochie Dancer'

Parker also embraced television with an uncommon vision. "He was sharper about it than the William Morris agents were," Nash says. "When they didn't move quickly enough getting Elvis on television, he went behind their backs and got somebody else. They were chagrined, but the Colonel was right."

While Parker worked tirelessly to promote Presley in some ways, he could also be highly restrictive. "He

knew it would really sell tickets to give people a little glimpse for free," Nash explains.

"He knew just how much to give to sucker them in, and then he'd cut them off so they'd have to pay the green to get more. His education in the carnivals was perfect for launching the career of a guy I believe he saw as a male hoochie-coochie dancer."

One of the biggest secrets of Tom Parker's life in America is that he wasn't actually from this country. Nash believes Parker's Dutch upbringing gave him a unique perspective on American culture — one he used to his advantage.

"Europeans have such a different attitude toward sex," she says. "They're not so guilty and inhibited. But Parker was very sharp to know that Americans were such Puritans and that many times they would rather

be titillated by the suggestion of sex rather than the act itself."

In that light, the single most important moment in Presley's career takes on new meaning. "It was [Parker's] idea to show Elvis from the waist up on *The Ed Sullivan Show*, as if to suggest that something horrible and lascivious was going on," Nash says.

The Dark Side

Parker kept his headquarters outside Nashville, in Madison, TN, even at the height of Presley's movie career. In some ways, this was part of Parker's grand head game. "He loved to make people think he was this country hick, this yahoo who was too dumb to understand any kind of deal," Nash says. "It was a kind of cover in some ways."

"Even when he was really being kind to me, there was something pathologically predatory and creepy about Parker. There was a real pronounced streak of cruelty in him."

He would go so far as to show up on MGM's Hollywood lot in a mud-splattered car or insist that Vegas casino employees wear straw hats emblazoned with Presley's image.

And there may be another reason he never officially moved to the West Coast. "In California you can't be an agent and a manager," Nash explains, "but he kind of functioned as both at times, and the laws of Tennessee didn't restrict that."

In fact, the Colonel's business dealings were so wildly unethical by to-



A THOUSAND WORDS Hamming it up for reporters, Elvis Presley prophetically tries to place his wallet in the pocket of his manager, Col. Tom Parker.

day's standards, they almost defy belief. "You don't have to be nice to people on the way up if you're not coming back down," Parker allegedly joked.

He would have Presley sign checks and tell the recipients how valuable the documents might be as autographs so they wouldn't cash them. He would also have Presley sign blank contracts that Parker would fill in later. His management percentage started at 25% and went up steeply from there.

"He was taking half, but he was also double dipping," Nash says. "The way they structured [Presley's merchandising] company, Elvis owned 15% of his own name and likeness!" A publishing company Parker established for the star likewise gave Presley a 15% stake, off of which Parker took his standard commission.

"Elvis was privy to most of these deals," Nash says. "He went along, either because he didn't care about money or because nobody could do for him what the Colonel did. Plus, the Colonel would grease [Elvis' father] Vernon's wheels a little bit. And by the end Elvis was pretty drugged up."

"I used to think that if Elvis had had an emotional backbone, he could have stopped it, but after spending six years looking at it, I don't think anyone could have. There was that pathology to Parker. He was a force of nature."

Nash actually met with Parker three times before his death in 1997. Though he refused an interview, the meetings made an impression. "Even when he was really being kind to me, there was something pathologically predatory and creepy about him," she says. "There was a real pronounced streak of cruelty in him."

Unsolved Mystery

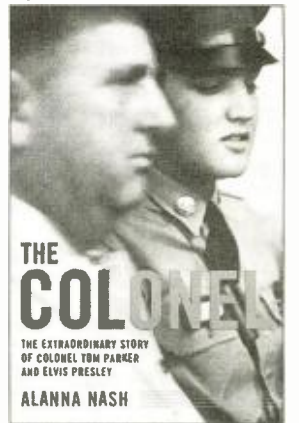
Nash traces the dichotomy of Parker's persona to the Holland of his youth and a tragedy that may have spurred 19-year-old Andreas Cornelis van Kuijk to flee his homeland and adopt a new identity in America.

An anonymous tip to a European journalist in 1980 alleged that van Kuijk/Parker had murdered a young woman in 1929. Checking records, Nash was able to find an unsolved murder in van Kuijk's neighborhood that occurred at the same time the young man left the country and vir-

tually ceased communication with his family.

She became more convinced after digging up records from Parker's stint in the U.S. Army in the early '30s. After being cited for desertion, Parker was discharged for "Psychosis, Psychogenic Depression, acute, on basis of Constitutional Psychopathic State, Emotional Instability."

"When I first read about the anonymous note and the murder theory, I didn't put a lot of credence to it, because it seemed too pat an answer — until I got the Army stuff," Nash says. "'Constitutional Psychopathic State' is what we now call antisocial personality disorder, which is how we classify most murderers."



Parker never became a citizen of the United States. He refused huge sums of money to take Presley overseas. He was so afraid of an IRS audit that he had the agency compute his tax returns for him. Despite being on a first-name basis with prominent politicians, including Lyndon Johnson, Parker never sought to have his immigration matter resolved.

And he maintained the ruse of Huntington, WV-born Tom Parker until a lawsuit after Presley's death forced him to tell a portion of the truth — that he had renounced his Dutch citizenship when he joined the U.S. military and that he had never taken steps toward U.S. citizenship. In short, he was a man without a country.

"Can I prove he killed her?" Nash asks. "No. But some very major event happened that made him leave Holland in a hurry and left him in constant fear of his past."



COUNTRY TOP 50

• August 22, 2003

Powered By

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	W POINTS	TOTAL PLAYS	W PLAYS	TOT. AUD. (00)	W AUD. (00)	WEEKS ON	TOTAL ADDS
	1	A. JACKSON AND J. BUFFETT It's Five O'Clock Somewhere (Arista)	18840	271	6777	+89	546862	-2018	11	154/0
	2	KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	16782	-171	6177	+18	484714	-4341	12	154/0
	3	BRAD PAISLEY Celebrity (Arista)	15207	-1025	5678	-368	428531	-29520	23	154/0
	4	DIERKS BENTLEY What Was I Thinkin'? (Capitol)	15097	302	5422	+197	426513	10101	20	154/0
	5	BROOKS & DUNN Red Dirt Road (Arista)	14950	-682	5414	-259	428076	-28529	20	154/0
	6	SHANIA TWAIN Forever And For Always (Mercury)	14525	46	5509	-3	405827	-1062	21	154/0
	7	TIM MCGRAW Real Good Man (Curb)	13878	303	5034	+173	391864	11802	16	154/0
	10	BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	11622	886	4345	+330	337260	28937	15	153/1
	8	TRACE ADKINS Then They Do (Capitol)	11369	-184	4302	-61	312273	-5967	24	153/0
	9	BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	10047	-767	3803	-406	276765	-26924	25	151/0
	11	MARTINA MCBRIDE This One's For The Girls (RCA)	9723	269	3518	+80	274207	10915	11	153/2
	12	CLAY WALKER A Few Questions (RCA)	9449	3	3558	+39	253343	-1349	18	153/0
	13	KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	9063	276	3398	+162	246176	9171	11	152/0
	14	GARY ALLAN Tough Little Boys (MCA)	8489	697	3174	+223	221016	21548	10	151/1
	14	JOE NICHOLS She Only Smokes When She Drinks (Universal South)	8167	58	2964	+20	214096	4643	17	150/1
	18	RASCAL FLATTS I Melt (Lyric Street)	7931	836	2883	+307	212603	18632	8	151/4
	19	PAT GREEN Wave On Wave (Republic/Universal South)	6881	741	2376	+264	183952	19931	14	133/5
	17	SARA EVANS Backseat Of A Greyhound Bus (RCA)	5784	-1560	2189	-520	145637	-41948	26	153/1
	21	BILLY CURRINGTON Walk A Little Straighter (Mercury)	5512	643	2168	+192	136852	16385	17	132/4
	20	PATTY LOVELESS Lovin' All Night (Epic)	5245	256	2015	+114	129242	9542	12	145/3
	22	EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	4948	144	1955	+53	127718	3545	21	128/1
	24	CHRIS CAGLE Chicks Dig It (Capitol)	4706	846	1856	+313	113734	14870	9	126/5
	23	RACHEL PROCTOR Days Like This (BNA)	4662	125	1746	+58	113145	10185	16	133/2
	25	RUSHLOW I Can't Be Your Friend (Lyric Street)	3839	234	1535	+100	93256	7282	16	124/8
	27	SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	3667	423	1367	+158	96796	14502	11	100/4
	26	RODNEY ATKINS Honesty (Write Me A List) (Curb)	3600	202	1341	+76	94347	7932	10	109/6
	28	MONTGOMERY GENTRY Hell Yeah (Columbia)	3581	842	1376	+357	87776	20826	6	116/9
Debut	28	TOBY KEITH I Love This Bar (DreamWorks)	3135	3135	1034	+1034	102400	102400	1	104/103
Breaker	29	GEORGE STRAIT Cowboys Like Us (MCA)	2804	332	923	+187	81601	12169	4	101/36
Breaker	30	BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	2732	132	1069	+57	62821	5025	8	98/7
	31	DARRYL WORLEY Tennessee River Run (DreamWorks)	2628	181	1033	+47	64349	4220	7	77/4
	33	JO DEE MESSINA I Wish (Curb)	2179	223	813	+86	51958	6067	6	88/6
	36	DIAMOND RIO Wrinkles (Arista)	2141	378	863	+178	48715	8345	5	77/4
	38	MARK WILLIS And The Crowd Goes Wild (Mercury)	2079	414	882	+179	47179	6397	5	73/11
	34	JOSH TURNER Long Black Train (MCA)	2003	110	806	+34	43282	-379	11	73/3
	41	LONESTAR Walking In Memphis (BNA)	1854	721	636	+236	49048	17062	3	68/12
	35	ASHLEY GEARING Can You Hear Me When I Talk To You? (Lyric Street)	1837	24	724	+13	41337	95	11	66/6
	37	SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)	1733	7	595	+3	40871	-1111	6	66/4
	39	TRACY BYRD Drinkin' Bone (RCA)	1646	441	465	+156	40795	7652	4	70/22
	47	CRAIG MORGAN Every Friday Afternoon (BBR)	1341	349	514	+142	25935	3854	3	63/8
	45	JENNIFER HANSON Half A Heart Tattoo (Capitol)	1209	245	499	+46	27187	6832	4	61/6
	42	DERIC RUTTAN When You Come Around (Lyric Street)	1196	67	398	+1	26506	1551	6	46/0
Debut	43	JIMMY WAYNE I Love You This Much (DreamWorks)	1194	571	416	+215	31054	16689	1	54/7
	44	REBECCA LYNN HOWARD What A Shame (MCA)	1193	120	470	+47	26925	3341	5	53/2
	40	MARTY STUART If There Ain't There Ought'a Be (Columbia)	1132	-32	500	+1	21584	-925	6	70/3
	46	RICK TREVINO In My Dreams (Warner Bros.)	1072	71	348	+6	22804	1650	7	55/5
	44	JESSICA ANDREWS Good Time (DreamWorks)	877	-138	325	-24	14193	-6094	5	39/0
Debut	48	SAWYER BROWN I'll Be Around (Lyric Street)	798	234	258	+93	16509	3342	1	37/8
	49	DWIGHT YOAKAM The Late Great Golden State (Audiom)	684	10	287	-25	14784	159	4	46/4
	48	PHIL VASSAR Ultimate Love (Arista)	666	-387	290	-141	13551	-9730	6	47/0

154 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 8/10-8/16. 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 x (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
TOBY KEITH I Love This Bar (DreamWorks)	103
GEORGE STRAIT Cowboys Like Us (MCA)	36
TRACY BYRD Drinkin' Bone (RCA)	22
TERRI CLARK I Wanna Do It All (Mercury)	18
REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	16
LONESTAR Walking In Memphis (BNA)	12
MARK WILLIS And The Crowd Goes Wild (Mercury)	11
RYAN TYLER Run, Run, Run (Arista)	11
MONTGOMERY GENTRY Hell Yeah (Columbia)	9
RUSHLOW I Can't Be Your Friend (Lyric Street)	8
CRAIG MORGAN Every Friday Afternoon (BBR)	8
HANK WILLIAMS, JR. I'm One Of You (Asylum/Curb)	8
SAWYER BROWN I'll Be Around (Lyric Street)	8

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TOBY KEITH I Love This Bar (DreamWorks)	+3135
BUDDY JEWELL Help Pour Out The Rain... (Columbia)	+886
MONTGOMERY GENTRY Hell Yeah (Columbia)	+842
RASCAL FLATTS I Melt (Lyric Street)	+836
CHRIS CAGLE Chicks Dig It (Capitol)	+836
PAT GREEN Wave On Wave (Republic/Universal South)	+741
GARY ALLAN Tough Little Boys (MCA)	+697
LONESTAR Walking In Memphis (BNA)	+683
BILLY CURRINGTON Walk A Little Straighter (Mercury)	+643
REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	+626

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TOBY KEITH I Love This Bar (DreamWorks)	+1034
MONTGOMERY GENTRY Hell Yeah (Columbia)	+357
BUDDY JEWELL Help Pour Out The Rain... (Columbia)	+330
CHRIS CAGLE Chicks Dig It (Capitol)	+313
RASCAL FLATTS I Melt (Lyric Street)	+307
PAT GREEN Wave On Wave (Republic/Universal South)	+264
LONESTAR Walking In Memphis (BNA)	+236
GARY ALLAN Tough Little Boys (MCA)	+223
JIMMY WAYNE I Love You This Much (DreamWorks)	+215
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	+197

Breakers

TOBY KEITH
I Love This Bar (DreamWorks)
103 Adds • Debuts at 28

GEORGE STRAIT
Cowboys Like Us (MCA)
36 Adds • Moves 30-29

BLAKE SHELTON
Playboys Of The Southwestern... (MCA)
7 Adds • Moves 29-30

Songs ranked by total plays

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

Country Radio's #1 Overnight Program
PREMIERE

THESE GUYS ARE ALL THUMBS
Blair Garner getting ready to thumb wrestle Lonestar in the After MidNite studio

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOTAL AUD. (00)	± AUD. (00)	WEEKS ON	TOTAL ADDS
1	1	A. JACKSON AND J. BUFFETT It's Five O'Clock Somewhere (Arista)	3641	7	2900	+6	64857	129	10	75/0
2	2	KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	3561	46	2831	+42	63346	902	14	75/0
5	3	DIERKS BENTLEY What Was I Thinkin'? (Capitol)	3402	182	2694	+115	61180	3010	18	75/1
3	4	SHANIA TWAIN Forever And For Always (Mercury)	3262	-39	2555	-41	58679	-751	20	72/0
6	5	TIM MCGRAW Real Good Man (Curb)	3172	79	2514	+57	56511	1310	13	75/0
9	6	TRACE ADKINS Then They Do (Capitol)	3064	132	2428	+100	54023	2416	25	73/0
10	7	BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	3038	199	2402	+156	54382	3907	13	75/0
11	8	MARTINA MCBRIDE This One's For The Girls (RCA)	2546	125	2041	+99	45222	2219	10	75/0
12	9	KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	2506	130	1994	+106	44384	2346	10	75/0
14	10	CLAY WALKER A Few Questions (RCA)	2395	132	1916	+107	42183	2464	16	72/0
13	11	JOE NICHOLS She Only Smokes When She Drinks (Universal South)	2341	69	1876	+55	41063	1539	18	75/0
15	12	GARY ALLAN Tough Little Boys (MCA)	2236	162	1801	+124	39889	3203	9	73/0
7	13	BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	2142	-898	1669	-730	37429	-16623	25	63/0
16	14	RASCAL FLATTS I Melt (Lyric Street)	2088	85	1667	+77	37097	1525	8	74/0
18	15	PAT GREEN Wave On Wave (Republic/Universal South)	1855	132	1496	+78	31997	2851	12	66/2
21	16	CHRIS CAGLE Chicks Dig It (Capitol)	1797	232	1436	+207	32056	3885	9	72/4
19	17	PATTY LOVELESS Lovin' All Night (Epic)	1796	134	1437	+118	32445	2398	10	70/1
20	18	EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	1652	4	1308	-4	29425	299	23	61/0
23	19	BILLY CURRINGTON Walk A Little Straighter (Mercury)	1599	202	1284	+156	29407	3044	16	68/3
25	20	RUSHLOW I Can't Be Your Friend (Lyric Street)	1207	103	982	+87	22101	1803	16	55/3
24	21	DARRYL WORLEY Tennessee River Run (DreamWorks)	1184	70	971	+58	20936	1054	9	57/2
17	22	SARA EVANS Backseat Of A Greyhound Bus (RCA)	1181	-606	872	-526	20333	-9976	27	43/0
29	23	GEORGE STRAIT Cowboys Like Us (MCA)	1165	446	955	+346	19722	7393	3	57/9
27	24	BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	1134	97	896	+74	21115	1724	8	55/1
26	25	DIAMOND RIO Wrinkles (Arista)	1069	29	884	+29	19347	467	6	56/0
28	26	RACHEL PROCTOR Days Like This (BNA)	1052	29	829	+24	19319	523	11	53/4
30	27	MONTGOMERY GENTRY Hell Yeah (Columbia)	903	202	739	+171	16610	3351	5	45/6
32	28	MARK WILLIS And The Crowd Goes Wild (Mercury)	841	190	683	+152	15328	3465	3	48/3
31	29	RODNEY ATKINS Honesty (Write Me A List) (Curb)	793	103	608	+66	14322	1463	8	42/5
37	30	TRACY BYRD Drinkin' Bone (RCA)	737	259	620	+206	13454	4764	3	51/13
34	31	SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	699	84	597	+73	12901	1624	9	40/3
35	32	JO DEE MESSINA I Wish (Curb)	692	85	536	+67	13267	1534	5	42/6
38	33	LONESTAR Walking In Memphis (BNA)	668	200	553	+178	12822	4059	4	42/12
33	34	ASHLEY GEARING Can You Hear Me When I Talk To You? (Lyric Street)	664	46	547	+43	12397	774	9	31/0
Debut	35	TOBY KEITH I Love This Bar (DreamWorks)	618	618	531	+531	11181	11181	1	47/47
36	36	MARTY STUART If There Ain't There Ought'a Be (Columbia)	491	1	373	-3	8800	-12	6	29/0
46	37	JENNIFER HANSON Half A Heart Tattoo (Capitol)	431	109	372	+90	7564	2143	4	31/7
40	38	SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)	418	16	360	+15	7728	240	6	30/2
45	39	REBECCA LYNN HOWARD What A Shame (MCA)	370	47	295	+36	6992	778	5	24/2
44	40	RANDY TRAVIS Pray For The Fish (Warner Bros./Curb)	369	31	285	+27	7155	537	4	23/1
50	41	CRAIG MORGAN Every Friday Afternoon (BBR)	362	82	300	+68	6241	1623	3	24/4
43	42	JOSH TURNER Long Black Train (MCA)	356	14	325	+11	6246	239	7	28/1
42	43	RICK TREVINO In My Dreams (Warner Bros.)	330	-20	254	-15	5698	-268	6	19/0
47	44	JESSICA ANDREWS Good Time (DreamWorks)	321	19	266	+16	5392	315	5	22/0
Debut	45	JIMMY WAYNE I Love You This Much (DreamWorks)	296	82	258	+81	5874	1487	1	20/5
49	46	DERIC RUTTAN When You Come Around (Lyric Street)	272	-20	237	-14	4807	-310	7	17/0
48	47	TRAVIS TRITT Lonesome, On'y And Mean (RCA/Columbia)	261	-34	234	-27	4350	-855	5	15/0
Debut	48	HANK WILLIAMS, JR. I'm One Of You (Asylum/Curb)	236	60	180	+54	4609	1175	1	12/3
-	49	DWIGHT YOAKAM The Late Great Golden State (Audium)	228	-9	197	-13	4100	-226	3	17/0
Debut	50	SAWYER BROWN I'll Be Around (Lyric Street)	214	37	189	+28	3831	656	1	19/2

75 Country reporters. Songs ranked by total plays for the airplay week of Sunday 8/10 - Saturday 8/16.
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Most Added®

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ARTIST TITLE LABEL(S)	ADDS
TOBY KEITH I Love This Bar (DreamWorks)	47
REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	16
TRACY BYRD Drinkin' Bone (RCA)	13
LONESTAR Walking In Memphis (BNA)	12
GEORGE STRAIT Cowboys Like Us (MCA)	9
TERRI CLARK I Wanna Do It All (Mercury)	8
JENNIFER HANSON Half A Heart Tattoo (Capitol)	7
MONTGOMERY GENTRY Hell Yeah (Columbia)	6
JO DEE MESSINA I Wish (Curb)	6
RODNEY ATKINS Honesty (Write Me A List) (Curb)	5
JIMMY WAYNE I Love You This Much (DreamWorks)	5

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TOBY KEITH I Love This Bar (DreamWorks)	+618
GEORGE STRAIT Cowboys Like Us (MCA)	+446
TRACY BYRD Drinkin' Bone (RCA)	+259
CHRIS CAGLE Chicks Dig It (Capitol)	+232
BILLY CURRINGTON Walk A Little Straighter (Mercury)	+202
MONTGOMERY GENTRY Hell Yeah (Columbia)	+202
LONESTAR Walking In Memphis (BNA)	+200
BUDDY JEWELL Help Pour Out The Rain... (Columbia)	+199
MARK WILLIS And The Crowd Goes Wild (Mercury)	+190
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	+182

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TOBY KEITH I Love This Bar (DreamWorks)	+531
GEORGE STRAIT Cowboys Like Us (MCA)	+346
CHRIS CAGLE Chicks Dig It (Capitol)	+207
TRACY BYRD Drinkin' Bone (RCA)	+206
LONESTAR Walking In Memphis (BNA)	+178
MONTGOMERY GENTRY Hell Yeah (Columbia)	+171
BUDDY JEWELL Help Pour Out The Rain... (Columbia)	+156
BILLY CURRINGTON Walk A Little Straighter (Mercury)	+156
MARK WILLIS And The Crowd Goes Wild (Mercury)	+152
GARY ALLAN Tough Little Boys (MCA)	+124

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES August 22, 2003

Callout America song selection is based on the top 35 titles from the R&R Country chart for the airplay week of July 28-August 3.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
ALAN JACKSON AND JIMMY BUFFETT It's Five O'Clock Somewhere (Arista)	40.3%	75.7%	18.6%	98.9%	3.1%	1.4%
SHANIA TWAIN Forever And For Always (Mercury)	37.4%	69.1%	18.6%	98.9%	6.6%	4.6%
BROOKS & DUNN Red Dirt Road (Arista)	34.6%	76.3%	18.6%	99.4%	3.1%	1.4%
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	31.4%	65.4%	25.4%	98.3%	4.3%	3.1%
BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	28.6%	58.6%	28.9%	93.7%	5.4%	0.9%
TRACE ADKINS Then They Do (Capitol)	28.0%	55.7%	30.3%	95.4%	6.6%	2.9%
TIM MCGRAW Real Good Man (Curb)	27.1%	56.0%	27.4%	96.3%	10.9%	2.0%
BRAD PAISLEY Celebrity (Arista)	25.4%	66.3%	23.4%	98.6%	3.4%	5.4%
JOE NICHOLS She Only Smokes When She Drinks (Universal South)	24.9%	58.6%	28.6%	97.1%	7.7%	2.3%
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	24.0%	54.6%	32.6%	94.0%	5.7%	1.1%
BILLY CURRINGTON Walk A Little Straighter (Mercury)	24.0%	52.6%	28.0%	92.6%	9.4%	2.6%
CLAY WALKER A Few Questions (RCA)	23.4%	58.9%	31.7%	94.6%	3.1%	0.9%
BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	22.9%	56.6%	29.4%	95.4%	6.0%	3.4%
GARY ALLAN Tough Little Boys (MCA)	22.3%	48.3%	27.1%	90.3%	12.0%	2.9%
SARA EVANS Backseat Of A Greyhound Bus (RCA)	20.9%	58.6%	29.4%	96.0%	5.1%	2.9%
WYNONNA What The World Needs (Asylum/Curb)	17.1%	58.6%	25.7%	94.9%	7.4%	3.1%
SHERIE AUSTIN Streets Of Heaven (C4/BBR)	17.1%	48.6%	27.7%	88.3%	10.3%	1.7%
ASHLEY GEARING Can You Hear Me When I Talk To You? (Lyric Street)	14.9%	49.1%	26.9%	84.6%	6.9%	1.7%
RUSHLOW I Can't Be Your Friend (Lyric Street)	12.6%	53.4%	29.4%	91.7%	8.0%	0.9%
MONTGOMERY GENTRY Hell Yeah (Columbia)	12.6%	36.3%	24.9%	82.6%	18.6%	2.9%
RASCAL FLATTS I Melt (Lyric Street)	12.3%	39.1%	29.4%	86.0%	15.7%	1.7%
DARRYL WORLEY Tennessee River Run (DreamWorks)	12.3%	37.4%	25.4%	79.1%	13.4%	2.9%
EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	12.0%	46.9%	30.9%	89.4%	9.7%	2.0%
MARTINA MCBRIDE This One's For The Girls (RCA)	11.7%	43.7%	29.4%	87.7%	11.1%	3.4%
BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	11.1%	42.0%	28.9%	82.3%	10.3%	1.1%
PATTY LOVELESS Lovin' All Night (Epic)	10.9%	42.6%	32.6%	89.7%	11.4%	3.1%
GEORGE STRAIT Cowboys Like Us (MCA)	9.7%	32.6%	30.3%	77.7%	11.4%	3.4%
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	9.4%	41.7%	37.1%	88.6%	7.7%	2.0%
JOSH TURNER Long Black Train (MCA)	9.1%	37.4%	30.3%	79.7%	10.3%	1.7%
JAMIE O'NEAL Every Little Thing (Mercury)	8.9%	34.0%	35.1%	82.3%	11.7%	1.4%
RODNEY ATKINS Honesty (Write Me A List) (Curb)	8.6%	33.1%	34.0%	77.4%	9.1%	1.1%
RACHEL PROCTOR Days Like This (BNA)	8.6%	40.6%	40.3%	88.6%	7.4%	0.3%
JO DEE MESSINA I Wish (Curb)	8.3%	37.7%	32.0%	79.7%	8.6%	1.4%
PAT GREEN Wave On Wave (Republic/Universal South)	8.0%	33.7%	33.1%	81.7%	12.9%	2.0%
CHRIS CAGLE Chicks Dig It (Capitol)	7.4%	32.9%	37.1%	82.3%	10.0%	2.3%

CALLOUT AMERICA® HOT SCORES

Password of the Week: James.
Question of the Week: What time of day do you listen to radio the most? Where do you listen to radio the most?

Total
Midnight-6am: 1%
Mornings, 6-10am: 49%
Middays, 10am-3pm: 27%
Afternoons, 3-7pm: 15%
Evenings, 6pm-midnight: 8%
At home: 23%
At work: 17%
In the car: 60%

P1
Midnight-6am: 1%
Mornings, 6-10am: 50%
Middays, 10am-3pm: 27%
Afternoons, 3-7pm: 16%
Evenings, 6pm-midnight: 6%
At home: 23%
At work: 15%
In the car: 62%

P2
Midnight-6am: 2%
Mornings, 6-10am: 47%
Middays, 10am-3pm: 28%
Afternoons, 3-7pm: 11%
Evenings, 6pm-midnight: 12%
At home: 25%
At work: 23%
In the car: 52%

Male
Midnight-6am: 2%
Mornings, 6-10am: 41%
Middays, 10am-3pm: 36%
Afternoons, 3-7pm: 11%
Evenings, 6pm-midnight: 10%
At home: 23%
At work: 18%
In the car: 60%

Female
Midnight-6am: 0%
Mornings, 6-10am: 58%
Middays, 10am-3pm: 18%
Afternoons, 3-7pm: 18%
Evenings, 6pm-midnight: 6%
At home: 25%
At work: 14%
In the car: 61%

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-Gaiveston, Phoenix, Lafayette, LA, San Antonio. **WEST:** Portland, OR, Salt Lake City, Fresno, Bakersfield, Spokane, WA, Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2003 R&R Inc. © 2003 Bullseye Marketing Research Inc.

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America's Best Testing Country Songs 12 +
For The Week Ending 8/22/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 25-54	Women 25-54	Men 25-54
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	4.33	4.25	95%	18%	4.28	4.30	4.22
GARY ALLAN Tough Little Boys (MCA)	4.33	4.16	84%	9%	4.32	4.34	4.24
ALAN JACKSON AND JIMMY BUFFETT It's Five O'Clock Somewhere (Arista)	4.30	4.31	98%	21%	4.54	4.51	4.62
MONTGOMERY GENTRY Hell Yeah (Columbia)	4.25	—	71%	7%	4.12	4.13	4.04
TIM MCGRAW Real Good Man (Curb)	4.23	4.14	98%	15%	4.39	4.48	4.06
CLAY WALKER A Few Questions (RCA)	4.23	4.18	90%	14%	4.04	4.03	4.07
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	4.22	4.11	86%	11%	4.33	4.36	4.23
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	4.21	4.16	100%	29%	4.36	4.37	4.30
CHRIS CAGLE Chicks Dig It (Capitol)	4.18	4.01	71%	7%	3.94	3.94	3.95
BROOKS & DUNN Red Dirt Road (Arista)	4.17	4.18	99%	30%	4.28	4.27	4.34
BRAD PAISLEY Celebrity (Arista)	4.16	4.18	100%	35%	4.31	4.27	4.45
TRACE ADKINS Then They Do (Capitol)	4.16	4.04	97%	26%	4.29	4.36	4.06
BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	4.15	4.08	98%	23%	4.03	4.04	3.97
GEORGE STRAIT Cowboys Like Us (MCA)	4.13	—	53%	7%	4.24	4.16	4.50
BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	4.09	4.07	94%	26%	4.14	4.04	4.50
RASCAL FLATTS I Melt (Lyric Street)	4.09	4.17	88%	17%	4.10	4.23	3.63
SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	4.03	3.94	55%	5%	3.94	3.91	4.05
JOE NICHOLS She Only Smokes When She Drinks (Universal South)	4.02	3.91	98%	21%	3.99	3.95	4.12
BILLY CURRINGTON Walk A Little Straighter (Mercury)	4.01	3.97	82%	15%	3.83	3.80	3.92
EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	3.99	4.00	84%	15%	4.00	4.06	3.74
RUSHLOW I Can't Be Your Friend (Lyric Street)	3.98	3.97	56%	7%	3.85	3.88	3.72
MARTINA MCBRIDE This One's For The Girls (RCA)	3.97	3.89	96%	19%	3.98	4.06	3.68
BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	3.96	4.08	62%	9%	3.81	3.78	3.92
RODNEY ATKINS Honesty (Write Me A List) (Curb)	3.96	3.76	35%	4%	4.07	4.08	4.00
SARA EVANS Backseat Of A Greyhound Bus (RCA)	3.76	3.72	95%	31%	3.72	3.70	3.81
PAT GREEN Wave On Wave (Republic/Universal South)	3.76	3.64	74%	17%	3.94	3.94	3.91
RACHEL PROCTOR Days Like This (BNA)	3.74	3.67	62%	10%	3.60	3.58	3.68
SHANIA TWAIN Forever And For Always (Mercury)	3.68	3.64	99%	44%	3.81	3.79	3.91
PATTY LOVELESS Lovin' All Night (Epic)	3.67	3.70	68%	15%	3.84	3.81	3.96
WYONNNA What The World Needs (Asylum/Curb)	3.66	3.69	97%	32%	3.72	3.73	3.66

Total sample size is 429 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

HANK WILLIAMS, JR. I'm One Of You (Asylum/Curb)
Total Plays: 290, Total Stations: 40, Adds: 8

RYAN TYLER Run, Run, Run (Arista)
Total Plays: 271, Total Stations: 57, Adds: 11

DUSTY DRAKE Smaller Pieces (Warner Bros.)
Total Plays: 255, Total Stations: 37, Adds: 5

RANDY TRAVIS Pray For The Fish (Warner Bros.)
Total Plays: 247, Total Stations: 31, Adds: 4

REBA MCENTIRE I'm Gonna Take That Mountain (MCA)
Total Plays: 182, Total Stations: 16, Adds: 16

SAMMY KERSHAW I've Never Been Anywhere (Audiom)
Total Plays: 161, Total Stations: 25, Adds: 2

TERRI CLARK I Wanna Do It All (Mercury)
Total Plays: 121, Total Stations: 25, Adds: 18

SUSAN ASHTON She Is (Capitol)
Total Plays: 48, Total Stations: 18, Adds: 6

Songs ranked by total plays

C · O · U · N · T · R · Y

FLASHBACK

1 YEAR AGO

- No. 1: "The Good Stuff" — Kenny Chesney (fifth week)

5 YEARS AGO

- No. 1: "I'm Alright" — Jo Dee Messina

10 YEARS AGO

- No. 1: "What Might Have Been" — Little Texas

15 YEARS AGO

- No. 1: "I Couldn't Leave You If I Tried" — Rodney Crowell

20 YEARS AGO

- No. 1: "You're Gonna Ruin My Bad Reputation" — Ronnie McDowell

25 YEARS AGO

- No. 1: "Talking In Your Sleep" — Crystal Gayle (third week)

Most Played Recurrents

ARTIST TITLE (LABEL(S))	TOTAL PLAYS
LONESTAR My Front Porch Looking In (BNA)	3978
TOBY KEITH Beer For My Horses (DreamWorks)	3953
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Bros.)	2074
JIMMY WAYNE Stay Gone (DreamWorks)	2051
MONTGOMERY GENTRY Speed (Columbia)	1803
DIAMOND RIO I Believe (Arista)	1786
CRAIG MORGAN Almost Home (BBR)	1763
MARK WILLS Nineteen Somethin' (Mercury)	1752
JOE NICHOLS Brokenheartsville (Universal South)	1730
RASCAL FLATTS Love You Out Loud (Lyric Street)	1664

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KEAN/Abilene, TX
OM: James Cameron
PD/MD: Rudy Fernandez
APD: Shay Hill
1 SUGAR ASPEN
7 SUGAR ASPEN
7 SUGAR ASPEN
7 ALISON PAGE

WZQK/Biloxi, MS*
PD: Brian Rhodes
OM: Owen Wilson
10 TERRY KEITH
1 TERRY KEITH

WYGY/Cincinnati, OH*
PD/MD: TJ Holland
APD/MD: Dawn Michaels
10 TERRY KEITH
1 CRAG MCQUEEN

KMX/Fayetteville, AR
PD: Tom Travis
APD/MD: Jake McBride
10 TERRY KEITH
1 REBECCA LYNN HOWARD
8 TRACY BYRD

WORM/Huntsville, AL*
PD: Wes McKay
OM: Dan McCain
10 TERRY KEITH
1 REBECCA LYNN HOWARD
8 TRACY BYRD

KXKZ/Lincoln, NE
PD: Lee Logan
APD: Frank Stiles
10 TERRY KEITH
1 RACHEL PROCTOR

WSM/Nashville, TN*
PD: Lee Logan
APD: Frank Stiles
10 TERRY KEITH
1 RACHEL PROCTOR

KBUL/Reno, NV*
DM/MD: Tom Jordan
APD: JJ Christy
10 TERRY KEITH
5 MONTGOMERY GENTRY

KHPS/Seattle, WA*
SM: Lisa Decker
PD: Buzzy Branner
MD: Tony Thomas
6 TERRY KEITH
1 WYNNOLA

KIHM/Tucson, AZ*
OM: Herb Crowe
PD: Buzzy Branner
MD: John Collins
2 TERRY KEITH
10 TERRY KEITH
10 TERRY KEITH
10 TERRY KEITH

WOMX/Akron, OH*
DM/MD: Kevin Mason
APD: Ken Steel
No Adds

WDXB/Birmingham, AL*
PD: Tom Hanrhan
MD: Jay Cuzo
1 BARRY STEWART
3 MARK WELLS

KCCY/Colorado Springs, CO
PD: Travis Daily
MD: Valerie Hart
13 TERRY KEITH
12 BROOKS D. JAY
12 TERRY KEITH
2 REA MCINTIRE
10 LONESTAR

KKCS/Colorado Springs, CO
PD: Shannon Stone
MD: Mike Franklin
10 TERRY KEITH
5 TERRY KEITH
5 BRAD PAGES

WWSJ/Jackson, MS*
PD: Steve Bingham
MD: Stacey Bingham
10 TERRY KEITH
1 PATTY LOVELL

WAMZ/Louisville, KY*
PD/MD: Coyote Calhoun
23 TERRY KEITH

WVNO/New Orleans, LA*
OM: Jim Owen
APD/MD: Casey Carter
10 TERRY KEITH
10 TERRY KEITH
10 TERRY KEITH
10 TERRY KEITH

WVGH/Norfolk, VA*
OM/MD: John Shomby
MD: Rick McKay
10 TERRY KEITH
10 TERRY KEITH
10 TERRY KEITH
10 TERRY KEITH

WVYD/Roanoke, VA*
PD/MD: Chris D. Kelley
10 TERRY KEITH
1 PAT GREENE
2 BLUE COUNTY
10 TERRY KEITH
10 TERRY KEITH

WVWZ/Tupelo, MS
PD/MD: Rick Stevens
13 OWEN CLARK
3 DARRYL MOORE

KBQI/Albuquerque, NM*
MD: Sammy Cruise
10 TERRY KEITH
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WPSK/Blacksburg, VA
DM/MD: Scott Stevens
MD: Sean Sumner
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WCOS/Columbia, SC*
PD: Ron Brooks
MD: Glen Carrett
10 TERRY KEITH

WCOL/Columbus, OH*
PD: John Crenshaw
APD/MD: Dan E. Zuk
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WKXJ/Florence, AL
PD/MD: Gary Harwood
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WQKJ/Jacksonville, FL*
OM: Gail Austin
PD: Jay McCarthy
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KTST/Oklahoma City, OK*
PD: Craig Pollet
APD/MD: Anthony Allen
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WVDE/Rochester, NY*
DM: Dave Symonds
PD: Chris Keizer
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WVOK/Spokane, WA*
APD: Bob Castle
MD: Tony Irovato
10 TERRY KEITH
1 LAGLES

WVIR/W Palm Beach, FL*
DM: Rob Harter
PD: Paul Newman
APD: Lyn Daniels
MD: Jeremy McComb
10 TERRY KEITH
1 TERRY KEITH

KRVR/Alexandria, LA
DM: Scott Bryant
PD/MD: Steve Casey
2 TERRY KEITH

W3HN/Bloomington, IL
DM/MD: Dan Westhoff
APD/MD: Buck Stevens
10 TERRY KEITH
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WKIZ/Boise, ID*
OM/MD: Rich Summers
APD/MD: Spencer Burke
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WKSC/Kansas City, MO*
PD: Mike Phillips
MD: Steve Hart
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WYBZ/Ft. Walton Beach, FL
DM: Scratch Malone
MD: Cindy Blake
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WCTO/Allen/Town, PA*
APD/MD: Sam Malone
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KRVR/Alexandria, LA
DM: Scott Bryant
PD/MD: Steve Casey
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KGNC/Amarillo, TX
DM: Dan Gorman
PD: Tim Butler
APD/MD: Patrick Clark
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WKLB/Boston, MA*
PD: Mike Brophy
APD/MD: Ginny Rogers
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WKSC/Kansas City, MO*
PD: Mike Phillips
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Putting The 'Contemporary' Back In AC

American Idol makes older AC songs hip, new and fun to listen to

A*merican Idol* has been a kiss for Adult Contemporary radio stations. Why? There are so many reasons.

First of all, the show lends itself to a lot of radio promotions. We did "Simon Says," where people had to guess Simon Cowell's insult from the night before. We hosted a bus trip to coincide with the summer concert tour, and, of course, we're giving away the CDs.

It's so easy to involve the audience by assigning a contestant to a listener and giving away a grand prize to the listener whose "Idol" wins. Aside from all that, I don't know of any Fox TV affiliate that wouldn't love to partner with a local radio station on such a great show. We got a spot in the show each week last spring, telling this broad audience to tune in the next morning for a chance to win.

My 13-year-old daughter can now tell you who Diane Warren is, and she'll sing you a Neil Sedaka song.

People Care

Second, the show lends itself to emotional involvement. Thirty million people don't pick up the phone and vote unless they care. How I wish Arbitron had that sort of response rate! I loved Clay Aiken from the very beginning, because he looks like my nephew. I had no idea how well he could sing, but I liked him. And that made me care and want to hear more about him.

As the weeks went on, I felt so bad when Clay got cut, and then I was thrilled when he was put back in. I was even upset that my son's high school had its awards night the same night as the show's finale. I vowed that no matter what time I got home from the event, I would watch *Idol* on tape — I didn't want to hear the news before I saw the results. (As it was, I got to watch my son receive several awards and was home in time to see the last 10 minutes of the show. Life is good!)

Most people felt like I did and rearranged their lives to see the show. A 40-plus-year-old groupie — right in our target demo. You bet we looked for ways to talk about the contestants on our radio station.

The Right Music

But the real kiss is the music. The majority of the songs the *Idols* sang every week were tunes we play on

our AC station. They sang songs by Karen Carpenter, Lee Greenwood, Burt Bacharach — even Peabo Bryson. Some weeks the whole show sounded like our radio station. I was loving it.

American Idol has exposed all this great music to a new audience: younger people who had never heard these tunes before. This is a good thing. This makes our music more familiar to younger people. And if they know they can hear it on our station, maybe they'll tune in and stay tuned in.

***American Idol* has exposed all this great music to a new audience: younger people who had never heard these tunes before. This is a good thing. This makes our music more familiar to younger people.**

I think it also helps with our target audience. As they sat there and watched the show, my hope was that the music would make them think of our station. Again, during a ratings period, that's potentially a very good thing.

Any show that gets people excited about music is a wonderful plus for our business. Programs like *American Idol* make songs from a Karen Carpenter or a Peabo Bryson sound hip, new and fun to listen to. The *Idol* contestants were young, cute and enthusiastic, and they had wonderful comments about why they chose this song or that song. I'm hoping that made people seek out the original versions of these tunes. And if they did seek them out, that may have led them to the AC station in their market — us, for instance.



CALL HER Blondie headlined WBMX (Mix 98.5)/Boston's recent Summah Mixah concert, but the band wasn't required use Boston accents while performing. Seen here are (l-r) Blondie's Debbie Harry and Clem Burke.

Guest Judges

Even the guest judges were great for AC radio. Neil Sedaka was suddenly cool again. When they did Neil's music, I thought the show was going to be a yawn. Instead, it sounded great. These young performers made every Neil song a home run.

Then there were Lionel Richie, Burt Bacharach, Robin Gibb and Diane Warren. I was in AC heaven. When they introduced these judges, they did a historical retrospective of each artist to bring the audience up to date. My 13-year-old daughter can now tell you who Diane Warren is, and she'll sing you a Sedaka song.

Sure, *American Idol* did one country night, but even then two-thirds of the songs were crossovers that most AC stations play.

And one of the regular *American Idol* judges is an AC artist: Paula Abdul. Her songs have ranked higher in music research this year than ever before.

AC Exclusives

We are now playing both Clay's and Ruben Studdard's highly anticipated single releases. Both fit the format so well and, once again, create a sense of excitement. People who were into the show are going to find the station that's playing their songs.

Country, Oldies and Classic Rock stations can't play this stuff. It might even be a stretch for CHR. But we can, and we did as soon as they arrived by satellite. We're giving away the CDs too. The excitement will build all over again when the full CDs come out in a few months.

We announce all the latest news from the *Idols* when we see it: Ruben's lawsuit, Clay on the cover of *Rolling Stone*, Justin Guarini's boating accident, etc. We're plugged into pop culture — and pop culture is promoting AC music.

A challenge to any AC program director is to make the music exciting. Each of us has a responsibility to keep looking for ways to get our stations noticed. It was fun to say, "Wow — I wonder how Peabo Bryson felt when Ruben sang his song on *American Idol* last week?" In my

The show lends itself to emotional involvement. Thirty million people don't pick up the phone and vote unless they care. How I wish Arbitron had that sort of response rate!

mind I picture people turning up the radio because they hear Ruben singing that song, and, wow, here's the original — which one sounds better?

Free Show Prep

American Idol gave us bunches of show prep every week, allowing us to say something new and different about the same old songs. They handed the show-prep material to us, but what must we do to keep up the excitement at our format?

Do we look for articles that mention an artist? Do we search websites for the latest concert information? Do we announce when the new CD is released and have an agreement with a local record store where we offer it for a special price? Do we link to artist sites on our web pages? Do we make the music sound exciting, or do we use it merely as a tactic to get us to our next talk set?

American Idol gave Americans a new reason to tune in to their markets' AC stations. Gee, whom do we thank?

Barb Richards has been PD of WAJI (Majic 95.1)/Ft. Wayne, IN since 1995 and has been at the station since 1984. A version of this article appeared in One-to-One, for which she has written for 25 years. Contact her via e-mail at barbrichards@waji.com.



Barb Richards



METHOD OF MODERN SUCCESS Legendary duo Daryl Hall (r) and John Oates recently "cemented" their place in music history by imprinting their hands in concrete for Hollywood's RockWalk of Fame.

R&R AC TOP 30

August 22, 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	UNCLE KRACKER f/DOBIE GRAY Drift Away (Lava)	2607	-12	228015	25	107/0
2	2	CELINE DION Have You Ever Been In Love (Epic)	2349	-32	178453	18	119/0
4	3	MATCHBOX TWENTY Unwell (Atlantic)	1996	+94	186920	15	96/2
3	4	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	1931	-200	144017	20	108/0
5	5	LUTHER VANDROSS Dance With My Father (J)	1857	+32	144189	11	104/2
6	6	EAGLES Hole In The World (ERC/Warner Bros.)	1788	-25	127796	13	106/0
7	7	SANTANA f/MICHELLE BRANCH The Game Of Love (Arista)	1743	-47	147556	45	108/0
9	8	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	1727	+63	126734	17	101/1
10	9	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	1617	+42	133893	16	85/0
8	10	PHIL COLLINS Can't Stop Loving You (Atlantic)	1584	-106	131043	46	110/0
11	11	NORAH JONES Don't Know Why (Blue Note/Virgin)	1461	-24	117965	45	117/0
12	12	CHRISTINA AGUILERA Beautiful (RCA)	1332	-57	97511	35	94/0
15	13	MERCYME I Can Only Imagine (INO/Curb)	1215	+68	62387	16	88/3
13	14	CLAY AIKEN This Is The Night (RCA)	1197	-30	82498	10	70/0
14	15	FAITH HILL One (Warner Bros.)	1124	-82	83607	20	99/0
16	16	FLEETWOOD MAC Say You Will (Reprise)	1015	+67	58267	8	93/3
17	17	TRAIN Calling All Angels (Columbia)	944	+77	74521	8	85/7
18	18	LEANN RIMES We Can (Asylum/Curb)	874	+67	34415	8	94/3
19	19	JIM BRICKMAN Peace (Where The Heart Is) (AAL)	721	+189	26905	2	69/4
21	20	SIMPLY RED Sunrise (simplyred.com)	706	+184	42648	7	72/5
24	21	DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)	490	+28	25874	6	64/1
25	22	AMY GRANT Simple Things (Word/Curb/A&M/Interscope)	458	+28	21084	3	52/3
20	23	MICHAEL MCDONALD I Heard It Through The Grapevine (Motown/Universal)	443	-85	24042	11	58/1
23	24	KENNY LOGGINS With This Ring (All The Best)	432	-55	16398	3	44/3
26	25	K. CARLSON f/B. MARDONES I Know You By Heart (Kataphonic)	406	+8	16716	4	44/4
27	26	GLORIA ESTEFAN Wrapped (Epic)	402	+61	21403	2	54/5
29	27	STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)	242	+3	5013	4	42/2
22	28	HALL & DATES Man On A Mission (U-Watch)	203	-286	13009	15	45/0
28	29	FRANKIE J. Don't Wanna Try (Columbia)	165	-115	5501	13	24/0
30	30	MICHAEL BUBLE Kissing A Fool (143/Reprise)	150	-55	7952	9	26/0

122 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/10-8/16. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Songs below No. 10 are moved to recurrent after 50 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

CHRIS EMERSON Baby's Gone (Monamoy)
Total Plays: 127, Total Stations: 24, Adds: 5

PAUL CARRACK Happy To See You Again (SLG)
Total Plays: 102, Total Stations: 25, Adds: 6

JESSICA SIMPSON Sweetest Sin (Columbia)
Total Plays: 66, Total Stations: 12, Adds: 0

SEAL Waiting For You (Warner Bros.)
Total Plays: 64, Total Stations: 21, Adds: 8

BURKE RONEY Let It All Come Down (R World)
Total Plays: 55, Total Stations: 12, Adds: 2

MICHAEL BUBLE How Can You Mend A Broken... (143/Reprise)
Total Plays: 53, Total Stations: 23, Adds: 11

SERAH Stand By Me (Great Northern Arts)
Total Plays: 52, Total Stations: 12, Adds: 1

LAURA TURNER Soul Deep (Curb)
Total Plays: 30, Total Stations: 16, Adds: 7

ANNIE LENNOX Wonderful (J)
Total Plays: 27, Total Stations: 16, Adds: 15

Songs ranked by total plays

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
ANNIE LENNOX Wonderful (J)	15
MICHAEL BUBLE How Can You Mend A Broken... (143/Reprise)	11
SEAL Waiting For You (Warner Bros.)	8
TRAIN Calling All Angels (Columbia)	7
LAURA TURNER Soul Deep (Curb)	7
PAUL CARRACK Happy To See You Again (SLG)	6
ILONA KNOPFLER Breaking Up Is Hard To Do (Mack Avenue)	6
SIMPLY RED Sunrise (simplyred.com)	5
GLORIA ESTEFAN Wrapped (Epic)	5
CHRIS EMERSON Baby's Gone (Monamoy)	5

Shania Twain
"Forever And For Always"
Another Strong Week at
Hot AC & POP Radio

WZPT/Pittsburgh WRMF/West Palm
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KKPN/Corpus Christi WHYY/Springfield

The New single off her 4X PLATINUM album ♪!

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JIM BRICKMAN Peace (Where The Heart Is) (AAL)	+189
SIMPLY RED Sunrise (simplyred.com)	+184
LONESTAR I'm Already There (BNA)	+152
MATCHBOX TWENTY Unwell (Atlantic)	+94
TRAIN Calling All Angels (Columbia)	+77
PAUL SIMON Father & Daughter (Nickelodeon/Jive)	+72
BRYAN ADAMS Here I Am (A&M/Interscope)	+70
MERCYME I Can Only Imagine (INO/Curb)	+68
LEANN RIMES We Can (Asylum/Curb)	+67
FLEETWOOD MAC Say You Will (Reprise)	+67

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

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Sam Kaiser (805) 969-7095 sam@mvpent.com



R World Records



America's Best Testing AC Songs 12+ For The Week Ending 8/22/03

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Women 25-54, Women 25-34, Women 35-54. Lists top 12+ AC songs and their performance metrics.

Total sample size is 452 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.

Indicator Most Added

- DARYL HALL Cab Driver (Rhythm & Groove/Liquid B)
BURKE ROONEY Let It All Come Down (R World)
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)
MERCYME I Can Only Imagine (INO/Curb)
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)
JIM BRICKMAN Peace (Where The Heart Is) (AAL)
KENNY LOGGINS With This Ring (All The Best)
LEE ANN WOMACK I Hope You Dance (MCA/Universal)
KATRINA CARLSON f/BENNY MARDONES I Know You By Heart (Kataphonic)
ENYA Only Time (Reprise)
HUEY LEWIS & GWYNETH PALTROW Cruisin' (Hollywood)
SANTANA f/ALEX BAND Why Don't You & I (Arista)
STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)
MICHAEL BUBLE How Can You Mend A Broken... (143/Reprise)
PAUL CARRACK Happy To See You Again (SLG)
MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)
NO DOUBT f/LADY SAW Underneath It All (Interscope)

Recurrents

- VANESSA CARLTON A Thousand Miles (A&M/Interscope) 1194
SHERYL CROW Soak Up The Sun (A&M/Interscope) 1118
ENRIQUE IGLESIAS Hero (Interscope) 1113
FAITH HILL Cry (Warner Bros.) 976
LONESTAR I'm Already There (BNA) 861
TRAIN Drops Of Jupiter (Tell Me) (Columbia) 836
CELINE DION A New Day Has Come (Epic) 789
AVRIL LAVIGNE Complicated (Arista) 625
KELLY CLARKSON A Moment Like This (RCA) 607
CALLING Wherever You Will Go (RCA) 591
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia) 563
JOHN MAYER No Such Thing (Aware/Columbia) 529

Songs ranked by total plays

Reporters

Grid of reporter information for various markets including Albany, Albuquerque, Allentown, Anchorage, Atlanta, Austin, Bakersfield, Baltimore, Baton Rouge, Birmingham, Boise, Boston, Bridgeport, Buffalo, Butte, Canton, Charlotte, Charleston, Chicago, Cincinnati, Cleveland, Columbia, Columbus, Dallas, Dayton, Denver, Detroit, Duluth, El Paso, Fayetteville, Fort Worth, Fresno, Greenville, Grand Rapids, Greensboro, Harrisburg, Hartford, Henderson, Honolulu, Houston, Indianapolis, Jacksonville, Kansas City, Knoxville, Las Vegas, Lafayette, Lansing, Little Rock, Los Angeles, Louisville, Madison, Memphis, Miami, Milwaukee, Minneapolis, Mobile, Modesto, Monmouth, Montgomery, Nashville, New Orleans, New York, Norfolk, Oklahoma City, Omaha, Orlando, Philadelphia, Phoenix, Portland, Pittsburgh, Raleigh, Richmond, Sacramento, San Antonio, San Diego, San Jose, Santa Barbara, Santa Fe, Savannah, Seattle, Spokane, Springfield, St. Louis, Tampa, Toledo, Tulsa, Utica, Virginia Beach, Washington DC, Westchester, Wichita, Wilmington, Winchester, Worcester, York.

Monitored Reporters 137 Total Reporters 122 Total Monitored 15 Total Indicator Did Not Report, Playlist Frozen (1): WSWT/Peoria, IL

ON THE RECORDwith **Monika Thomas**
MD, KMXS/Anchorage, AK

The worst thing about summer in Alaska is that it's all gorgeous and green outside and they don't let you out to play for three months anymore. Luckily for me, my work *is* play. But for the other 300,000 people living in Anchorage, basking under fluorescent lights isn't such a good time. It's up to KMXS to drown out the dull roar of the copy machines and make work more fun with the best variety of the '80s, '90s and today, along with Work Perks, including \$103,000. • We mix the best '90s alt pop with '80s gold favorites and keep it fresh with real Hot AC hits like Matchbox 20's "Unwell," Avril Lavigne's "I'm With You" and Christina Aguilera's "Beautiful." I'm also singing along with Counting Crows' "Big Yellow Taxi" and Uncle Kracker's "Drift Away." Jewel's "Intuition" turns any cubicle into a techno Middle-Eastern dance party. • Incidentally, I discovered that I can't live without Blue October's "Calling You" when I left the album at my ex-boyfriend's house. Trust me, if I could have lived without it, I wouldn't have called Mr. Cranky pants to get it back. Want a genuine Land of the Midnight Sun postcard? E-mail me at monikamix@hotmail.com!

Sting is back and pulls off Most Added honors at Hot AC with "Send Your Love" (A&M/Interscope) ... Another week, and **Matchbox Twenty** are still No. 1 with "Unwell" (Atlantic). Without a lot of syndicated airplay, the song also rises to No. 3 at AC ... **Train** are closing in with "Calling All Angels" (Columbia) at Hot AC (just 195 plays behind MB20). "Calling," by the way, continues to grow at AC, too, as **Elaine Locatelli** and company head toward the top 15 ... **MercyMe** move 31-27* at Hot AC and 15-13* at AC with "I Can Only Imagine" (INO/Curb).



— Anthony Acampora, Director/Charts

The worst thing about summer in Alaska is that it's all gorgeous and green outside and they don't let you out to play for three months anymore. Luckily for me, my work *is* play. But for the other 300,000 people living in Anchorage, basking under fluorescent lights isn't such a good time. It's

up to KMXS to drown out the dull roar of the copy machines and make work more fun with the best variety of the '80s, '90s and today, along with Work Perks, including \$103,000. • We mix the best '90s

alt pop with '80s gold favorites and keep it fresh with real Hot AC hits like Matchbox 20's "Unwell," Avril Lavigne's "I'm With You" and Christina Aguilera's "Beautiful." I'm also singing along with Counting Crows' "Big Yellow Taxi" and Uncle Kracker's "Drift Away." Jewel's "Intuition" turns any cubicle into a techno Middle-Eastern dance party. • Incidentally, I discovered that I can't live without Blue October's "Calling You" when I left the album at my ex-boyfriend's house. Trust me, if I could have lived without it, I wouldn't have called Mr. Cranky pants to get it back. Want a genuine Land of the Midnight Sun postcard? E-mail me at monikamix@hotmail.com!

artist activityARTIST: **Uncle Kracker**LABEL: **Lava**By **MIKE TRIAS**/ASSISTANT EDITOR

Detroit native Matt Shafer, better known to the general public as Uncle Kracker, first rose to fame as DJ for Kid Rock's Twisted Brown Trucker Band. Shafer has known Kid Rock (whose real name is Bob Ritchie) since the sixth grade and has been his DJ since age 17. It was Kid Rock who gave Shafer his stage name. Someone was calling Kid Rock a "cracker," and he deflected the racial slur onto then-13-year-old Shafer. The young artist didn't take offense, and he added the "Uncle" part after the band Cracker took issue with his use of their name. Though he started out in the shadow of Kid Rock, Uncle Kracker has established himself as a solid solo artist, thanks to his unique blend of rock 'n' roll, soul, country and hip-hop — all of which make for a good pop sound.

"Memphis Soul Song" is the latest ballad from Uncle Kracker's seemingly bottomless bag of catchy tunes that are easy to sing along to. The ballad is about a woman who has affected his life in such a way that "she moves me like a Memphis soul song." The track follows hot on the heels of "Drift Away," a cover of Dobie Gray's classic that currently sits at the top of R&R's AC chart for the 12th week in a row and at No. 4 on R&R's Hot AC chart.

Says Uncle Kracker about working with Gray on "Drift Away": "It was cool, man. I've met a lot of people whose music I absolutely love, and a lot of the time it's really disappointing. They don't sing like they used to sing. Their attitudes are just shot. But Dobie came in, and that guy sings just like yesterday. He hasn't lost it at all. That was so refreshing."

Gray wasn't the only guest on *No Stranger to Shame*, the followup to Uncle Kracker's double-platinum 2000 CD, *Double Wide*. Mark McGrath appears on the album's title track, a thank you of sorts from Shafer to the Sugar Ray frontman for helping him during the early stages of his solo career.

Among the highlights on *Stranger* is "Letter to My Daughters," a song that talks about how Uncle Kracker's career and life as a touring artist has had an adverse effect on his family life. Explains Shafer, "The other day I was on the phone with my oldest daughter — she just turned 3 — and she said, 'Daddy, do you want to come over?' It sucks that she would ask that, but she's not used to me being there at home with her. So this song is kind of like my apology to them."

Though Kid Rock wasn't nearly as involved with *Stranger* as he was with *Double Wide*, serving only as executive producer, Michael Bradford (Madonna, Run DMC, Butthole Surfers) did return to co-produce the album with Shafer. In writing this album, Uncle Kracker took an approach that is being utilized less and less in today's music. "I like songs that are built to last," he says. "Instead of writing songs for today, I'm trying to write songs for tomorrow. I want it to sound like it could be from 20 years ago or 20 years from now."

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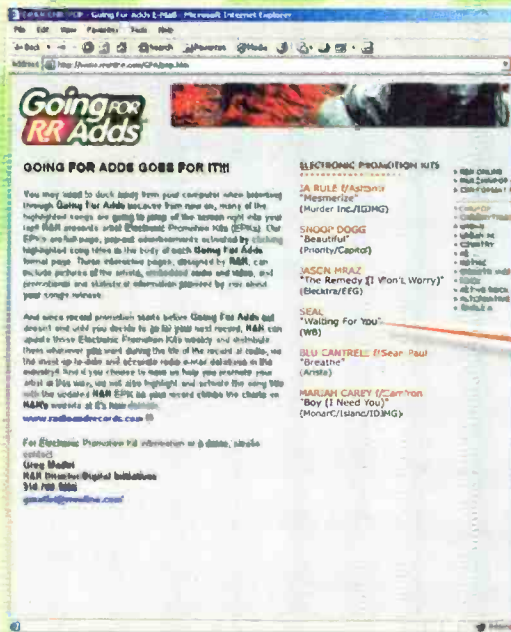
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KLLC 34X	WTSS 22X	WMC 27X
KYIS 24X	KPEK 23X	KLLY 38X
KSII 20X	WMGN 16X	KKLT13X

Label Contacts:

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9/11 - CBS LETTERMAN
9/12 - NBC TODAY SHOW
9/15 - ABC PEGIS & KELLY

- > Vibrant Artist Album and Press Photos
- > Listing Of Current Promotional Information
- > Automatic Audio Load Of Featured Song
- > Links To Additional Promotional Information
- > Record Label Contact Information And E-mail Links
- > Distribution To R&R Monitored And Indicator Radio Programmers By Format
- > E-Cards, AOL Buddy Icons, etc...

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(Spanish)
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(Trop & Smooth Jazz)
Karen Mumaw (310) 788-1621 kmumaw@radioandrecords.com



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	MATCHBOX TWENTY Unwell (Atlantic)	4096	-125	287935	28	95/0
2	2	TRAIN Calling All Angels (Columbia)	3901	-33	257539	20	92/0
3	3	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	3143	-46	192650	14	93/0
4	4	UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	2943	-167	189780	31	85/0
6	5	SANTANA f/ALEX BAND Why Don't You & I (Arista)	2903	+126	179196	11	87/0
7	6	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	2803	+37	180938	27	83/1
5	7	EVANESCENCE Bring Me To Life (Wind-up)	2625	-164	188829	23	73/0
9	8	3 DOORS DOWN When I'm Gone (Republic/Universal)	2338	-159	173989	37	74/0
8	9	JEWEL Intuition (Atlantic)	2322	-257	138207	19	77/0
10	10	JOSH KELLEY Amazing (Hollywood)	2179	+32	130425	20	86/2
12	11	LIVE Heaven (Radioactive/Geffen)	2046	+72	122179	15	80/1
13	12	LIZ PHAIR Why Can't I? (Capitol)	2037	+69	131739	14	85/2
11	13	CDUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	1987	-71	128205	37	74/0
15	14	DIDO White Flag (Arista)	1801	+99	116225	6	80/1
14	15	KELLY CLARKSON Miss Independent (RCA)	1756	+15	119804	14	48/0
17	16	MATCHBOX TWENTY Bright Lights (Atlantic)	1271	+338	76856	3	84/8
30	17	JOHN MAYER Bigger Than My Body (Columbia)	1164	+649	95951	2	75/15
16	18	SALIVA Rest In Pieces (Island/IDJMG)	1037	+102	50053	6	59/6
21	19	ATARIS The Boys Of Summer (Columbia)	1008	+201	57408	8	44/7
18	20	SUGAR RAY Is She Really Going Out With Him? (Atlantic)	936	+43	65088	8	53/1
19	21	WILSHIRE Special (Columbia)	900	+23	34110	7	55/3
22	22	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	865	+69	43091	5	61/4
24	23	3 DOORS DOWN Here Without You (Republic/Universal)	829	+165	42058	3	56/6
20	24	FLEETWOOD MAC Say You Will (Reprise)	827	-16	32874	8	48/0
23	25	VERTICAL HORIZON I'm Still Here (RCA)	766	+65	37764	4	48/4
25	26	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	693	+37	39754	6	38/1
31	27	MERCYME I Can Only Imagine (INO/Curb)	583	+68	31013	5	21/1
28	28	D.A.R. Hey Girl (Lava)	576	+51	16349	5	47/2
27	29	SMASH MOUTH You Are My Number One (Interscope)	474	-72	16938	8	34/0
32	30	GAVIN DEGRAW Follow Through (J)	469	-27	14642	7	36/1
29	31	JUSTIN TIMBERLAKE Rock Your Body (Jive)	435	-90	21412	17	21/0
33	32	COLDPLAY The Scientist (Capitol)	349	-62	22114	6	29/0
36	33	SISTER HAZEL Life Got In The Way (Sixth Man)	287	-17	12602	4	19/1
34	34	CHRISTINA AGUILERA Fighter (RCA)	274	-62	17303	11	7/0
40	35	STAIND So Far Away (Flip/Elektra/EEG)	264	+61	6701	2	26/6
Debut	36	SIMPLY RED Sunrise (simplyred.com)	261	+88	22039	1	17/1
39	37	BEYDNCE' f/JAY-Z Crazy In Love (Columbia)	255	+27	18525	2	7/2
35	38	AUDIOSLAVE Like A Stone (Interscope/Epic)	250	-80	14160	17	13/0
Debut	39	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	240	+38	16349	1	21/6
Debut	40	LUTHER VANDROSS Dance With My Father (J)	191	+37	16926	1	8/0

95 Hot AC reportees. Monitored a replay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/10-8/16. 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)	ADDS
STING Send Your Love (A&M/Interscope)	18
JDHN MAYER Bigger Than My Body (Columbia)	15
DAVE MATTHEWS Gravedigger (RCA)	14
UNCLE KRACKER Memphis Soul Song (Top Dog/Lava/Atlantic)	13
MATCHBOX TWENTY Bright Lights (Atlantic)	8
ATARIS The Boys Of Summer (Columbia)	7
SALIVA Rest In Pieces (Island/IDJMG)	6
3 DOORS DOWN Here Without You (Republic/Universal)	6
STAIND So Far Away (Flip/Elektra/EEG)	6
SHANIA TWAIN Forever And For Always (Mercury)	6

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Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JOHN MAYER Bigger Than My Body (Columbia)	+649
MATCHBOX TWENTY Bright Lights (Atlantic)	+338
ATARIS The Boys Of Summer (Columbia)	+201
3 DOORS DOWN Here Without You (Republic/Universal)	+165
SANTANA f/ALEX BAND Why Don't You & I (Arista)	+126
DAVE MATTHEWS Gravedigger (RCA)	+111
SALIVA Rest In Pieces (Island/IDJMG)	+102
DIDO White Flag (Arista)	+99
SEAL Waiting For You (Warner Bros.)	+97
SIMPLY RED Sunrise (simplyred.com)	+88

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KHJZ/Houston: From 18th To Fourth In Nine Months

Clear on the mission — big ratings — Morris and Todd knew just how to get them

On Nov. 4, 2002, Infinity, owner of flagship KTWV (The Wave)/Los Angeles, heritage KOAI (The Oasis)/Dallas, WVMV/Detroit and WSJT/Tampa, re-established Smooth Jazz in Houston when it flipped Country KIKK after 43 years. By spring '03, Smooth Jazz KHJZ was fourth 25-54, third 35-64 and fifth in TSL 25-54 under the guidance of Jersey girls GM Laura Morris and PD Maxine Todd.

There had been a Smooth Jazz hole in Houston since 1997, when Clear Channel flipped KHYS, but Morris says Smooth Jazz was an obvious format choice for other reasons too. "KIKK was a legendary station, but Houston is a small cluster for Infinity," she says.

"We needed to diversify our portfolio to offer more solutions to our clients." Infinity's other Houston properties are Country KILT, Sports KILT-AM and 250-watt daytime Business KIKK-AM.

The Right Opportunity

"We're operating in a fully consolidated market with a monolithic Clear Channel cluster of eight magnificent brands," Morris continues. "Cox has a formidable four FM Sports-station cluster, and HBC has a huge cluster with four FMs and one AM, which are pretty powerful brands as well."

"We're fierce competitors, but having all our eggs in a Country basket wasn't doing us any long-term favors as far as building great asset value for the company. We began to look at alternatives and ways to maximize opportunities to generate revenue and provide service to the audience."

"Houston has only one big, mass-appeal AC station and one big, mass-appeal Urban station. This is a big Hispanic market." In fact, the Houston metro is 27.7% Hispanic and 15.7% black — an ethnic composition that was almost inverted in KHJZ's spring book, which delivered about 20% black listeners and 14% Hispanic.

"Smooth Jazz had been tried here, but never on full-market signals or with the level of resources and exper-

tise that Infinity could bring to bear in launching it," Morris says. "Infinity's great Smooth Jazz stations came to the table with invaluable input and guidance to define this format uniquely to meet the needs of this marketplace."

"I was convinced that Smooth Jazz was the right opportunity, and research bore that out — not just as a feature opportunity or weekend specialty show, but as an unmet need with key target listeners that we could sell."

"What I really liked about it was the opportunity to create a completely new brand and define a new target. We are not targeting any one station, but a huge spectrum of adult listeners that cuts across age, demos, gender and racial composition, which encompasses Caucasians, African Americans and Hispanics in this market."

The Cloak Of Secrecy

Morris faced several challenges before the impending sign-on. "We'd been on hold with corporate on making the decision to flip for two months," she says. "The window of opportunity to launch Smooth Jazz was short; if it closed, I knew we'd have to wait until after first quarter, because we'd have to get through Houston Livestock & Rodeo, the biggest event of its kind in the world, which is huge for Country."

"If we weren't on the street selling major rodeo packages, people would want to know why not; if we did sell it and then didn't deliver, we would be disingenuous with our clients, and we didn't want to put Infinity in that position."

"When we got the go-ahead we went into warp speed. We had 12 days and three people to get it done

under the cloak of secrecy. At the same time I was hiring PDs for both FM stations. We had to prepare the launch and deal with all the sales issues — build the media kits, transfer the accounts, take the money on KIKK and move it over to KILT. It was an enormous challenge."

"And because the two Country stations were sold in combo, we had to completely reorganize our entire sales operation. We were coming up on the holidays and trying to leverage relationships that we needed for the launch with a combo sales staff, then split them in the first quarter."

"We only associate with the right events, and when we're there, we're there in a big way."

Laura Morris

But Morris' greatest challenge with the launch was doing it correctly. "It had to be of the highest quality," she says. "We had to come out of the box without compromising the integrity of the format. We needed to make a bold statement about our brand and its identity in the marketplace."

The Right PD

To establish the brand and make the bold statement Morris envisioned, she hired PD Maxine Todd, a 26-year veteran of radio whose distinguished Smooth Jazz accomplishments include a string of No. 1 books 25-54 at Clear Channel's WJCD/Norfolk and taking Infinity's KOAI (The Oasis)/Dallas top 10 12+, where it remained during her tenure, as well as from 14th 25-54 to top five in spring 2002.

KHJZ's first statement was its logo. "We sell the benefit of listening," says Todd. "The message of our billboard campaign was simple: 'Houston's new way to relax.' The logo speaks for itself."

"We haven't really done much heavy marketing, which is the amazing story about this radio station. We did a little direct mail for the spring book, but not much. We've got to raise some revenue for the station first, and, after shooting to No. 1 25-54, we've got numbers to sell. Marketing has been a challenge not just for this station, but for many companies. We're happy we have the right product on the air."

Trip-a-day generates high website activity, along with a database with 17,000 "clean" names who receive a twice-monthly station web newsletter, *E-Blast*. Morris describes this on-



Maxine Todd

line permission marketing as "valuable and not intrusive." Loyal listeners are rewarded with incentives, such as concert tickets.

KHJZ takes an aggressive stance in its street presence. "We only associate with the right events, and when we're there, we're there in a big way,"

Morris says. "On our launch we aligned ourselves with a man who owns one of the top jazz bars in the city and partnered with him to do after-work escape parties to build awareness of the station. His endorsement gives credibility to the station and the format."

Todd says, "Right away, venue owners and operators really stepped up and wanted to partner with us, like Houston's Arena Theater, which is a great jazz venue, and Verizon Wireless Theater, where we're doing a smooth jazz concert series. I've never seen anything like it in any launch I've been involved with."

Uncompromising Passion

Morris sums up KHJZ's *onda* (vibe) succinctly: "It's all about the mood, babe."

Todd elaborates: "Smooth Jazz is the sexiest format there is — not just the music, but especially what's in between the records. The things our air personalities say and the passion with which they say them, the creativity and imagery we have on the station that set us apart from anyone else — we hit our mark with all those things."

"We were able to quickly identify superior talent already in the market who had name recognition, particularly Donna Mackenzie, who is an absolute passionate advocate for smooth jazz," says Morris.

"Donna wanted the job so badly, she drove up to Dallas for the interview," Todd says. "Now she's ranked second 25-54 in midday."

"Our airstaff are passionate communicators who personify what we want the brand to stand for," Morris says. "We have Greg Morgan, who totally gets it and is so jazzed, doing

mornings. Keith Miles is on at night. He came from Rock, where he was 'The Night Watchman.' And what a coup that Maxine agreed not only to program the station, but to go back on the air; she's fabulous in afternoon drive."

"Today's programmer must come up with creative ideas to develop non-spot revenue instead of adding units."

Maxine Todd

Clear Goals

Business is good, Morris says. "We're really optimistic about where we're going," she explains. "We have clear goals, but we are not going to compromise the station by junking it up by running anything that will pay. The commercials and the business have to match the mood of the station, so we have to educate our advertisers."

Typically, Todd takes a long view. "It has really paid off that we haven't cluttered the radio station," she says. "Today's programmer must come up with creative ideas to develop non-spot revenue instead of adding units. We do a Sunday jazz brunch with third-party sponsorship opportunities. We're working on an opportunity with the Houston Museum of Art. We're developing signature events in the NTR area for the fourth quarter."

"A GM is always going to come to you and say, 'This is the quickest way to put this money on the air,' but, as a program director, you must be able to present other ways to make it happen."

"You have to build the value of the radio station for the long term, not just for the short term, and that has been the key focus of the launch and this launch year," Morris says. "With far less inventory, KHJZ is pacing well ahead of KIKK-FM last year."

"And that's because we're building it the right way, not diving face-first into all the added-value bullshit that tempts so many of us in the radio business these days. The beauty is that we get to create all those other revenue streams and set the standard for the get-go."

"We were extremely blessed that Maxine was willing to make the move from Dallas to come run this radio station. She was the linchpin of the launch, and she's responsible for our success. We hired a great airstaff and built out the station rapidly with some incredible talent, but Max's ability to conceive, execute and communicate her vision for it is remarkable."

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	DAVID SANBORN Comin' Home Baby (GRP/VMG)	974	-51	107456	15	44/0
2	2	BRIAN CULBERTSON Say What? (Warner Bros.)	805	+3	96950	19	43/0
3	3	JEFF LORBER Gigabyte (Narada)	739	-37	56004	22	39/0
6	4	RICHARD ELLIOT Corner Pocket (GRP/VMG)	706	+7	77898	20	41/0
4	5	CHIELI MINUCCI Kickin' It Hard (Shanachie)	699	-43	82014	29	39/1
7	6	PAUL JACKSON, JR. It's A Shame (Blue Note)	695	+46	84710	14	40/1
5	7	SPYRO GYRA Getaway (Heads Up)	628	-97	76605	28	35/0
8	8	M. McDONALD I Heard It Through The Grapevine (Motown/Universal)	623	-25	59535	12	44/0
9	9	DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)	598	-21	50297	16	39/0
11	10	URBAN KNIGHTS Got To Give It Up (Narada)	587	-6	55938	14	39/0
12	11	LUTHER VANDROSS Dance With My Father (J)	559	+12	53626	13	39/1
14	12	CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	539	+49	63339	11	41/2
13	13	KENNY G. Malibu Dreams (Arista)	532	+15	74219	7	35/1
10	14	EUGE GROOVE Rewind (Warner Bros.)	524	-93	46015	25	29/0
15	15	PAUL TAYLOR On The Move (Peak)	489	+15	44157	11	37/1
16	16	MINDI ABAIR Flirt (GRP/VMG)	484	+47	53473	6	37/3
17	17	PRAFUL Sigh (Rendezvous/N-Coded)	440	+26	58559	6	37/2
20	18	ACOUSTIC ALCHEMY No Messin' (Higher Octave)	357	+11	26383	8	26/0
19	19	PHIL COLLINS Come With Me (Atlantic)	348	-23	29065	18	25/1
18	20	WALTER BEASLEY Precious Moments (N-Coded)	324	-61	31266	18	26/0
22	21	RICK BRAUN Green Tomatoes (Warner Bros.)	310	+38	31516	4	31/4
21	22	FATBURGER Sizzlin' (Shanachie)	268	-41	19733	16	24/0
24	23	CHUCK LOEB eBop (Shanachie)	255	+16	34968	4	21/1
30	24	JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)	216	+56	20554	2	24/4
27	25	SIMPLY RED Sunrise (simplyred.com)	215	+28	7524	2	15/0
25	26	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	189	-34	8802	20	14/0
Debut	27	JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)	180	+31	28248	1	18/2
26	28	RONNY JORDAN At Last (N-Coded)	171	-25	27354	4	16/1
-	29	MICHAEL LINGTON Dff The Hook (3 Keys Music)	161	+22	16144	2	13/0
29	30	BRIAN HUGHES Along The Way (A440 Music Group)	151	-10	8529	2	13/0

45 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 8/10-8/16. 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

STEVE OLIVER Positive Energy (Native Language)
Total Plays: 144, Total Stations: 14, Adds: 1

GREGG KARUKAS Riverside Drive (N-Coded)
Total Plays: 132, Total Stations: 12, Adds: 1

CHRIS STANDORING I Ain't Mad Atcha (Mesa Entertainment/Blue Moon)
Total Plays: 124, Total Stations: 12, Adds: 1

JEFF GOLUB Boom Boom (GRP/VMG)
Total Plays: 121, Total Stations: 17, Adds: 5

HIROSHIMA Revelation (Heads Up International)
Total Plays: 110, Total Stations: 11, Adds: 1

NICK COLIONNE High Flyin' (3 Keys Music)
Total Plays: 100, Total Stations: 8, Adds: 0

MARION MEADOWS Treasures (Heads Up)
Total Plays: 97, Total Stations: 8, Adds: 0

PAMELA WILLIAMS Afterglow (Shanachie)
Total Plays: 94, Total Stations: 11, Adds: 1

KEM Love Calls (Motown/Universal)
Total Plays: 83, Total Stations: 5, Adds: 0

KIRK WHALUM Another Beautiful Day (Warner Bros.)
Total Plays: 75, Total Stations: 8, Adds: 1

Songs ranked by total plays

Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
DAVE KOZ Honey-Dipped (Capitol)	24
JEFF GOLUB Boom Boom (GRP/VMG)	5
RICK BRAUN Green Tomatoes (Warner Bros.)	4
JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)	4
CHRIS BOTTI Indian Summer (Columbia)	4
MARC ANTOINE Funky Picante (Rendezvous)	4
MINDI ABAIR Flirt (GRP/VMG)	3
NORMAN BROWN Night Drive (Warner Bros.)	3
CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	2
PRAFUL Sigh (Rendezvous/N-Coded)	2
JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)	+56
CHRIS BOTTI Indian Summer (Columbia)	+54
DAVE KOZ Honey-Dipped (Capitol)	+50
CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	+49
MINDI ABAIR Flirt (GRP/VMG)	+47
PAUL JACKSON, JR. It's A Shame (Blue Note)	+46
RICK BRAUN Green Tomatoes (Warner Bros.)	+38
PAMELA WILLIAMS Afterglow (Shanachie)	+32
JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)	+31
SIMPLY RED Sunrise (simplyred.com)	+28
HIROSHIMA Revelation (Heads Up International)	+28

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
KIM WATERS Waterfall (Shanachie)	311
RICK DERRINGER Hot And Cool (Big3)	244
J. THOMPSON Tell Me The Truth (AMH)	190
CRUSADERS Viva De Funk (Verve/VMG)	153
PIECES OF A DREAM Love's Silhouette (Heads Up)	153
BOB BALDWIN The Way She Looked At Me (Narada)	138
GREG ADAMS 'Sip With That (Ripa/Blue Note)	101
NORAH JONES Come Away With Me (Blue Note/Virgin)	93
STEVE OLIVER High Noon (Native Language)	63
BOB JAMES Morning, Noon & Night (Warner Bros.)	62
MINDI ABAIR Lucy's (GRP/VMG)	60
KENNY G. Paradise (Arista)	58
PETER WHITE Who's That Lady? (Columbia)	57

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

Reporters

<p>WZMR/Albany, NY OM: Bill Morgan PD: Kevin Callahan 1 JIMMY SOMMERS 2 SEAL 4 DAVE KOZ</p>	<p>WJAZ/Columbus, OH PD/MD: Bill Herman DAVE KOZ</p>	<p>WDRR/Fl. Myers, FL OM/MD: Bill Farris APD: Sybil Bachman 1 DAVE KOZ 9 SAMI ADAM 6 PAUL TAYLOR 2 JEFF GOLUB 2 RICK BRAUN PHIL COLLINS</p>	<p>WJAZ/Madison, WI OM/MD: Mike Farris APD: Sybil Bachman 1 DAVE KOZ</p>	<p>WLOQ/Orlando, FL SBC: Jim Grass PD: Brian Morgan MD: Patricia James 5 CHRIS BOTTI 1 DAVE KOZ</p>	<p>KBZN/Salt Lake City, UT OM/MD: Dan Jessop 4 LUTHER VANDROSS 4 RICK BRAUN 2 CHIELI MINUCCI 1 MINDI ABAIR UNCLE KRACHER VOOBIE GRAY</p>	<p>WGB/Spingfield, MA PD: Carol Cutting MD: Jessica Shavers BILLY PAUL WILLIAMS DAVE KOZ NORMAN BROWN</p>
<p>KAJZ/Albuquerque, NM PD: Paul Lavie APD/MD: Jeff Young KENNY G. CANDY DULFER RICK BRAUN MARC ANTOINE</p>	<p>KDAD/Dallas, TX OM/MD: Kurt Johnson MD: Mark Sanford No Adds</p>	<p>KHJZ/Houston, TX OM: Jeff Garrison PD: Maxine Todd APD/MD: Greg Morgan No Adds</p>	<p>WJZN/Memphis, TN OM/MD: Norm Miller GREG ADAMS HIROSHIMA CHRIS BOTTI VARESE THOMAS</p>	<p>Jones Smooth Jazz/Palm Springs, CA PD: Steve Hubbard MD: Clark Harwood 2 NORMAN BROWN 1 DAVE KOZ</p>	<p>KJFM/San Diego, CA OM: John Dimick PD: Mike Vonneg APD/MD: Kelly Cole 1 JEFF GOLUB 1 PAMELA WILLIAMS 1 DAVE KOZ</p>	<p>WSSM/St. Louis, MO PD: David Myers 3 CHRIS STANDORING 1 DAVE KOZ</p>
<p>KNKX/Anchorage, AK OM/MD: Aaron Wellender No Adds</p>	<p>KJCD/Denver, CO PD/MD: Michael Fischer JEFF GOLUB DAVE KOZ</p>	<p>WYJZ/Indianapolis, IN OM/MD: Carl Frye DAVE KOZ</p>	<p>WLVE/Miami, FL OM: Rob Roberts PD/MD: Rich McMillan No Adds</p>	<p>WJLZ/Philadelphia, PA OM: Michael Harris MD: Frank Childs 5 DAVE KOZ</p>	<p>WSSJ/Tampa, FL PD: Russ Block MD: Kathy Curtis NORMY JORDAN JAZZMASTERS DAVE KOZ</p>	<p>KKSF/San Francisco, CA OM: Michael Harris PD/MD: Steve Williams 2 MARC ANTOINE 2 DAVE KOZ</p>
<p>WJZZ/Atlanta, GA PD/MD: Nick Francis 1 MINDI ABAIR 2 DAVE KOZ</p>	<p>KVJZ/Des Moines, IA PD/MD: Mike Stakemore 10 PRAFUL 10 JAZZMASTERS</p>	<p>KOAS/Las Vegas, NV PD/MD: Eric Fox 9 DAVE KOZ</p>	<p>WJZ/Milwaukee, WI OM/MD: Steve Scott MD: Jeff Peterson JAZZMASTERS</p>	<p>KYOT/Phoenix, AZ OM/MD: Shaun Holly APD/MD: Angie Hande No Adds</p>	<p>WJZW/Washington, DC OM: Kenny King PD: Carl Anderson MD: Renee Depey JAZZMASTERS</p>	<p>KMGQ/Santa Barbara, CA PD: Mark De Anda CHRIS BOTTI</p>
<p>KSMJ/Bakersfield, CA OM/MD: Chris Townshend APD: Mark Kelly JIMMY SOMMERS DEE JEFF GOLUB DAVE KOZ</p>	<p>WVMV/Detroit, MI OM/MD: Tom Shearer MD: Sandy Kovach GREG ADAMS</p>	<p>KSBR/Los Angeles, CA OM/MD: Terry Weibel MD: Susan Keebly 1 DAVE KOZ 1 NORMAN BROWN</p>	<p>KRVR/Modesto, CA OM/MD: Doug Walt PD: Jim Bryan 2 DAVE KOZ</p>	<p>KJZS/Reno, NV OM: Rob Brooks PD: Mike Vonneg APD/MD: Doug Thomas DAVE KOZ</p>	<p>KJZS/Santa Rosa, CA PD: Gordon Ziet APD: Rob Singleton MD: Pat Schaller 2 PAUL JACKSON JR. 2 APPROPRIATIONS 2 AARON WILFLE</p>	<p>45 Total Reporters</p>
<p>WNWA/Chicago, IL OM: Bob Kaake PD/MD: Steve Stiles 1 DAVE KOZ</p>	<p>KSEC/Fayetteville, AR PD/MD: Ken Campbell 9 AL ONZO BLACKWELL 3 JEFF GOLUB CHUCK LOEB RICK BRAUN</p>	<p>KTWW/Los Angeles, CA PD: Paul Goldstein APD/MD: Samantha Wierdman 1 DAVE KOZ</p>	<p>WQCD/New York, NY OM: John Mullen PD/MD: Charley Connolly No Adds</p>	<p>WJZZ/Richmond, VA PD: Reid Seider CANDY DULFER</p>	<p>45 Current Playlists</p>	
<p>WNWV/Cleveland, OH OM/MD: Bernie Kimble JAZZMASTERS DAVE KOZ</p>	<p>WZLZ/Fresno, CA OM: Sandy Kubit PD/MD: J. WOODBRIDGE 1 STEVE OLIVER</p>	<p>WELW/Macon, GA PD/MD: Rick Smith 11 JEFF GOLUB</p>	<p>WJCO/Morfolk, VA OM/MD: Datsy Davis APD/MD: Larry Hollowell 5 MINDI ABAIR</p>	<p>KSSJ/Sacramento, CA PD/MD: Lee Hansen APD: Ken Jones 1 DAVE KOZ</p>	<p>KWJZ/Seattle, WA PD: Diana Rose 9 RICK BRAUN 8 DAVE KOZ & JEFF KOZ 8 GREG ADAMS 8 JONATHAN BUTLER DAVE KOZ</p>	<p>No Longer A Reporter (1): KCJY/Kansas City, KS</p>

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NATIONAL LEAGUE OF ROCK



Cyndee Maxwell



A League Of Their Own

Team players discuss the mainstreaming of all things Rock

Continued from Page 1

no one would deny that there is great value in networking and maintaining professional relationships.

Despite the fact that Rock is primarily a male sport, some 30% of the audience has always been female. Recent data indicates that percentage is increasing, despite the fact that the music continues to get harder. Inside the radio industry, however, there are actually fewer female programmers than there were 20 years ago. At record companies, the ratio of women to men seems to be more even.

Rock Is Everywhere

These days rock has gone mainstream. The numerous rock songs crossing over to CHR/Pop and Hot AC are certainly prime examples of that. Beyond that, the word "rock" now describes more than just music ("Dude, you rock," "That shirt rocks"). Coors Light's current spot, "Rock On," features The Scorpions, Run-DMC and The Byrds. Cadillac is using Led Zeppelin's "Rock 'n' Roll." Sheraton is using The Rolling Stones' "Let's Spend the Night Together," covered by San Diego band Convoy, who are in the TV spot.

Blender magazine did a special called "50 Rock Goddesses." The Lifetime channel's annual Women Rock! Girls and Guitars benefit concert extended the rock mantle to Michelle Branch, Gloria Estefan, Chaka Khan, Lee Ann Womack and Chrissie Hynde. There's a magazine called *Women Who Rock*. Justin Timberlake wants to "Rock Your Body." Sirius billboards read "Rock the car. Rock the house."

Rock, the real rock for those of us in the industry, has become harder texturally. The days of Rock stations playing Fleetwood Mac, Steve Winwood and Phil Collins are so long gone that the young kids in the format are scratching their heads right now, thinking, "Huh? You played that on a Rock station?"

It's been eight years since the format split into mainstream Rock and Active Rock. The result is no airplay on Active stations for artists like The Allman Brothers Band, Hootie & The Blowfish, Counting Crows, Yes, Eric Clapton, ZZ Top, Sass Jordan, Cry Of Love, Bruce Springsteen, Screamin' Cheetahead, Wheelies, Bonnie Raitt, Traffic, The Eagles or Ian Moore — all of whom were in Rock's top 94 of 1994.

Rock Of Ages

The rock genre is about as wide as the Grand Canyon and has almost as many layers: Active Rock, mainstream Rock, Alternative, Triple A. The electric guitar is a standard instrument in commercials, television theme music, sporting events and more. All that's left is Eroadway.

Those of us in the industry, however, categorize the format as a league of its own. Here's what a number of the players in rock have to say about the widespread use of the word "rock" in our culture and what it means for real Rock formats and artists.

WAAF/Boston PD Keith Hastings says, "It means we have a huge cultural advantage if we make sure we step up and claim our own 'rock' imaging. We should never assume that we're the Rock station in town; we should continuously and massively brand ourselves as such."

KISW/Seattle Station Manager Dave Richards breaks it down to body movements. "If you can rock your head front to back repeatedly, it rocks. If you rock or sway your head from side to side, it does not rock. Lastly, if you do not move your head at all, it does not rock — and perhaps sucks."

Lenny Bronstein of Heavy Lenny Promotions says, "Rock has become the most ambiguous, misapplied, misunderstood and abused umbrella buzzword in our industry. While Top 40 has evolved into multiple formats with loose boundaries, Rock is burdened with the cultural millstone around its neck that further complicates any definition. When Triple A started as a format, most programmers spent years trying to differentiate themselves by denying their Rock roots — as if there was ever a 'Hootenanny' format. Triple A emerged from

"Rock also means something different to the average listener than it does to almost any industry professional, especially one programming a Rock station. While most civil ans have a wide view of rock, we tend to narrow its definition to a sliver of what it really is — a cultural phenomenon, a mood, a mode of dress, an attitude, a whole new language, and, most of all, music generated from youthful emotions.

"Just as your local paint store professional may dispense dozens of shades of what we would just call blue, the average person calls a wide variety of music styles 'rock.' We have a terminal disease plaguing us that requires us to categorize and pigeonhole every piece of music ever recorded. It should be a process of inclusion, but, as an industry populated by hundreds — or even thousands — of experts, we find ridiculous excuses for exclusion.

"We all know a 45-year-old baby boomer who grew up as a rocker, but almost nothing on the radio today resembles anything he craved and had to buy when he was 17. Is he a rocker still? You bet! And we better hope we keep him as a rocker. Thirty years ago we'd kid our friends that when they were in their 40s, all they'd listen to would be Mantovani and Andy Williams, but I don't know anyone who morphed into that.

"Today, many people would consider it an insult if someone said, 'Because you are in your 40s, you like The Who, Led Zeppelin and The Rolling Stones.' Each generation has its voices and opinions. No one voice or sound pleases, satisfies or represents everybody. We haven't diluted rock; we've included more strains.

"If someone feels that Michelle Branch is a 'woman w/rocks,' let's accept that as a badge of honor, because, in that person's world, 'to rock' is the ultimate compliment. Let's use all the positive connotations we can to define rock, if for no other reason than that not that long ago, rock meant a black satanic T-shirt to most potential advertisers."

Powerful And Positive

EKGL/Dallas Director/Programming Max Dugan says, "It seems clear from multiple pop culture examples — movies, TV, commercials, etc. — that the word 'rock' has a very powerful and positive connotation. In fact, it's difficult to think of an instance where the word is used negatively.

"What does that mean for the format? I don't think it means guaranteed good ratings. There are too many other factors to draw a cause-and-effect conclusion. But, can you overuse the word 'rock' in production, promos, imaging or station-name references? I don't think so. By the way, your column rocks."

Hollywood Records VP Rock/Alternative Joey Scoleri says, "The wide use of the term 'rock' homogenizes real hard rock and metal, although it is a misnomer only to those in the business or those members of the public aware of the difference. Hence the proliferation of sub-genres such as soft rock, modern rock, blues rock, aggro rock, etc.

"When I was in radio, rock was whatever we told our listeners it was — whether it was Edie Brickell or Metallica. It's possible that the wide use of the term brings more people to the party. The word 'dance' gets used ad infinitum, and it also seems to have its sub-genres.

"At the end of the day, all that matters is whether the consumer is satisfied when they are looking to be rocked. I can understand the compromising of the term when *Rolling Stone* runs a cover on women w/o rock and includes Britney and Shakira. Although they may 'rock' in many senses of the word, musically they do not."

Preoccupations And Focus

Harker Research's Richard Harker says the term "rock" has not been diluted to the point that it's lost its significance, but says that the reason is rather complicated. "There are psychological, sociological, linguistic and historical elements to the explanation," he says.

"In its ratings directory, R&R differentiates between something like 14 music formats, four of which are rock. Radio stations like to slice formats even thinner, with some arguing that there are perhaps six rock formats.



Lenny Bronstein



Keith Hastings



Richard Harker



Dave Richards

Continued on Page 83

NATIONAL LEAGUE OF ROCK



Radio Hall Of Famer: KSJO

Celebrating '35 years long, 35 years strong'

In December of 1968 a Jazz radio station with all female DJs flipped format and grew to become the venerable KSJO/San Jose. Now, 35 years later, KSJO has outlived longtime Alternative rival KOME and survived a hard rock attack from KITS (Live 105)/San Francisco, which has returned to a true Alternative position.

KSJO OM Gary Schoenwetter has worked at different Bay Area Clear Channel stations for some five years. Previously, he was PD at KXPX/Denver and WEQX/Albany, NY. He got his start in radio as an intern at WXRT in his native Chicago.

A Unique Position

The Bay Area radio picture changed recently, when Live 105 adjusted its programming. "For a period of time, Live 105 was very focused on fighting KSJO and on being at the Active Rock end of the Alternative spectrum," Schoenwetter says. "When Sean Demery got to Live 105 as PD, it became much more of an eclectic, true Alternative.



Gary Schoenwetter

"They'll still cherry-pick the best rock records — Audioslave or whatever — but they don't champion the rock sound, and they avoid the bands with the true rock image. Live 105 isn't there for Disturbed or Metallica. Even Korn, which has an amazing Alternative image, is heavily departed.

"That's given KSJO more musical ownership than we've had in quite some time of recurrents, currents and the last 10 years of library. Nirvana, Pearl Jam, Rage Against The Machine and Stone Temple Pilots aren't the bread and butter of Live 105's library like they were before. That's given us freshness. When there are fewer outlets for those songs, KSJO has a unique position in the market."

Schoenwetter explains the structure of KSJO's ongoing celebration of its history: "The theme is '35 years long, 35 years strong.' We've been around this long, but it's not a year of waxing nostalgic with long periods of time spent looking at the past as much as it is thanking our listeners for having stuck with us.

"We pride ourselves on the call letters and on the tremendous rich heritage of being a Rock station. Because we're hitting this magic number of 35 years, listeners know they can count on us. That's the type of positioning we're doing, as opposed to 'Here's Joe Blow, who was on the air back in 1969, talking about what it was like when Iron Butterfly came in for their in-studio performance.'"

Liners and sweepers include such phrases as "The station that first gave you Metallica" and "Where you first heard AC/DC" interspersed with "Where you first heard Disturbed" or "The station that first gave you System Of A Down." It's a one-two punch that makes the most of a legacy of classic artists and validates new artists at the same time.

The combination of old and new was decided upon in part because of a change in morning drive. "A lot of how we're positioning the 35 years through this calendar year, we adjusted at the last minute," Schoenwetter says. "We would have spent more time waxing nostalgic, but with the departure of longtime morning guys Lamont & Tonelli, the celebration has been very much about rebirth and a look at the future of the radio station, as opposed to solely a look back."

Entertainment Value

"When all is said and done, we won't walk away and say, 'Wow, we changed KSJO for a year to celebrate our 35th anniversary,'" Schoenwetter continues. "That's probably a good thing, because, as programmers, we can buy into this mystique that our anniversaries are as important to the listeners as they are to us.

"In reality, listeners are here for entertainment. If we can use the anniversary to separate our brand from the pack and remind the listeners of the value of what we've consistently delivered for them, we're doing something good."

KSJO started the celebration slowly at the beginning of the year with a feature hosted by midday talent Sloppy Joe called *The KSJO Chronicles*. "Initially, it was one day a week for an hour at noon," says Schoenwetter. "Joe would flashback to a different year of KSJO's 35-year history and focus on the music and play archive sounders of news and sporting events, interviews, etc. Now, at the halfway point of the year, we're doing it on a daily basis."

The KSJO Chronicles gave the station an opportunity to showcase the depth of its library and reach older and younger demos simultaneously. "We could spend an hour on 1972, then 15 minutes later play System Of A Down or Seether with production and a jock delivery style that keeps it interesting for the entire audience," says Schoenwetter.

"Joe and our Production Director, Steve Moore, have done an incredible job with that feature. They gave me the confidence to respond to the audience reaction and make it a daily feature for the back half of the year."

Some recent concerts have also played a role in the station's anniversary, such as the Aerosmith-Kiss tour. "It gives us a way to talk about how we were there when these

bands were recording their first material and how today we're the station that gives you front-row seats when they come through town," Schoenwetter explains.

Listener audio is also part of the imaging. "It reinforces the heritage to have a listener say, 'I first heard Van Halen's 'Panama' when I was making out in the back seat of my Camaro, listening to KSJO,'" Schoenwetter says.



The Crowning Achievement

The Metallica Summer Sanitarium show was a KSJO presents and the icing on the cake of the outlet's 35 years of Rock. The station created a *Survivor*-like promotion to help build anticipation. "We had five people living in the KSJO Sanitarium — a parking lot adjacent to a Tower Records in one of our hot ZIPs in downtown San Jose," says Schoenwetter.

"Each day the contestants went through stunts and challenges to gain immunity and rewards. Our listeners voted one of them off every night. The jocks checked in with them, and we broadcast live from there."

KSJO has a strong relationship with Metallica, and Schoenwetter admits that's helped the station, and especially the new morning show, *The Mikey Show*, which has only been on since January. "The band's affinity for what Mikey does on the air really lends a lot of credibility very quickly to our new morning show," Schoenwetter says.

"Within a couple of months of Mikey starting, Lars Ulrich called up unsolicited while Mikey was doing a 28-hour marathon. Lars was driving home at 3am after a day of mixing the record in the studio and heard Mikey on when he would normally never be on the radio.

"He called the studio to ask Mikey, 'What the fuck are you doing?' To be able to play that back and show that Metallica are not only a band we play, but listeners as well, raised the credibility of *The Mikey Show* real quickly."

With the Summer Sanitarium show being the station's crowning achievement, Schoenwetter says that the bands, the promoter and the management involved were incredibly helpful in giving the station access to the bands and tickets. "We gave away an ungodly amount of tickets, autographed instruments, opportunities to meet bands, etc.," he says. "We broadcast from the front of the house, backstage and a skybox."

Such a huge concert requires a breather, so KSJO will back off the 35th anniversary celebration for a short time after it before embarking on a final anniversary event. Schoenwetter won't reveal exactly what that will be, but he does say the station will do something as a thank you to its listeners. "We want to make sure our listeners know how much we appreciate them," he says.

Today's Talent

Schoenwetter says *The Mikey Show* is "a five-person cast of characters that, in a period of six months, developed and evolved into an amazingly consistent and entertaining show that has built a rabid and passionate following that bodes incredibly well for its future success.

"Everyone on the morning show is either a Bay Area native or has spent a long time here. Eddie The Producer has been with Mikey for a long time. They both grew up in Gilroy, CA. Sky, who does news, and Blunder, the stunt guy, are both San Jose State alum. The most recent addition to the show, Sean King — who adds sound effects and is a writer and our station Webmaster — has spent a long time in the Bay Area and used to do mornings at KEZR here in town."

With 10 years at the station, Sloppy Joe has been in middays for over four years after previously doing overnights. "He's our local music guru and our liaison to that community," Schoenwetter says. "He has built a strong following for *Homegrown*, a weekend local-music show that he convinced me to add to the station about a year ago. He's done a great job of building a series of concerts and has been a launching point for bands."

MD Zakk Tyler moved to afternoons from nights at the beginning of the year. "He does entertainment with a healthy quotient of music in afternoons," Schoenwetter says. "As a former morning guy, he makes you laugh and keeps you in touch without overwhelming you with talk.

His stunt guy, Spazz, has absolutely no inhibitions. Other stunt guys have a line they draw, but with Spazz, if we wanted him to shove a lit M80 in every orifice of his body, he'd just ask us to help him light the last one. It's a little frightening."

KSJO added some heritage to its ranks by bringing back Uncle Nasty for nights via voice tracking. "He had been a jock here in the mid-'90s," Schoenwetter says. "He does afternoons at KBPI/Denver. He gives us a custom show, as he's very aware of the geography and landscape and the audience here."

Promotion Director Steve Moore and Chief Engineer David Williams have been at KSJO since the mid-'80s. "They have provided a good historical perspective not only for our 35th celebration, but for the ever-changing landscape of Bay Area radio. They've been great sounding boards and creative influences."

With a solid team of contributors, KSJO is poised to continue in its role of heritage and new music provider to the Bay Area. Congratulations to all those who have helped build KSJO into a radio hall of famer in the past, as well as the present. Here's to the next 35 years!

"We pride ourselves on the call letters and on the tremendous rich heritage of being a Rock station. Because we're hitting this magic number of 35 years, listeners know they can count on us."

DISTURBED

Let's do the math:

R&R RateTheMusic for 2003:

#3 Disturbed - "Remember" #2 Disturbed - "Prayer"

#1 Disturbed - "Liberate"!!!!

"Believe" headed to 1.5 Million!

Sales Increasing every week!

"LIBERATE"

R&R Active Rock: **10 - 7**

R&R Rock: **17**



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ROCK: 22

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RateTheMusic

Active Rock's top 50 testers ... so far

With the first half of the year behind us, we thought it would be interesting to run a chart of Active Rock's best-testing records of the year from January to June 2003. RateTheMusic.com graciously compiled the data for this project, and we thank them profusely.

The first thing that hits you between the eyes is that Disturbed out-and-out own the top three positions on the chart. The next interesting thing is that the band's "Liberate," which is No. 1, had only been tested for two weeks in the month of June!

Two other tracks stand out in this regard as well: Linkin Park's "Faint" and Audioslave's "Show Me How to Live," which placed at Nos. 8 and 12, respectively. RateTheMusic.com Director of Radio Client Services Axl Nemetz says these songs "had huge scores from the get-go, and will probably be among the biggest songs of the second half of 2003."

This chart is organized by 12+ average score, which is shown in the column after the artist and title columns. The final column shows the scores for men 18-34.

Rank	ARTIST Title	Jan-June Avg. Score 12+	Jan-June Avg. Score M18-34
1.	DISTURBED Liberate	4.27	4.28
2.	DISTURBED Prayer	4.17	4.13
3.	DISTURBED Remember	4.17	4.13
4.	MUDVAYNE Not Falling	4.12	4.15
5.	GODSMACK Straight Out Of Line	4.04	4.06
6.	TAPROOT Poem	4.03	3.94



DISTURBED

7.	EVANESCENCE Bring Me To Life	4.02	4.00
8.	LINKIN PARK Faint	4.02	3.97
9.	TRAPT Headstrong	4.02	3.92
10.	CHEVELLE The Red	3.99	3.90
11.	AUDIOSLAVE Like A Stone	3.98	4.02
12.	AUDIOSLAVE Show Me How To Live	3.98	4.07
13.	BLACK LABEL SOCIETY f/OZZY OSBOURNE Stillborn	3.98	4.07
14.	SEETHER Fine Again	3.97	3.87
15.	MUDVAYNE World So Cold	3.97	3.94
16.	STONE SOUR Inhale	3.95	3.90
17.	POWERMAN 5000 Free	3.94	3.93
18.	STONE SOUR Bother	3.93	3.85
19.	CHEVELLE Send The Pain Below	3.93	3.86



LINKIN PARK

Rank	ARTIST Title	Jan-June Avg. Score 12+	Jan-June Avg. Score M18-34
20.	RA Do You Call My Name	3.90	3.87
21.	SYSTEM OF A DOWN Aerials	3.89	3.91
22.	SALIVA Always	3.89	3.74
23.	SEETHER Driven Under	3.89	3.78
24.	STAIN'D Price To Play	3.87	3.78
25.	LINKIN PARK Somewhere I Belong	3.87	3.75
26.	KORN Alone I Break	3.84	3.83
27.	STEREOMUD Breathing	3.84	3.81
28.	FOO FIGHTERS All My Life	3.83	3.90
29.	SOCIALBURN Down	3.83	3.71
30.	SYSTEM OF A DOWN Innervision	3.83	3.83
31.	RA Rectifier	3.81	3.65
32.	AUDIOSLAVE Cochise	3.80	3.91
33.	TAPROOT Mine	3.80	3.59
34.	3 DOORS DOWN When I'm Gone	3.80	3.70
35.	SMILE EMPTY SOUL Bottom Of A Bottle	3.79	3.72
36.	SHINEDOWN Fly From The Inside	3.79	3.73
37.	FUEL Won't Back Down	3.78	3.64

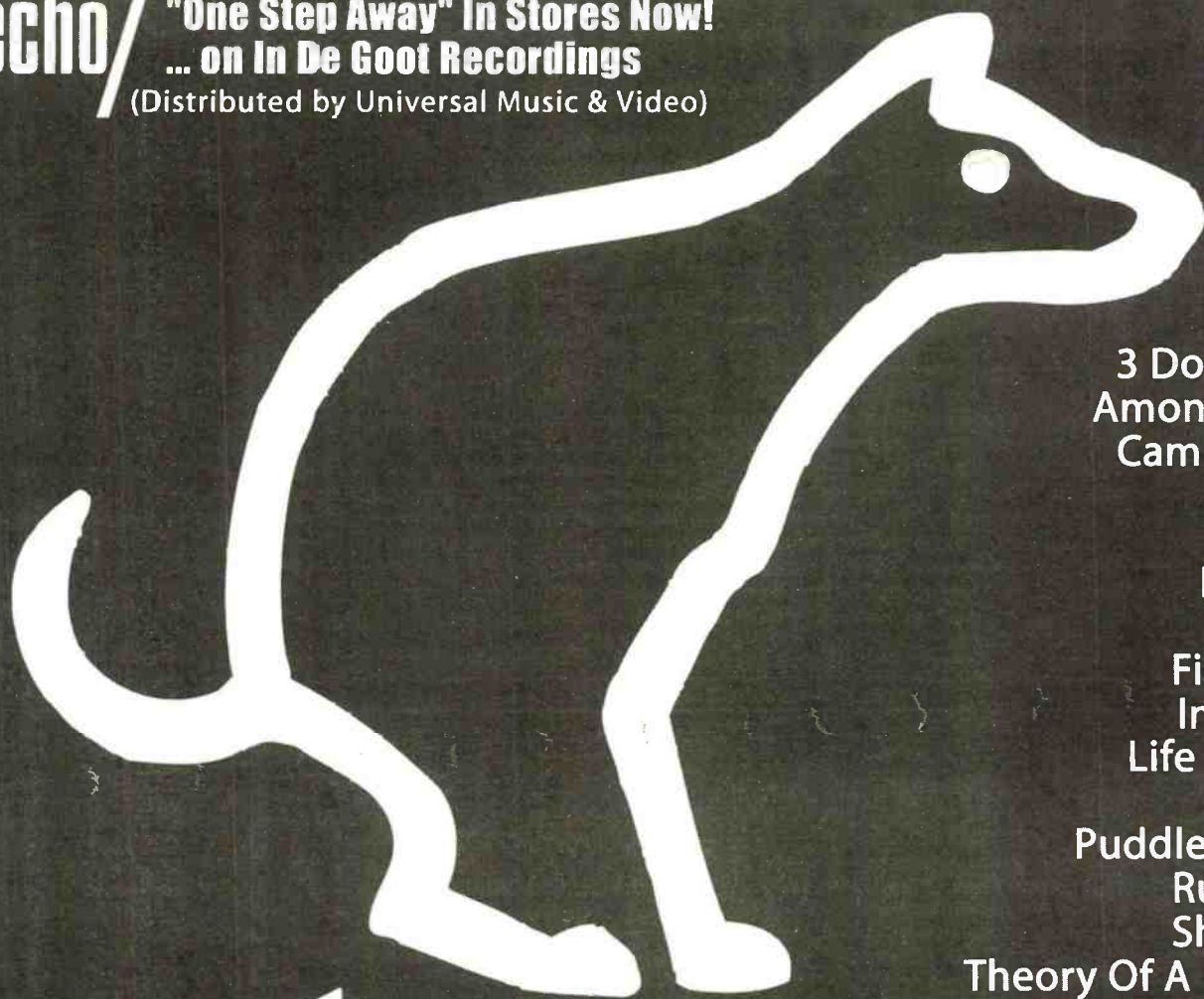


EVANESCENCE

38.	COLD Stupid Girl	3.75	3.68
39.	QUEENS OF THE STONE AGE No One Knows	3.74	3.76
40.	BLINDSIDE Sleepwalking	3.74	3.73
41.	DOUBLEDRIIVE Imprint	3.73	3.71
42.	DEFTONES Minerva	3.72	3.61
43.	CINDER Soul Creation	3.71	3.73
44.	REVIS Caught In The Rain	3.70	3.61
45.	SOCIALBURN Everyone	3.70	3.48
46.	(HED) PLANET EARTH Blackout	3.69	3.63
47.	SALIVA Rest In Pieces	3.69	3.49
48.	TRUSTCOMPANY Running From Me	3.69	3.58
49.	MEMENTO Nothing Sacred	3.68	3.55
50.	BREAKING BENJAMIN Skin	3.66	3.57

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The Story Of The Bachelorette Blitz

WBZX/Columbus, OH creates winning promotions

Classic Rock WMGG (Magic)/Columbus, OH changed to Active Rock (though the term didn't exist back then) as WBZX (The Blitz) on the July 4 weekend in 1992. Owner North American Broadcasting Company is a local, family-run operation that has been in the market for 35 years.

Hal Fish has been with the company since 1988, when he joined as PD of WMGG. While he was willing to program Classic Rock, he says, "It's not my first love. I really wanted to do something with new music eventually, and I was ready for a different challenge. They were ready for a different radio station. When they asked me what it was that I preferred to do, I said, 'I'd like to get involved with something that has new music as a component in the Rock realm.'"



Hal Fish

Fish got in touch with Pollack Media consultant Dave Brewer, whom he had worked with a number of times, and the two began to conceptualize what became "New Rock 99.7." "The working name for the station was The Blitz," Fish says. "We didn't know if we were ever going to call it that, but it captured the essence of the hard Rock format that we had in mind and thought would do well in this market."

Fish recalls the thinking that led to The Blitz: "There were a lot of mainstream Rock stations around the country, including WLWQ here in town, that were the Fleetwood Mac, Steve Miller Band AOR stations playing a lot of library product and not a lot of new music. They dayparted Alice In Chains and never played AC/DC in morning drive and very rarely in middays. They left the workday to the Fleetwood Mac style of music.

"We felt that we could capture everything from 18-29. When we went on the air we had no daypart restrictions. We came out with everything from AC/DC to Led Zeppelin to all the popular grunge music.

"We started playing Metallica. A crosstown GM called me to congratulate us on the great Metallica we were playing on the air. I think he was giving us a job because he thought that was the worst thing we could possibly do. We ended up cleaning their clocks. At one point we had a 7.8 share to their 5.2."

Bachelorette Blitz

This spring's Arbitron was good for 'BZX: It rose 4.9-5.5 overall. And while Howard Stern was added in 1998, Fish notes that The Blitz doesn't always get proper credit when things go well outside of mornings. He says, "We love Howard, but the local paper is fond of using phrases like, 'On the strength of Howard Stern.'" Fish says much of the growth this book was outside of morning drive.

"We picked up numbers in middays and afternoons," he says. "We went up about four shares 18-34 in both dayparts. We actually picked up a substantial amount of cume. We didn't increase our TSL, but we expanded our audience on the strength of a couple of key promotions. One in particular featured our Asst. PD/MD/afternoon host Ronni Hunter. It was called 'Ronni's Next Ex.' Ronni is single, so we were looking for her next ex-boyfriend."

Fish says that in the promos it was obvious that, whoever the winner turned out to be, Ronni would cut him loose on the spot and give him instant alimony — money and prizes. "The 'Bachelorette' reality promotion was the most work I've done in radio for quite some time," says Fish.

"I decided we needed the kind of everyman voice that they have in these things, the person who hosts and brings the contestants into the room and says to Ronni, 'Now it's time for you to choose.'" Since Fish isn't on the air, it made the most sense for him to fill that role.

He says the station used a lot of production for the three weeks of setup and the three weeks of the event. Virtually every night something was going on related to the contest. A final group of 10 bachelors qualified to be part of the promotion. One day was group day, and everyone wore a mike so the station could record and later air the conversations. The individual date nights, where each bachelor would try to impress Ronni, were also recorded.

Clients Pitch In

Clients were also involved in the dates. "We would take Ronni and her date to a restaurant, or they went bowling one night," Fish says. "At the end of the week we had an elimination ceremony. Because this went on for six weeks, I was really concerned that people might get burned out on it.

"We presented it on the air, they'd be on a date, and the next day we had promos pointing everybody to noon: 'Be here at noon for the first episode of "Ronnie's Next Ex."'

The promo at noon would say, 'Last night on "Ronni's Next Ex," Ronni met up with Joe. Joe thought Ronni looked phenomenal! Then we'd cut away to Joe's testimonial. These ran at noon, 2pm, 4pm and 5pm every day. Each vignette lasted no more than two minutes and was chock-full of sound bytes.

"Then she had a final elimination ceremony where she chose a bachelor on Fridays at 5pm live on the air. All of the semifinalists came to the studio for the very last elimination. Interestingly enough, all these subplots developed as time went on. At first I was worried, because everybody was so nice. They all liked Ronni, and nobody wanted to be nasty — which means there's no show."

That changed when one of the final bachelors suddenly, couldn't participate. Fish says, "He called the radio station and said, 'I'm having some problems in my personal life. This is a wrong time for me to be involved in something like this.' Suddenly, we had a problem child, and we began telling this guy's story. He ended up being a real jerk. He didn't like us very well for airing some of the things he said.

"Another of the guys was in Special Ops in the military. He was one of the five finalists when he was called to go to Baghdad. It was so real in relation to what was going in the world at the time. Ronni really liked this guy, and they had a secret date on the side.

"We brought all that out with Ronni and I arguing on the air about how she couldn't have secret dates and her arguing that it wasn't really a date. It was pretty fun. The Arbitron phase that contained most of 'Ronnie's Next Ex' actually had a 6.4 share. That was our best month."

Guest BJs

Fish included key portions of the afternoon drive promotion in middays, and vice versa for the "Guest BJ" promotion. Middayer Scoop solicited for "guest BJs," which were like guest DJs, but the BJ stood for "bra and jeans." "It was a blatant promotion to get a beautiful woman on the air," Fish says. "She had to perform on the air with Scoop at 2pm in just a bra and jeans. The women would end up doing goofy stuff and flashing the camera. We webcast the whole thing from 2-4pm.

"The girls would have a chance to win \$1,000 by performing on-air stunts. Scoop would give the guest BJ quizzes or make her read things. He made up these commercials for her to read that were like the 1-800-number stuff that runs in the middle of the night. It was all that sexy stuff. Guys loved it. I thought it was the kind of thing that Ronni shouldn't captain, but when it crossed over into her daypart, it seemed to work well."

At night, Blazor stays true to his name. Fish describes him as a flamethrower. "He does the old Rock 40 style, but it works at night," he says. "He's not way over the top, but he's loud and brash when it comes to music. He takes a lot of calls."

Steele does overnights, Production Director Forrest Martin's duties include imaging, and the station's Promotion Director is Greg Moebius.

As for other stations in the market, besides Infinity's classic-based Rock WLWQ, The Blitz is flanked by 'LVQ sister WAZU. WBZX blew out the Zeppelins and AC/DCs of the rock world a few years ago to focus on material primarily from the '90s and onward. Fish explains that WAZU is "like a band-in-the-box kind of thing. There are no jocks. They play the same music that we play. They're automated, basically."

Blitz Total Access

While The Blitz normally does an annual anniversary concert, Fish took a different approach this year. "There were six big concerts, like Summer Sanitarium, Ozzfest, Foo Fighters and Pearl Jam. I didn't want to compete against them with another big anniversary show or try to get bands of that caliber, so we referred to all the big shows as 'Official Blitz Anniversary Summer Events.'

"We worked with the various promoters and did listener value-added things the day of the shows. We passed out laminates to a certain number of people who would show up at a specified time. In one case they were able to go backstage and get food and drink and have special meet-and-greets. For Ozzfest they got ticket upgrades to box seats.

"It worked out really well. For the final one we gave our salespeople an opportunity to make a little money by creating Blitz Total Access 2003. It's like the Country Fan Fest idea. We had Trapt, Smile Empty Soul, Three Days Grace and a local band as the opener. Everybody who bought a ticket had access to meet the bands, get an autograph and get their picture taken. The bands were set up in separate tented areas.

"It was only a \$10 ticket, and it sold like hotcakes. The promoter called the week of the show, worried about crowd control." Fish was happy to have that problem, as the event was held at a 5,000-seat venue. "I think the bands were happy because they had a really nice crowd out there," he says.

While having a strong morning show is clearly important to a station's overall success, Fish and his staff at The Blitz prove that the rest of day is worthy of as much attention as morning drive, which can result in great rewards.

"When we went on the air we had no daypart restrictions. We came out with everything from AC/DC to Led Zeppelin to all the popular grunge music."

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Part One Of A Two-Part Series

Most Valuable Player

Billy Howerdel and Josh Freese discuss A Perfect Circle and Thirteenth Step

By Frank Correia, R&R Music Editor

Given A Perfect Circle's initial lineup, it was easy for many to write the band off as a side project. Formed by Billy Howerdel — a guitar tech who had worked with Nine Inch Nails and Smashing Pumpkins, among others — the group featured ex-Failure guitarist Troy Van Leeuwen, ex-Vandals and ex-Guns N' Roses drummer Josh Freese, and the distinctive vocals of Maynard James Keenan, frontman for the multiplatinum prog metal outfit Tool.

But with the group's self-titled debut in 2000, APC delivered an album's worth of poisoned moods, including the No. 1 Active Rock track "Judith." Not only did the album prove that APC was more than a side project, it reached platinum sales and earned the group its own cult following.

With *Thirteenth Step*, the group's new album, APC sees a shift in its inner circle with the departure of bassist Paz Lenchantin (now ex-Zwan) and Van Leeuwen (now with Queens Of The Stone Age) and the addition of former Marilyn Manson bassist Jeordie (a.k.a. Twiggy Ramirez) and ex-Smashing Pumpkins guitarist James Iha. Recently, Howerdel and Freese talked with us about the new lineup, the new album and the new concept behind it.

R&R: When did you start working on *Thirteenth Step*, and where did it go from there?

BH: This batch of songs has the same kind of history as the first record, where there were some that were written years ago, some that were written more recently and some that were written at the very end of the process. The big difference is that last time I gave Maynard 13 songs, and we ended up using 12 of them. This time I sent him tracks on the road, and he would only respond to a couple.

He definitely had a more defined idea of how he wanted the record to sound. From his lyrical content, he had a different mood that he wanted to convey. The other thing was, he was out on tour with Tool. I started working on the album 2 1/2 years ago, and he started working on it in January of this past year. Josh was in and out, doing sessions. The meat of the work was started late January.

R&R: You guys are doing so many different things at the same time. How do you find time to write an album?

JF: It's all over the place. On that first record Billy had pretty much written it and knew how he wanted it to be. It was really easy. He had worked on the stuff so much on his own with a drum machine. He played over the top with these songs that were already arranged and formed.

Thirteenth Step was more of a collaboration. Billy wrote the music, but then Maynard and I came in to help with arrangements and helped co-write some stuff. Maynard writes pretty much all the melodies and lyrics, but, from my standpoint, I worked closer with Billy and Maynard this time than I did on the first record.

The first record was a no-brainer. It was like, "This song is done. I'll play drums over the top of this." But this was something where we had to bounce ideas off each other. It was good that Billy had second opinions and a second and third set of ears. I'm really proud of this record. I'm excited to hear what people think about it. It's not an alienating art record — we're not trying to test our friends.

R&R: I read that it's a conceptual album of sorts. Can you explain that?

BH: I think this album is less eclectic than the last one. It depends on if you consider the last album eclectic. This one has more of a defined sound to it. It's a bit more of a journey than the last one.

JF: Without being very gothic or negative, it's dark. But there are a few moments of light or happy-sounding things. The last song on the record is one of my favorite tracks. It's very mellow and quiet, but one of the most optimistic, positive things. It's called "Gravity." There are a lot of songs that are dark, but not in a Hot Topic kind of a way. It's way more in a personal struggle kind of a way, just working out your own demons and obsessions and greed within yourself.

R&R: Does the concept arise out of the lyrics or the music primarily?

BH: I think both. The music comes from the lyrics having a stream to them. This album focuses on addiction, and you can have a lot of different kinds of addiction.

R&R: Maynard seems like a pretty cryptic guy. Do you ever wonder what the hell he's talking about with his lyrics?

BH: You know, sometimes I do, and sometimes I figure out what he's talking about. It's like meeting your heroes. You don't want to do it sometimes, because you want to keep your imagination and the magic flowing. It's your own imagination that takes it to the next level that you can't ever get back once you burst the bubble.

R&R: Would you be crestfallen when Maynard wouldn't respond to songs you'd send him?

BH: There were a couple of songs that I really was proud of, and I thought they were really good songs. I still do. I can understand now why he didn't go for them. The

record definitely has a sound where it wouldn't be appropriate to have those tracks on it. That's the bad news. The good news is that I have about nine tracks toward another record that I'm probably going to either sing on or get another singer for and have a different thing when Maynard's doing Tool next time.

R&R: Describe the new lineup. Was Paz's and Troy's split amicable?

BH: Yeah. Paz and Troy just got other opportunities presented to them with great bands, and they took them. Actually, we had Paz play violin last night in Chicago, so that was a cool little thing for us. She was there picking up stuff in storage and had just quit Zwan. We hung out for the day. It was nice to see her again. I looked at her at soundcheck, and I thought, "This must be a little strange for her." But she did really well with it, and it was really fun to have her playing.

It's the same with Troy. We still are in contact with him. He came down to help James get some guitar sounds that he was getting before. We're all still in contact, and we hope to have them pop in and out here and there.

With Jeordie, I used to work with Nine Inch Nails a decade ago. I wound up on tour with Jeordie and Marilyn Manson. Josh bumped into him at a New Year's Eve party this year. Jeordie had heard we were looking for a bass player. He said, "I'm not doing anything, if you guys are interested." We took him up on it.

R&R: Obviously, the dynamic of the band has changed, particularly the rhythm section. Was it an easy adjustment, or were there any concerns?

JF: Well, I was concerned that Twiggy Ramirez from Marilyn Manson's band wanted to audition. I was like "Oh God." I say that in the most endearing way, because Jeordie has become a good friend. I respect him a lot, and he really proved me wrong. Our friends would always say, "You've got to meet Twiggy. He's a really great guy and a great musician." I was like, "That guy always looks crazy and fucked up. I don't see how that guy can even hold his instrument, let alone hold a conversation."

I met him on New Year's Eve when we didn't have a bass player. He was a really nice guy and actually looked pretty normal. I was pleasantly surprised at how cool and down to earth he was. He said, "I heard you're looking for a bass player." I was like, "Ehh, sort of." I was trying not to blow him off but not to say, "Yeah, come audition." I mentioned it to Billy and Maynard a couple days later. They both said we should jam with him. He came down and never left. He's fantastic.

From a drummer's standpoint, he and I have to, obviously, have a good working relationship. Right off the bat he felt good to play with. I don't have to question whether he's got it in him or not; he's got the thing that runs through your blood as far as being a rock 'n' roll musician. He's the real deal. When holding a conversation with somebody, I can feel

it right away or as soon as they pick up their instrument or in the first five seconds of performing.

R&R: Is it something you sense?

JF: It's an attitude, but it doesn't have to be a bad attitude. You don't have to put on your guitar and try to look like a badass. It's hard to explain. It's a glow about the person. It's obviously in the way they play. Someone could have a great vibe about them, and then they start playing their instrument and they suck. It's a package deal. I know great musicians and talented people who aren't the real deal.

I've always respected Paul Westerberg from The Replacements. Growing up in Long Beach, CA, I was friends with all the people from No Doubt and The Offspring. The one guy who always blew my mind was Brad Nowell from Sublime, who died a few years back. Josh [Homme] and Nick [Oliveri] from Queens Of The Stone Age are the real deal. You just watch that guy Nick play the bass and sing, and he's a complete animal.

R&R: James is working out, too. I take it?

BH: Very much. James is great. That was a very last-minute thing. He's been in the band maybe a month. He's got such a great work ethic. He's busting his ass to learn the stuff. We still have a lot more songs to learn. Right now we're only doing four or five new songs in the set, but when the album hits, we'll be doing the whole record, so we've still got work to do. He just said last night, "It's really great to be here." We love having him too. I can't believe we got another great unit of people together.

Next week: Howerdel and Freese talk about touring, post-platinum songwriting and the influence of films like *Zoolander* and *Office Space*. Look for it in the *Sound Decisions* section of the next R&R.



A Perfect Circle

"It's a bit more of a journey than the last one. This album focuses on addiction, and you can have a lot of different kinds of addiction."

Billy Howerdel

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Meet The Rookies

The new kids on the Rock block

According to *Webster's*, a rookie is "1) an inexperienced recruit in the Army, 2) any novice, as on a police force or in a professional sport." If you're in the radio or record industry today, you can be a rookie if you get a promotion, switch to a new format or join a new company.

You may already know the rookies we've interviewed for this column, because, as in pro sports, you've got to be doing the job before you can move up the ladder. WAAF/Boston MD/middayer Mistress Carrie, WBBB/Raleigh PD/MD Jay Nachlis and Jive Sr. Director/Rock Formats Joanne Grand all talk about being the new kid on the block, in one way or another.



Mistress Carrie

A Rookie After 12 Years

If anyone has paid her dues, it's Mistress Carrie. She interned at WAAF for nearly four years before moving up to the station's street team for another four. "I handed out more WAAF bumper stickers than anyone else who's ever worked here," she says.

When she was promoted to nights, Carrie admits that it was an experiment. The station came up empty-handed after a national search, and, Carrie recalls, "They said, 'We've got this girl who's been in the building for eight years.

She's applied for every other job that's ever opened up. Let's see if she likes this.'"

Carrie had a few things going in her favor: She was familiar with the equipment because she had interned with the morning show for show for 3 1/2 years, and she had grown up listening to the station and knew all the music. "It was formulating a thought and having it make sense on the air that was harder," she says.

"When I first went on the air, I had an aircheck every day. I had more aircheck meetings with then-PD Dave Douglas than probably most jocks have in a lifetime. It went from every day to three days a week to two days a week to once a week for almost five years.

"It was hard in the beginning, because it's easy to show someone what they're doing wrong, but I had to remind everybody that I was driving tractor-trailer trucks for a living before this and that they needed to tell me what I was doing right, because I was flying blind.

"We agreed to start and end every aircheck with a positive comment, because the airchecks were at 4:30 or 5:00, and afterward I had to go on the air. It was difficult, but I needed it, because I was raw and had no idea what I was doing."

Besides doing nights and coming in for airchecks, Carrie also participated in the music meetings. Additionally, she'd show up to do show prep and work on promotions ideas and her page of the website.

"When you work nights it's easy to feel like you're separate from everything," she says. "But I'm not the kind of jock who just wants to read liners. I want to be fully involved with the station, and the only way to do that is to get in here during business hours and try to attach yourself to clients and promotions."

An Informed Decision

Carrie's promotion to middays two years ago was a big step toward her evolution into Music Director. She already knew many of the label people because she did lots of artist interviews at shows. Doing nights, she'd always play the new music first, and labels would call her to find out how things were reacting on the air. Naturally, they continued to stop by to say hello once she started in middays.

The station knew Carrie wanted to be involved with the music, so they encouraged her to learn Selector when Mike Brangiforte was MD. She says, "When Keith Hastings got here as PD and started to make changes, and Mike Brangiforte got offered the job in Providence, Keith came to me and asked if I was still interested in being involved in the music department. I said yes, and he offered me the job."

The full promotion didn't come right away, however. "The interim aspect of the job was basically to allow me to save face if necessary — to try out the job and see if it was actually what

I thought it would be," Carrie says.

"Keith wanted me for the job but said he wouldn't make it official until I went to him after some time and said that it was what I wanted, that I liked it, and that I could handle it. He wanted me to make an informed decision."

Carrie's having already been sitting in on music meetings and being very involved with the radio station made for a smooth transition, and she officially became MD in March. "Other than getting proficient on Selector, it was an easy transition for me," she says.

"A lot of things changed anyway, because I had a new PD. I'm still learning every day. My biggest task the first couple of months was trying not to erase the Selector data. I'm a lot better at it now. We've divvied up the responsibilities between us, and I'm happy with the workload."

This workload required Carrie to really get organized, but she admits that she doesn't mind working a lot. "I'm learning to be efficient and to make the most of my time," she says. "It would be easy to pull 12-14-hour days every day. Keith is aware of that and has really gotten on me to take vacation time or go home early.

"He's been great about encouraging me to have a life outside of this place, because he knows that I'd let it take over my entire waking life. We work really well together. I was very close to Dave, so I was afraid that, when he left, even if I didn't get blown out, I wouldn't have a good relationship with Keith. I was afraid it'd be a cold working environment. But Keith and I have an awesome relationship too. I feel appreciated and that my opinion matters to him."



Joanne Grand

A Format Rookie

WBBB is the first Rock outlet for Jay Nachlis. He worked at Hot AC stations (WYYY/Syracuse and KIOI/San Francisco), Modern ACs (WLCE/Buffalo and WLCC/Detroit) and a Classic Hits station (WDTW/Detroit) before joining 'BBB in April.

Not only is this his first Active Rock gig, the market scenario is also especially unique, calling for what may be considered an unusual programming strategy. Nachlis explains that it's impossible to stereotype on the market's demographics. "Raleigh is very different from Durham, which is very different from Chapel Hill, which is extremely different from outlying areas such as Garner and Louisburg," he says. "The first challenge is learning the intricacies of each."

The result, he says, is that "the market and radio landscape put us in the unique position of being able to select some of the best songs from a multitude of formats — Active Rock, Rock, Alternative and even Triple A."

Nachlis describes the difference between programming a Rock station and the other formats he's done: "The mental process of writing imaging and designing promotions for a Rock station obviously differs from doing it for an AC station. Recently, we gave away

a box seat to see Phish with our night jock and positioned it as your chance to 'Party in Nikki's Box.' I probably wouldn't have put that one on KIOI!"

Many things, however, are the same. "The principles of airchecking, research and working with the other departments and the process of adding music never really change," Nachlis says. "You may add more or less music depending on the station, but the ultimate

goal of finding and playing the hits remains a constant."

Does he have an unusual perspective on any aspect of what he's doing because he didn't come from Rock? "Most of my perspectives are a bit unusual, but not necessarily because I didn't come from Rock," he says.

"Having worked in formats that have targeted both younger and older demos provides great perspective. In some ways moving to Active Rock is like leaving a comfort zone, but in most ways it's easier, because I'm the target and I love the format."

The majority of radio people stay in one format — or at least format genre — and there are pros and cons to changing formats during one's career. Nachlis says, "There are more pros than cons, but the one obvious negative that comes to mind is feeling out of the loop about what's going on with the music and trends in other formats because you get so focused on your own. I have an immense amount of respect for the great programmers who have remained in one format and become masters of it.

"I spent six months in Buffalo working with WYRK and got to see firsthand how special the relationship between artists, radio stations and listeners is in country music. In San Francisco I had the opportunity to work with legends like Don Bleu and Rick Shaw. I'm very fortunate to have been the beneficiary of great experiences at every station, regardless of format."

A New Label

Joanne Grand started doing metal promotion at RCA in 1991. She expanded to work as an independent promoter covering specialty shows, metal and small-market commercial radio for four years. She then joined Red Ant Records and had a 2 1/2-year stint at Wind-up — first in Rock, then adding Alternative and Triple A — before leaving to become head of Rock at TVT. After 3 1/2 years there, Grand joined the staff at Jive in July.

In her new position as Sr. Director/Rock Formats alongside Lorraine Caruso, Grand's focus is Active Rock and Rock, though she also contributes to Alternative and Triple A. Her sharing the same title with Caruso indicates the company's desire to beef up its rock division.

"I'm learning to be efficient and to make the most of my time. It would be easy to pull 12-14-hour days every day."

Mistress Carrie



Jay Nachlis

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Coach Of The Year: Global Artist Management

How a one-man show evolved into an 'A'-level artist management company

Paul Geary traded in fame and fortune as the drummer for Extreme to realize his second dream, managing artists. Beginning in the mid-'80s, Extreme spent a decade recording and touring, selling some 6 or 7 million albums and selling out concert venues around the world. From garage band to selling out arenas, Extreme had hit records, MTV airplay and everything that went with it.

For Geary, the reward was "the luxury to be able to do what I wanted to do, which was managing full-time." He left the band in 1994 and hung out his shingle for Paul Geary Management. His first band, Hunk, was signed to Geffen, but the label changed hands, the A&R person left, and the project never quite got off the ground.

Geary ventured into concert promotion to help pay the bills, purchasing a club called the Strand Theater in Providence, where he brought in everyone from Bob Dylan to Bon Jovi. "I did Sheryl Crow, Marilyn Manson and Oasis as a promoter," he says.

"It was during that period that Sully from Godsmack was bringing me tapes and the demos that would become the first Godsmack album. I would put him on as support for the nationals in my club. That led to us working him locally, and it was the first thing that took hold. When Godsmack really started wailing and hit the platinum level, I closed up the theater and began to hire people to work with me in management."

The Wizard Behind The Curtain

The business side of music had always interested Geary. "I always had one foot in the management side and the other foot in the playing side," he says. "As I got older, a lot of the magic wore off for me. I remember being 16 years old and having so much wonder over a Led Zeppelin or Aerosmith record. It was breathtaking to see them play in concert.

"But 15 years later it was like the wizard behind the curtain: You pull the curtain back, and there's this little guy. The excitement of touring eventually wore off. I no longer felt honest about it, because it was more about a business. I no longer had to go to bed wondering what it was like to play in an arena or have a hit record or a video on MTV. All of that had happened for me."

It's probably safe to say that Extreme's success was due largely to Geary's business savvy. It was he who snagged the band an opening spot for Aerosmith in 1988. He was trying to convince Aerosmith manager Tim Collins to manage Extreme so he didn't have to manage the band himself. "We were signed, our record was about to come out, and we needed proper management," Geary says. "I was in his office one day, trying to get him out to see the band."

Because Aerosmith were on the Permanent Vacation Tour, Collins didn't have time to see Extreme. Looking over his calendar, he noted that opens Guns N' Roses had to stop for a couple of dates to make a video. If Extreme could fill that slot, he could kill two birds with one stone. Geary remembers that Collins called Steven Tyler on the speakerphone and got the go-ahead from him.

"In those days there were no cell phones," Geary says. "When Tim said, 'OK, the tour manager is going to call you and give you the details,' I left his office and ran several blocks looking for a pay phone to call the other guys and tell them we were going to be opening for Aerosmith."

The Blink Of An Eye

Geary had come full circle: The first concert he ever saw, at age 16, was Aerosmith. "How ironic that the band would be at their height a decade later and the first time I'd ever play in an arena would be opening for them," he says. "Three or four songs into the set we were playing a ballad, and I was crying, because I was looking out at the audience and thinking, 'I'm here. I'm here.'"

"I was thinking, 'There's some kid out there right now, and this is probably his first

concert, and he is feeling the same way I felt.' In the blink of an eye I went from being out there in 1978 to being on the stage in 1988, and the crowd was going crazy. It really was something."

Geary says that the various members of Extreme had different interests, so they divvied up the band responsibilities. "That's how I got my start," he says. "During the years with Extreme I shook a lot of hands and asked a lot of questions. I read a few books. When the time came in '95, I opened up my little bedroom management thing and just kept growing."

When it came to Godsmack, Geary admits that he didn't like the band in the beginning. "It wasn't until Sully actually brought me the recorded body of music for their first album," he says. "It was that and the combination of having them play in my theater. I saw they were really getting together."

The labels he pitched on the band passed, so he worked the project himself, going to the 18 Newberry Comics stores to stock the first Godsmack CD. He used his leverage as a concert promoter and advertising client with local radio to beg for airplay. The subsequent positive research at WAAF/Boston meant the labels came back, with Republic/Universal becoming the winning bidder.

Company Growth

Geary's strong relationship with Collins continued, and Geary hired him as a consultant. "He was coming in on a monthly basis," Geary says. "We would sit there scheming. He gave me some ideas to toss around, and some of them I really liked. He was the first one to suggest that I should become more of an artist management company than an artist manager and that I should reach out to people in related fields."

Taking this advice, Geary lured radio programming veteran Ron Valeri to his side. "I had known Ron for years and respected him as a major-market programmer," Geary says. "He didn't want to come over at first, because he thought it was risky leaving what he knew. I did a lot of prodding. Then he bonked me over the head financially and was convinced."

Besides Valeri, Geary brought in a promoter, a production manager and a day-to-day manager who is also a graphic artist. "Each one of these specialists has his or her own project," he says. "Desiree Barlow has Cold, Richie Voutselas has Fuel, Robin Zaragoza has Godsmack, and they all answer to Ron. He's the Operations Manager, so he oversees each of the day-to-day managers."

The office is rounded out with support staff, including an office manager and interns "to do a lot of the schlep stuff, like mailers and Christmas cards," Geary says. The result is that he is able "to spend more time in the field and with the bands, so they can throw up directly on me and tell me what the problems are," he says. "Then I reach out to my staff."

The final step in the company's growth was to change the name from Paul Geary Management to Global Artist Management, reflecting Geary's desire to be a company rather than a single manager.

"By taking my name off, I thought it would bring more credibility to my staff, who are actually the day-to-day managers, and that the artists wouldn't feel as though they were being handed off," he says. He credits Valeri with designating the staff as "personal managers."

"We feel like the little train that could," says Geary. "We developed this little company that now takes on a few more offers every year. We're growing out of this building quickly. We have our Monday-morning meetings, and it has grown to about nine people.

"We go around the table, and everybody shares their problems or brings something to the table. It's helpful, because then we can all use our heads on each person's problems."

From garage band to arena, from a one-man shop to a core group of nine, Geary has proven that he has what it takes for the long haul.

An Awesome Segue

Valeri started in radio as a part-timer at WCCC/Hartford during his college years, from 1979-83. He rose to full-time as a member of the morning show for two years before moving on to WRKI/Fairfield, CT. After a stint as an ad agency owner he returned to radio at WAAF/Boston from '87-'95.

The Big Apple called, and Valeri left to program then-Active Rock WAXQ/New York until mid-'96 and, for a short time, was Marketing Director at crosstown Rhythmic WKTU. In '97 he returned to WAAF as Marketing Director, then later was moved to sister WEGQ to flip it to Rhythmic WQSX (Star 93.7).

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GLOBAL ARTIST MANAGEMENT Seen here are (l-r) Desiree Barlow, Robin Zaragoza, Michele Beckley, Paul Geary, Ron Valeri, Trae Eley, Richie Voutselas and Vinny Sharma.



Global Staff

Boston-based Global Artist Management is most well known for representing Godsmack (Republic/Universal). The company roster also includes Cold (Flip/Geffen/Interscope), Fuel (Epic), Must (Wind-up), Dropbox (Sully Erna's new imprint with Universal), The Porch Ghouls (Joe Perry's label, Roman, with Columbia) and Gary Cherone (formerly of Extreme and Van Halen, he has some new demos that Global will shop soon).

Here are the people behind the company's success and their respective roles in the company.

- Paul Geary — President/CEO
- Robin Zaragoza — Manager (Godsmack)
- Ron Valeri — VP/COO
- Trae Eley — Manager (Dropbox, Gary Cherone, Porch Ghouls)
- Kelly Morelli — CFO
- Vinny Sharma — Management Assistant
- Desiree Barlow — Manager (Cold and Must)
- Michele Beckley — Office Manager
- Richie Voutselas — Manager (Fuel)



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Rookies Of The Year: Trapt

Slow and steady wins the race for Cali rockers

Before the horrific events that would forever change our country's history, Tuesday, Sept. 11, 2001 was set to be a perfectly normal day in the music industry. Superstar rapper Jay-Z was hitting retail with *The Blueprint*, veteran rocker Bob Dylan returned with *Love & Theft*, and rap rockers P.O.D. were set to soar with *Satellite*. And, in what had to be one of the industry's most challenging showcases, an unsigned band named Trapt had to perform in front of A&R execs.

"That was a really weird, surreal day," says Trapt guitarist Simon Ormandy. "No one was around L.A. It was a total ghost town. The police shut down everything. It was a weird day. Waking up at 9 in the morning, which is definitely early for us, we were up and saw the whole thing go down. It was like, 'Are we going to do this showcase?' The execs flew in, and we did it. We were happy that we got signed, but it didn't really set in until a week later."

Fast-forward two years, and the country is still healing from 9/11's wounds. For Trapt, the past year has been particularly kind. Signed to Warner Bros., the group has spent 44 weeks on the Active Rock chart with their first single, "Headstrong." The

"It wasn't just some sort of flash in the pan, where the label dumped a bunch of money into radio and made it what it was. It was more of a natural move."

group's self-titled debut has gone gold, and "Headstrong" has racked up 1.5 million downloads online.

For Ormandy, the journey has been the most surprising aspect of the young group's success. "I felt we would do well with what we had, but what was more surprising to me was the fashion in which it reached its pinnacle, because it took so long," he says. "Some stations have been playing 'Headstrong' since last October, some since even before that. It's been a slow, steady rise to the top."

Be My Guest

Trapt came together in the mid-'90s, when vocalist-guitarist Chris Brown and bassist Peter Carnell formed an impromptu group in the sleepy burg of Los Gatos, CA. Jamming in the drummer's garage, the group had to find new practice space because of noise complaints and police visits. Enter Ormandy.

"I had a guest house up by my house, and I said, 'You guys bring the band up here, and you'll have a place to play,'" he says. "I brought my guitar and jammed with them. We wrote a song that day. We were listening to a lot of Korn, Deftones, Rage Against The Machine, 311, Tool and early Incubus."

By late '97 the group had recorded a do-it-yourself CD that they sold at shows. "We played throughout high school and did a bunch of talent shows," Ormandy says. "We had our first gig at the Cactus Club in downtown San Jose. We did a Wednesday night and brought over 50 people so we could come back on the weekends to play."

"We did that through high school, playing around that area as much as we could — San Jose, Gilroy, Vacaville and stuff like that."

College, however, proved to be a little more difficult, as the bandmembers split for different campuses, some hundreds of miles apart. With a second indie CD, *Amalgamation*, under their belts, Trapt played up and down the Central California coast. Bassist Charel would make the commute from Santa Cruz to Santa Barbara for rehearsals and gigs, picking up the group's drummer along the way. Playing beer-soaked parties at the UC Santa Barbara campus, the group also spent their time recording, eventually cutting an EP titled *Glimpse*.

A Glimpse Of What's To Come

It was with *Glimpse* that Trapt caught the eye of major labels. "The EP was on the website pimrockpalace.com, and the webmaster there was also an A&R scout for Velvet Hammer Records," Ormandy says. "That was our introduction to the major-label world. We eventually started going down to L.A. to play shows at the Roxy and the Whisky."

"Our first-ever L.A. show was at the Troubadour. We played after Lifehouse. We played for the bartender and three people, but two of



Trapt

those three people were Jim Wirt and an A&R guy from Interscope Records. That led to us making demos in L.A. with Wirt, who produced Hoobastank and Onesezero and actually produced the S.C.I.E.N.C.E. record by Incubus, which is the reason we wanted to go with him."

The frequent sojourns to L.A. prompted the group to make an important collective decision. "The second quarter of our sophomore year of college, that's when we decided to quit school and move down to L.A. and pursue music full-time," Ormandy says.

The group rented an apartment in Sherman Oaks and began rehearsing at a nearby lockout. While doing occasional showcases for labels, they cut a demo that included "Headstrong," "Still Frame," "When All Is Said and Done" and "Stories" at House of Blues Studios in Encino. The group was approached by Warner Bros., but the timing wasn't right.

"We had management and a lawyer by that time, so we didn't really want to take the first thing that was offered," Ormandy says. "At one point we were supposed to sign to Atlantic Records, but they had some creative-control issues. Then we were kind of screwed. What do we have? We have no label."

The group's time in L.A. wasn't entirely sunny, as Trapt saw not one, but two label deals fall through. Also, their original drummer split. Fortunately, label personnel shifts brought Trapt back around to the Burbank bunny ranch when Priority Records' Damon Booth, who had been trying to sign the band previously, wound up working for Warner Eros.

"He brought us to the table there," Ormandy says. "We did a showcase for all their heads — Phil Quartararo and Tom Whalley — before we even showcased for the A&R people who were going to sign us. We were actually the first rock band that Tom Whalley signed to Warner Bros. when he took over as head. Then we did the actual showcase on Sept. 11."

From Studio To Stars

By the time Trapt landed their deal, the group had a pretty good handle on what to expect from a major label. "We had been through it a little bit before with Atlantic

"We were actually the first rock band that Tom Whalley signed to Warner Bros. when he took over as head."

and Interscope, so we kind of knew the ropes a little bit," Ormandy says. "But it was definitely good, because now we could pay our rent."

The group culled songs from their high school days and combined them with newer songs, and the recording process turned out to be a pleasant surprise. "We had had some studio experience before, but never anything on this level," Ormandy says. "It was taking the experience that we had and just turning it up a notch. That was definitely fun, because we worked with great people, and it was a really good recording environment."

"We did our record in Vancouver, Canada, and the mountains were right there, about an hour and a half away. Whenever we finished recording, we got to go snowboarding. We did our record in about three months with two weeks of pre-production, which was really jamming the songs out and tightening up minor stuff."

The fun Trapt had recording has carried over to their current tour. Whereas some bands might get sick of playing their radio hit, Ormandy and crew are perfectly happy cranking out "Headstrong" every night.

"When we get packed houses and really great crowd reaction, it's a little bit difficult to be sick of something that is so fun to convey to people," he says. "Plus, we're always writing new stuff. We've got some acoustic guitars on the bus."

As for Trapt's slow and steady rise to the top of the Active Rock and Alternative charts, Ormandy is perfectly pleased with the pace. "It means it wasn't just some sort of flash in the pan, where the label dumped a bunch of money into radio and made it what it was," he says. "It was more of a natural move, and I think that's really cool."



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WAAF WHFS WLRS

R&R:

ACTIVE: 30 - 28 412 plays 1.4 mil

ALTERNATIVE: 28 - 27 934 plays (+50) 4.4

BDS:

ACTIVE: 37 - 35* (317x)

ALTERNATIVE: 31 - 31* (861x)

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KMRQ 15x
WWBN 15x

ALTERNATIVE:

CIMX 37x WZTA 19x
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WXTM 18x KRBZ 48x
KXRK 17x WLUM 15x
WWRX 15x KXTE 26x
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I Know It's Only Rock 'N' Roll ... And It's Complicated!

By Larry Johnson, President/North American Radio, Paragon Media Strategies

Rock programming at the beginning of the 21st century isn't easy. Let's take a look at the factors an aware Rock programmer must consider for a winning station. These are factors that we at Paragon Media Strategies weave into our research for successful clients.

The Old/New Dilemma

While this article will not go all the way back in rock history, one part of classic rock that is essential in a discussion of today's Rock stations is "classic rock that really rocks." This is '80s AOR rooted in metal. Really, the common thread is "hard." Some Active Rockers can really go back in time by playing hard '70s rock tracks or even an occasional late '60s track in their mixes.

The old/new dilemma needs resolution in any Rock or Active Rock station's strategic vision. A heritage Rock station or a station that implements an effective mix of new and old rock is a formidable competitor. A heritage station has defined what rock is and set the parameters for a Rock station. When a new competitor challenges an established Rock station that is playing old and new rock, the established station often rolls over the new competitor.

The station that got there first can emphasize new rock if a station is challenging its younger audience or beef up the older rock against a station that's trying to come in older. Having that young and old audience alliance is powerful: It's an alliance that should not be discarded easily. An established Rock station playing a mix of old and new that also has a big morning show and a fun and entertaining presentation is particularly well positioned against a new competitor.

The station that got there first can emphasize new rock if a station is challenging its younger audience or beef up the older rock against a station that's trying to come in older. Having that young and old audience alliance is powerful: It's an alliance that should not be discarded easily. An established Rock station playing a mix of old and new that also has a big morning show and a fun and entertaining presentation is particularly well positioned against a new competitor.



Larry Johnson

How you play the competitive Rock chess game depends on the history of the market and how fragmented the market is. If a two or three share makes you a hero, you can make some subtle format shadings that pay dividends. If you need a larger share, the challenge can be difficult if the Rock turf has already been divided.

If there is a station playing almost exclusively new active rock or hard alternative and another station that has the hard classic rock terrain covered, putting in a station emphasizing old and new may not be a viable position for a new competitor. The Rock landscape may already be defined, and your new station may be neither fish nor fowl.

Today's 18-year-old was born in 1985. While early '90s grunge and the integrity of some of the "classic rock that really rocks" may ring true with this guy, they also may not. The 15- or 18-year-old rocker may very well define his world of current and recurrent rock with a library that only drifts into '90s material. A "New Rock" station inspires passion and loyalty in this listener. In some cases an extreme approach validates a New Rocker's identity and separates it from the fossil Rocker.

For a New Rock station, even alternative may be a bit suspect. We've seen markets where even hard alternative doesn't do that well with an Active Rocker's fan base, despite the much publicized melding of active rock and hard alternative. Again, a lot of this fine shading depends on the history and competitive situation of the market. Stations that got there first can often define the acceptable rock boundaries.

Active Rock Is Today's AOR

Which brings us to the observation that Active Rock is today's AOR. With that broad base comes the discussion of all the issues in this column.

How new, hard and extreme do you want to go? When is it time to shed the old music, play within the musical experience of today's 18-24-year-olds and make the focus of your station new music? Obviously, if you have a cluster of Rock stations, you'd like to set up the chessboard before any new competitor even thinks of entering the game. Having a well-defined young-end Rocker and a Classic Rocker makes it difficult for a competitor to wedge itself between your two stations.

As time goes on perhaps we'll see a new type of Classic Rock station emerge, one that combines the hard '80s library with grunge and some of the guitar-driven,

One important point on today's Rock demographic landscape is the importance of Latino males. Latino males like new rock in the same proportions as their Anglo brothers.

straight-ahead rock of the '90s. Today a true classic rock aficionado is not disposed to go into anything recorded in the '90s. Many of them feel that there was no good music made after they got out of their musically formative years.

A new station that plays new rock can harpoon an established station that plays new and old rock if it comes on sounding fresh and has attitude. It doesn't take long for the younger audience to embrace a station truly designed for them. Management and sales have to be on board, though, to sell a 12-24-targeted audience.

But is a pure-play New Rock station only for the young? We see New Rock stations performing well up to age 29, albeit the momentum can wane after age 25. On the other hand, as each year goes by, a well-programmed New Rock station can define what rock music really is for a broader age group.



A heritage Rock station or a station that implements an effective mix of new and old rock is a formidable competitor.

It's very important to see at what age the audience gets off the train because they can no longer reconcile Korn, Rage Against The Machine, etc., with their more mainstream rock tastes. If the New Rock station defines rock, you'll see an effective audience that goes well into their 30s. This makes for a dynamite 18-34 ranker in the ratings, as well as killer 12+ numbers.

Rock and Active Rock stations must decide how much to align with crossover mainstream rock artists like Creed, Nickelback and Staind. After all, you can now hear these artists on Hot AC and CHR. How cutting-edge can you be if you play too much mainstream and your audience thinks you've wussed out?

On the other hand, there may be room for a station that can shave off the extreme harder edges of rock by combining mainstream rock with pop alternative in the competitive arena.

Rap rock is another important consideration at a young-targeted Active Rocker. Remember, this 18-24-year-old went through high school when hip-hop and alternative were heard on the same burned CD. The two styles are compatible in his mind.

Rap rock can be an important defining point of a New Rock station. It can also be a turnoff for a station hoping to align the 25-34 rocker as an important part of its audience. The mainstream rocker hears rap rock and thinks the station is for skaters.

Latinos Rock

One important point on today's Rock demographic landscape is the importance of Latino males. With the increasing percentage of Latinos in many markets — even those

We've seen markets where even hard alternative doesn't do that well with an Active Rocker's fan base, despite the much publicized melding of active rock and hard alternative.

not in the West and Southwest — don't forget this important audience. Latino males like rock in the same proportions as their Anglo brothers.

So, there's a lot to chew on when programming a Rock station. As mentioned, many decisions depend on the market history and competitive landscape. You need to map the Rock landscape in your market so that your programming decisions are based on a listener-driven strategy.

Paragon Media Strategies has been particularly successful in conducting essential research that translates into winning Rock clients. I hope this article has given you ideas that will make your next research project as productive as it can be. I'd love to hear from you with your thoughts about the factors you have to consider in successfully positioning your Rock and Active Rock stations.

Larry Johnson can be reached at 831-655-5036 or ljohnson@paragonmediastrategies.com.

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17x



ADD



ADD

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Early research at: KILO/Colorado Springs and KDJE/Little Rock

Power rotation at: WNOR/Norfolk, WCCC/Hartford, WJJO/ Madison, KRQC/Omaha, KILO/Colorado Springs, KEGL/Dallas, KRZR/Fresno, KRAB/Bakersfield

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21x



11x

MUDVAYNE "World So Cold"

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Top 10 Research at: KUF0/Portland

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WJJO 44x, KZRQ 28x, KICT 32x, KILO 32x, KNCN 25x, KDJE 30x, KISS 21x, KRAB 30x

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WWBN WRTT KCCG WKZO WTKX
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R&R Active Rock: **29**

BDS Active Rock: **38* - 32***

Major spins at:

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WQBK WRIF WCCO KAZR KRXQ WIYY
KUPD KQRC WNOR KIOZ WRUF KRQC
WBSX WKLO WNVE and many more...

Kevin Vargas KISS/San Antonio: "This is the perfect band to help maintain street cred with our audience. Plus, in San Antonio, Sing The Sorrow continually sells Top 100. The song is texturally right in the pocket for the Active Rock format and the hook is huge. If you can play Evanesence, you can play AFI!"



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R&R Active Rock: 38

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WKLO WAQX WTPT KIBZ WOLZ
WYBB WQXA WGIR WXOR WWBN
WLZX WOTT KQRC WRIF WKLC
KCCG WEBN KAZR KMRO WQBK
KROC WIXO WBYR KXFX KROR
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NATIONAL LEAGUE OF ROCK



Meet The Rookies

Continued from Page 74

"Almost everywhere I've worked, I've been in some facet of a startup or an expansion," says Grand. "Red Ant was a startup, and Wind-up was relatively new when I started. At Jive it's more of an expansion. Lorraine has been here for three years and worn many hats, including working in conjunction with Volcano's Warren Christensen and Michelle Munz."

Jive and Volcano have a promotional partnership, somewhat like sister labels. Now Jive is expanding its own rock and alternative department after developing a strong foothold in the pop and R&B realm.

Each situation Grand has worked in previously has been unique. "Not so much in titles, but in terms of what the purpose was for me in joining the company," she says. "Here at Jive, it's been to cover the Active Rock and Rock community, along with some of the

Alternative panel with Lorraine; to break Three Days Grace; to continue the success we've had with (Hed) P.E.; to help Warren and Michelle with the 311 project; and to help develop the rock department over the next few years."

Grand discusses the pros and cons of being the company rookie: "Everybody's experience is unique, so the new person brings a different energy and experience. My experience has been at an independent label, in indie promotion and at an independent major label, so it's multifaceted.

"The other side is that you have to adapt your energies and work ethic to the way others work so it becomes productive and not counterproductive. And, as the new kid on the block, I'm still in the phase of learning who to contact in the company for various things, getting entrenched in the day-to-day systems and being top-of-mind in communication for everyone.

"The biggest thing for all of us is getting used to how one another works and complementing each other. That's the kind of thing that works out with time."

A League Of Their Own

Continued from Page 65

"The problem is, listeners don't think there are six rock formats. They might differentiate between two or three. Unfortunately, no two listeners can agree on what those two or three are. A young male might differentiate between classic rock, alternative and nu-metal, while an older male might lump all the new rock into a single category and differentiate between classic rock and soft rock.

"Linguists have a term for this: the Sapir-Whorf Hypothesis. It refers to the fact that cultures — in this case the radio and record cultures — use a language that reflects their preoccupations and focus. In contrast to those of us in the business, listeners aren't all that concerned about the nuances that differentiate, say, alternative rock from active rock.

"Despite a listener's inability to differentiate between the different flavors of rock, rock music in the generic sense is very well defined in a listener's mind. They know it when they hear it.

"Music that is guitar-based and has a degree of contemporaneous hipness is rock. By that I mean that a song had to be hip when it was released. 'Beth' by Kiss wouldn't be thought of

as rock if it were released today, but by 1976 standards it is rock. Rock music is a constant, but what constitutes rock music is constantly evolving.

"Baby boomers were rock's first generation. Rock started moving into the mainstream in the 1970s, with the advent of underground radio. Those baby boomers are now in positions of authority and power in today's pop culture, so it is natural that they would use rock imagery as a marketing tool. The beers, car companies and other categories that want to appeal to baby boomers have discovered that rock music and rock imagery are very effective tools.

"The psychological aspect of that is related to the 'Peter Pan' effect of rock. While rock music evolves, its appeal to young people is timeless. From a marketing standpoint, rock is symbolic of youthful virility, and, as such, is a useful marketing tool to appeal to all generations of people who believe that feeling young is important.

"So, ironically, the growing use of rock imagery in marketing, rather than diluting the impact of rock, strengthens it and reinforces its status. This hasn't helped Rock radio, however. The biggest challenge for Rock radio stations is differentiating themselves from their competitors.

"Because listeners tend to lump Rock stations together, a station's greatest challenge is creating a perceptual difference between itself and other Rock stations. Rock's growing influence hasn't changed either the importance or the difficulty of doing that."

Coach Of The Year: Global Artist Management

Continued from Page 76

It was then that Geary started courting him to join his company. Valeri says, "I was in such a good situation and having the time of my life putting Star 93.7 on the air, so it wasn't until I had three successful years at Star that I finally made the move to partner with Paul.

"We worked on a couple of projects that made sense at the time. I helped him where I could. It was part business and part pleasure, and he could see that I had an interest and an aspiration to manage talent.

"I had worked with talent already — finding Opie & Anthony and putting them together and working with people like Liz Wilde — and Paul put it all together and said, 'You know, Ron, I really think you would excel at this.' I ultimately said, 'I think you're right. You seem to be liquid enough to pay for me for a few years!'"

While few programmers go the route of artist development, the notion of managing talent was in Valeri's blood "probably from the minute I entered radio," he says. "I like the business of managing talent, whether it's radio talent or musicians. If I was athletically inclined enough, I would love to manage a baseball team."

An Entrepreneurial Spirit

After Valeri's long career in radio, Geary recognized in him a passion for artist management. "He appealed to my entrepreneurial spirit," Valeri says. "I have limited partnership in the company. I'm back to where I was with our small ad agency, where a piece of this is mine, and it's what I make of it.

"It's that whole risk-reward continuum. We're here to be the caretakers of other people's careers, but at the same time I am blessed with the opportunity to have a fair amount of control of my own destiny. It's what we all make of it here."

Valeri explains the many similarities between radio and artist management: "No. 1 is the ability to interface with talent and to help them make critical career decisions. There's also my obvious understanding of radio, which still is far and away the most important component in breaking a band and sustaining a band's career.

"There's also all of the marketing and brand management. Whether the brand is Star 93.7 or Q 104.3 or Fuel or Cold, it's very much the same. Certainly, one is a living, breathing unit of being, but at the end of the day it's all about building brand equity and passion for a product and then sustaining loyalty to that band or brand.

"There's a lot of technical savvy on both sides. If you pay attention in your average radio-station production studio, you can carry a lot of that over. It helps to have the understanding of tracking to mix down to mastering.

"Obviously, programmers today are deeply involved — probably more than they want to be — in producing music events. New media is another area where radio is learning how to get its arms around the Internet, as are musical artists and record companies."

Valeri adds that both radio and artist management are extraordinarily rewarding if you play it right. "Your chances for both compensation of the soul and the ability to pay your mortgage are tied directly to your imagination and your dedication to the craft," he says.

The Really Big Picture

As for the differences between radio and managing artists, he says, "There's obviously a dramatic paradigm shift when you go from programming a radio station to working with

record companies and managers. In radio you obviously have more of a singular focus, because you're expected to program to win and get good ratings and revenue for that broadcast company.

"With artist management, it's a lot of the same, but it's also the inverse, in that you suddenly are forced to use a little more peripheral vision and to think more in terms of running a marathon as opposed to a sprint. There are not more balls to juggle in terms of the daily scope of the job, there are more balls to juggle in terms of somebody's interest.

"You try to keep everybody happy, but not at the expense of your own clients. Let's be honest: Everybody's got an agenda — the record company, the radio station, the agent. We're a conductor standing there trying to find a way to meet all these agendas while not offending anybody else in the orchestra pit."

Valeri says he doesn't miss radio because he works with radio people constantly. At the same time, he admits that he'll always miss the business of programming radio. "It's one of the best careers that a person can be privileged to have," he says. "But I replaced it with an equally good, if not better, career. Both are fascinating in their own right."

When it comes to naming the things that artists don't like about radio, Valeri says there aren't many. "When bands hate something about radio, it rarely has to do with the nature of the promotion or the people at the radio station," he says.

"It has more to do with fatigue and with a feeling that perhaps they were pulled in too many directions today. Maybe the publicity department had them running crazed. Some of these radio events tend to happen toward the end of a long day."

Sympathy For The Devil

Valeri has made some important observations since joining Global. "There is still somewhat of a lack of empathy from some radio players," he says. "The music industry is not in a good place right now — that's no secret — but there's a perception that these artists have a lot more wealth than some of them really do.

"I don't know that enough radio people understand and have empathy for struggling artists in a very tough time historically. There are still some people operating from the perspective of 10 to 20 years ago, when things were a whole lot better and certain people were printing money."

Valeri concludes with this advice for radio stations that want to develop a good relationship with an artist management company: "Practice random acts of connection. Just pick up the phone and say hello. Don't necessarily have an agenda other than that random act of connection. Introduce yourself, and educate artist management about your station. It's always a breath of fresh air to receive an e-mail from somebody who's just saying hello."

Comments like "I like your band's new record" and "Can you share with me any information on their tour at this point?" are also welcome. "It's just basic relationship building," Valeri says. "When the time comes and they stick their hand out, they're received wonderfully. It's human nature. It's a very natural interaction."



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)	665	+63	34800	9	29/0
4	2	NICKELBACK Someday (Roadrunner/IDJMG)	578	+77	32430	3	28/0
2	3	TRAPT Headstrong (Warner Bros.)	503	-21	34621	32	25/0
3	4	AUDIOSLAVE Like A Stone (Interscope/Epic)	485	-28	30964	30	29/0
5	5	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	458	+44	17784	10	28/1
6	6	JANE'S ADDICTION Just Because (Capitol)	401	-6	16649	11	23/0
7	7	BLACK LABEL SOCIETY Stillborn (Spitfire)	385	-12	19668	21	22/0
8	8	LINKIN PARK Faint (Warner Bros.)	373	+40	19028	9	16/0
13	9	SHINEDOWN Fly From The Inside (Atlantic)	299	+24	13409	14	22/0
9	10	CHEVELLE Send The Pain Below (Epic)	298	-12	14734	27	17/0
11	11	GODSMACK Serenity (Republic/Universal)	293	+11	9718	8	24/1
12	12	FOO FIGHTERS Times Like These (Roswell/RCA)	275	-4	16085	30	21/0
10	13	VELVET REVOLVER Set Me Free (Decca/Immortal)	247	-45	9971	10	19/0
16	14	FUEL Falls On Me (Epic)	245	+40	10252	4	21/3
21	15	A PERFECT CIRCLE Weak And Powerless (Virgin)	225	+55	7383	2	21/1
14	16	REVIS Caught In The Rain (Epic)	221	-16	8184	25	19/0
17	17	DISTURBED Liberate (Reprise)	209	+13	8516	8	14/0
22	18	KORN Did My Time (Immortal/Epic)	190	+26	6423	6	13/0
20	19	QUEENSRYCHE Open (Sanctuary/SRG)	175	+3	4596	6	14/0
26	20	WHITE STRIPES Seven Nation Army (Third Man/V2)	160	+26	7597	2	13/4
23	21	FOO FIGHTERS Low (Roswell/RCA)	156	+4	8760	4	14/0
24	22	TRAPT Still Frame (Warner Bros.)	146	-3	5028	3	15/0
30	23	3 DOORS DOWN Here Without You (Republic/Universal)	136	+15	5154	2	13/0
29	24	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	134	+12	4645	8	12/1
25	25	LYNYRD SKYNYRD Red, White & Blue (Sanctuary/SRG)	128	-8	7165	20	14/0
Debut	26	METALLICA Frantic (Elektra/EEG)	124	+17	4567	1	16/1
19	27	COLD Stupid Girl (Flip/Geffen/Interscope)	124	-54	2946	19	14/0
27	28	EVANESCENCE Bring Me To Life (Wind-up)	114	-17	5726	20	10/0
Debut	29	LYNYRD SKYNYRD f/KID ROCK Gimme Back My Bullets (Sanctuary/SRG)	113	+9	4267	1	12/0
Debut	30	MUDVAYNE World So Cold (Epic)	99	-7	1655	1	9/0

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
JET Are You Gonna Be My Girl (Elektra/EEG)	5
SEVENDUST Enemy (TVT)	5
WHITE STRIPES Seven Nation Army (Third Man/V2)	4
COLD Suffocate (Flip/Geffen/Interscope)	4
FUEL Falls On Me (Epic)	3
SEETHER Gasoline (Wind-up)	3
LIMP BIZKIT Eat You Alive (Flip/Interscope)	2
CHEVELLE Closure (Epic)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NICKELBACK Someday (Roadrunner/IDJMG)	+77
STAIN'D So Far Away (Flip/Elektra/EEG)	+63
LIMP BIZKIT Eat You Alive (Flip/Interscope)	+56
A PERFECT CIRCLE Weak And Powerless (Virgin)	+55
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	+44
FUEL Falls On Me (Epic)	+40
LINKIN PARK Faint (Warner Bros.)	+40
WHITE STRIPES Seven Nation Army (Third Man/V2)	+26
KORN Did My Time (Immortal/Epic)	+26
SHINEDOWN Fly From The Inside (Atlantic)	+24

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
GODSMACK Straight Out Of Line (Republic/Universal)	218
3 DOORS DOWN When I'm Gone (Republic/Universal)	215
3 DOORS DOWN The Road I'm On (Republic/Universal)	208
SEETHER Fine Again (Wind-up)	204
LINKIN PARK Somewhere I Belong (Warner Bros.)	194
PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	180
SALIVA Always (Island/IDJMG)	171
FOO FIGHTERS All My Life (Roswell/RCA)	167
MUDVAYNE Not Falling (Epic)	160
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	137
QUEENS OF THE STONE AGE No One Knows (Interscope)	137

Detailed station playlists for all R&R reporters are available on the web at 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 8/10-8/16. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company. © 2003, R&R, Inc.

New & Active

LIMP BIZKIT Eat You Alive (Flip/Interscope)
Total Plays: 82, Total Stations: 10, Adds: 2

IRON MAIDEN Wildest Dreams (Columbia)
Total Plays: 76, Total Stations: 7, Adds: 1

ATARIS The Boys Of Summer (Columbia)
Total Plays: 74, Total Stations: 3, Adds: 0

ILL NINO How Can I Live (Roadrunner/IDJMG)
Total Plays: 70, Total Stations: 9, Adds: 0

ALIEN ANT FARM These Days (DreamWorks)
Total Plays: 62, Total Stations: 6, Adds: 0

ADEMA Unstable (Arista)
Total Plays: 55, Total Stations: 5, Adds: 0

RISING Cradle (Maverick/Reprise)
Total Plays: 52, Total Stations: 6, Adds: 0

SEETHER Gasoline (Wind-up)
Total Plays: 47, Total Stations: 7, Adds: 3

HOTWIRE Not Today (RCA)
Total Plays: 44, Total Stations: 5, Adds: 0

COLD Suffocate (Flip/Geffen/Interscope)
Total Plays: 41, Total Stations: 7, Adds: 4

Songs ranked by total plays

Reporters

<p>KZRR/Albuquerque, NM* OIR: Bill Hays P/R: Phil Robinson M/D: Rob Swanson No Adds</p>	<p>KIOC/Beaumont, TX* P/R: Mike Davis M/D: Steve Stripes 1 SEVENJUST 1 SEETHER</p>	<p>WEBN/Cincinnati, OH* OIR: David Pugh M/D: Mike Smith 1 WHITE STRIPES 12 COLD 3 SEVENJUST</p>	<p>WOBZ/Macon, GA P/R: Edna West M/D: Steve Stripes METALLICA</p>	<p>WRRX/Pensacola, FL* P/R: Dan MacIntosh M/D: WHITE STRIPES JET</p>	<p>WROV/Roanoke, VA* P/R: James Roberts M/D: Matt Greenwald 1 JAMES HETFIELD</p>	<p>KTUX/Shreveport, LA* P/R: Kevin West M/D: Paul Stone WHITE STRIPES</p>	<p>KMOD/Tulsa, OK* P/R: Rob Hart M/D: A PERFECT CIRCLE</p>
<p>KZMZ/Alexandria, LA OIR: Josh Bryant P/R: Steve Casey M/D: Pat Clout No Adds</p>	<p>WKGB/Binghamton, NY OIR: Jim Foy M/D: Steve Stripes 1 SLOTH</p>	<p>WVRK/Columbus, GA OIR: Paul Hines M/D: Steve Stripes 6 RED WALKER METALLICA</p>	<p>WCLG/Morgantown, WA OIR: Jeff Miller M/D: Steve Stripes 4 ALL WIND COLD</p>	<p>WWCT/Peoria, IL P/R: Justin McKinley M/D: Steve Stripes NO ADDS</p>	<p>WXRX/Rockford, IL OIR: Todd Sweeney P/R: Jim Hays M/D: Steve Stripes SMILE EMPTY SOUL LIMP BIZKIT</p>	<p>KXUS/Springfield, MO OIR: Mike Baker M/D: Steve Stripes NO ADDS</p>	<p>WMZK/Wausau, WI P/R: Mike Sweeney M/D: FUEL BLACK LABEL SOCIETY</p>
<p>WZZO/Arlington, PA* P/R: Rob Lee M/D: Rob Hays No Adds</p>	<p>WBUF/Buffalo, NY* P/R: John Foy M/D: Steve Stripes WHITE STRIPES</p>	<p>KNCN/Corpus Christi, TX* OIR: Paul Hines M/D: Steve Stripes LIMP BIZKIT</p>	<p>WDHA/Morristown, NJ* P/R: John Foy M/D: Steve Stripes 1 BLACK LABEL SOCIETY 1 JET 1 SEVENJUST</p>	<p>WMMR/Philadelphia, PA* P/R: Steve Stripes M/D: Steve Stripes NO ADDS</p>	<p>KBER/Salt Lake City, UT* OIR: Steve Jones M/D: Steve Stripes AUDIOSLAVE COLD 2 IRON MAIDEN ACID BURN FRIGID BLENCH POOR MASCOT ROMANTICS</p>	<p>WKLT/Traverse City, MI P/R: Steve Jones M/D: Steve Stripes AUDIOSLAVE COLD FRIGID BLENCH POOR MASCOT ROMANTICS</p>	<p>WRQR/Wilmington, NC OIR: Steve Jones M/D: Steve Stripes NO ADDS</p>
<p>KWHL/Anchorage, AK P/R: Larry Steiner M/D: Steve Stripes SEETHER POWERMAN 5000 K1 WIND</p>	<p>WRQK/Canton, OH* OIR: Tom Pugh M/D: Steve Stripes COLD</p>	<p>KLAQ/El Paso, TX* OIR: Tom Pugh M/D: Steve Stripes SMILE EMPTY SOUL</p>	<p>WBAB/Nassau, NY* P/R: John Foy M/D: Steve Stripes NO ADDS</p>	<p>KDKB/Phoenix, AZ* P/R: Steve Stripes M/D: Steve Stripes NO ADDS</p>	<p>KSJD/San Jose, CA* OIR: Steve Stripes M/D: Steve Stripes NO ADDS</p>	<p>KLPX/Tucson, AZ* P/R: Steve Stripes M/D: Steve Stripes NO ADDS</p>	<p>WNCO/Youngstown, OH* OIR: Steve Stripes M/D: Steve Stripes FUEL</p>
<p>KWXL/Alexandria, LA OIR: Steve Bryant P/R: Steve Casey M/D: Pat Clout No Adds</p>	<p>WXPX/Cape Cod, MA OIR: Steve Stripes M/D: Steve Stripes NO ADDS</p>	<p>WRQC/Fayetteville, NC* OIR: Steve Stripes M/D: Steve Stripes NO ADDS</p>	<p>KFZX/Odessa, TX P/R: Steve Stripes M/D: Steve Stripes COLD</p>	<p>WHEB/Portsmouth, NH* P/R: Steve Stripes M/D: Steve Stripes METALLICA FUEL</p>	<p>KKFX/Santa Rosa, CA* OIR: Steve Stripes M/D: Steve Stripes NO ADDS</p>	<p>KISW/Seattle, WA* P/R: Steve Stripes M/D: Steve Stripes NO ADDS</p>	<p>WVBC/Charleston, SC* OIR: Steve Stripes M/D: Steve Stripes NO ADDS</p>
<p>KLBJ/Austin, TX* OIR: Steve Stripes M/D: Steve Stripes NO ADDS</p>	<p>WKLC/Charleston, WV P/R: Steve Stripes M/D: Steve Stripes NO ADDS</p>	<p>KLQL/Houston, TX* OIR: Steve Stripes M/D: Steve Stripes NO ADDS</p>	<p>KEZO/Omaha, NE* OIR: Steve Stripes M/D: Steve Stripes NO ADDS</p>	<p>WHJY/Providence, RI* P/R: Steve Stripes M/D: Steve Stripes NO ADDS</p>	<p>KJRW/Santa Rosa, CA* OIR: Steve Stripes M/D: Steve Stripes NO ADDS</p>	<p>WVBC/Charleston, SC* OIR: Steve Stripes M/D: Steve Stripes NO ADDS</p>	<p>WRKR/Kalamazoo, MI P/R: Steve Stripes M/D: Steve Stripes NO ADDS</p>
<p>KDOJ/Baton Rouge, LA* P/R: Steve Stripes M/D: Steve Stripes NO ADDS</p>	<p>WKLC/Charleston, WV P/R: Steve Stripes M/D: Steve Stripes NO ADDS</p>	<p>WRKR/Kalamazoo, MI P/R: Steve Stripes M/D: Steve Stripes NO ADDS</p>	<p>KCLB/Palm Springs, CA P/R: Steve Stripes M/D: Steve Stripes NO ADDS</p>	<p>KCAL/Riverside, CA* P/R: Steve Stripes M/D: Steve Stripes NO ADDS</p>	<p>KISW/Seattle, WA* P/R: Steve Stripes M/D: Steve Stripes NO ADDS</p>	<p>WVBC/Charleston, SC* OIR: Steve Stripes M/D: Steve Stripes NO ADDS</p>	<p>WRKR/Kalamazoo, MI P/R: Steve Stripes M/D: Steve Stripes NO ADDS</p>

*Monitored Reporters

51 Total Reporters

31 Total Monitored

20 Total Indicator

Did Not Report, Playlist Frozen (1):
KZOZ/San Luis Obispo, CA



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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	LINKIN PARK Faint (Warner Bros.)	2023	+143	108009	15	61/0
2	2	STAIN'D So Far Away (Flip/Elektra/EEG)	1922	+119	97630	10	63/0
4	3	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	1828	+93	102257	21	62/0
3	4	CHEVELLE Send The Pain Below (Epic)	1539	-217	75750	31	57/0
11	5	NICKELBACK Someday (Roadrunner/IDJMG)	1419	+175	73395	3	62/0
6	6	SHINEDOWN Fly From The Inside (Atlantic)	1411	+42	72134	22	60/1
10	7	DISTURBED Liberate (Reprise)	1341	+59	69436	12	61/0
8	8	KORN Oid My Time (Immortal/Epic)	1277	-29	60215	8	59/0
5	9	JANE'S ADDICTION Just Because (Capitol)	1263	-192	49817	12	58/0
12	10	GODSMACK Serenity (Republic/Universal)	1239	+10	57440	10	60/0
13	11	A PERFECT CIRCLE Weak And Powerless (Virgin)	1213	+151	53792	3	63/1
7	12	COLD Stupid Girl (Flip/Geffen/Interscope)	1152	-208	53350	26	54/0
14	13	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	1118	+69	46186	20	55/0
9	14	TRAPT Headstrong (Warner Bros.)	1114	-182	70149	45	60/0
17	15	MUDVAYNE World So Cold (Epic)	943	+23	40172	15	54/0
18	16	TRAPT Still Frame (Warner Bros.)	887	+23	34609	10	57/0
15	17	REVIS Caught In The Rain (Epic)	860	-174	36414	27	41/0
19	18	AUDIOSLAVE Like A Stone (Interscope/Epic)	835	-9	49232	32	59/0
20	19	WHITE STRIPES Seven Nation Army (Third Man/V2)	824	+41	36538	14	40/0
16	20	LINKIN PARK Somewhere I Belong (Warner Bros.)	798	-124	51152	25	53/0
32	21	LIMP BIZKIT Eat You Alive (Flip/Interscope)	767	+384	38048	2	57/6
22	22	FUEL Falls On Me (Epic)	673	+61	26129	4	46/2
21	23	FOO FIGHTERS Low (Roswell/RCA)	650	+17	22465	7	48/0
23	24	ADEMA Unstable (Arista)	629	+41	19716	9	47/0
25	25	METALLICA Frantic (Elektra/EEG)	600	+107	26695	7	55/4
31	26	MOTOGRAZER Down (No Name/EEG)	454	+44	14375	5	43/1
24	27	VELVET REVOLVER Set Me Free (Decca/Immortal)	436	-138	15702	9	33/0
30	28	THREE DAYS GRACE (I Hate) Everything About You (Jive)	412	0	12559	13	37/1
27	29	AFI The Leaving Song Part II (DreamWorks)	408	-13	10300	10	35/0
29	30	SLOTH Someday (Hollywood)	400	-16	9462	5	45/5
26	31	SALIVA Raise Up (Island/IDJMG)	378	-91	12058	10	38/1
33	32	EVANESCENCE Going Under (Wind-up)	353	+1	9896	5	25/2
38	33	ILL NINO How Can I Live (Roadrunner/IDJMG)	342	+55	10126	3	37/2
35	34	3 DOORS DOWN Here Without You (Republic/Universal)	315	+18	10331	3	27/0
34	35	(HED) PLANET EARTH Other Side (Volcano/Jive)	294	-33	7095	8	29/0
36	36	ATARIS The Boys Of Summer (Columbia)	290	-2	9506	10	14/0
28	37	METALLICA St. Anger (Elektra/EEG)	280	-139	12414	12	34/0
37	38	ALIEN ANT FARM These Days (DreamWorks)	275	-14	6125	6	30/0
39	39	HOTWIRE Not Today (RCA)	271	-4	6621	4	31/0
44	40	PRESENCE Remember (Curb)	265	+58	3754	5	25/1
41	41	FINGERTIGHT Guilt (Hold Down) (Columbia)	232	+3	4295	4	35/1
43	42	THRICE All That's Left (Island/IDJMG)	226	0	4005	7	28/2
Debut	43	SEVENDUST Enemy (TVT)	222	+216	15020	1	28/15
40	44	311 Creatures (For A While) (Volcano)	218	-23	4901	6	15/0
Debut	45	POWERMAN 5000 Action (DreamWorks)	217	+139	6034	1	30/7
42	46	MANMADE GOD Safe Passage (American/IDJMG)	178	-51	3789	11	25/0
45	47	STAIN'D Price To Play (Elektra/EEG)	175	-18	7632	20	26/0
50	48	SEETHER Gasoline (Wind-up)	150	+49	5981	2	35/25
49	49	COLD Suffocate (Flip/Geffen/Interscope)	137	+34	3558	2	35/24
47	50	UNLOCO Empty (Maverick/Reprise)	116	-49	1651	5	16/0

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
SEETHER Gasoline (Wind-up)	25
COLD Suffocate (Flip/Geffen/Interscope)	24
SEVENDUST Enemy (TVT)	15
JET Are You Gonna Be My Girl (Elektra/EEG)	14
POWERMAN 5000 Action (DreamWorks)	7
LIMP BIZKIT Eat You Alive (Flip/Interscope)	6
SLOTH Someday (Hollywood)	5
METALLICA Frantic (Elektra/EEG)	4
CAVE IN Inspire (RCA)	3
V SHAPE MIND Monsters (Republic/Universal)	3
MUSHROOMHEAD Sun Doesn't Rise (Republic/Universal)	3
CHEVELLE Closure (Epic)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LIMP BIZKIT Eat You Alive (Flip/Interscope)	+384
SEVENDUST Enemy (TVT)	+216
NICKELBACK Someday (Roadrunner/IDJMG)	+175
A PERFECT CIRCLE Weak And Powerless (Virgin)	+151
LINKIN PARK Faint (Warner Bros.)	+143
POWERMAN 5000 Action (DreamWorks)	+139
STAIN'D So Far Away (Flip/Elektra/EEG)	+119
METALLICA Frantic (Elektra/EEG)	+107
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	+93
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	+69

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
GODSMACK Straight Out Of Line (Republic/Universal)	688
SEETHER Fine Again (Wind-up)	653
DISTURBED Remember (Reprise)	605
MUDVAYNE Not Falling (Epic)	597
DISTURBED Prayer (Reprise)	554
CHEVELLE The Red (Epic)	522
3 DOORS DOWN When I'm Gone (Republic/Universal)	522
SALIVA Always (Island/IDJMG)	490
SYSTEM OF A DOWN Aerials (American/Columbia)	482
FOO FIGHTERS All My Life (Roswell/RCA)	472

63 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/10-8/16. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

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America's Best Testing Active Rock Songs 12+ For The Week Ending 8/22/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Men 18-34	Men 18-24	Men 25-34
DISTURBED Liberate (Reprise)	4.29	4.27	86%	13%	4.30	4.35	4.22
A PERFECT CIRCLE Weak And Powerless (Virgin)	4.20	—	48%	4%	4.21	4.22	4.19
KORN Did My Time (Immortal/Epic)	4.14	4.13	83%	10%	3.93	4.08	3.67
MUDVAYNE World So Cold (Epic)	4.14	4.17	76%	10%	4.03	4.24	3.65
SHINEDOWN Fly From The Inside (Atlantic)	4.11	4.04	69%	10%	3.99	4.08	3.79
TRAPT Still Frame (Warner Bros.)	4.06	4.10	73%	9%	3.94	4.06	3.74
GODSMACK Straight Out Of Line (Republic/Universal)	4.03	4.01	95%	33%	4.23	4.18	4.31
GODSMACK Serenity (Republic/Universal)	4.03	4.01	85%	17%	4.11	4.01	4.29
LINKIN PARK Faint (Warner Bros.)	4.01	4.17	92%	23%	3.99	4.07	3.86
STAINED So Far Away (Flip/Elektra/EEG)	4.00	4.03	91%	19%	3.95	3.97	3.90
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	4.00	3.98	88%	20%	4.15	4.15	4.15
TRAPT Headstrong (Warner Bros.)	3.99	4.05	96%	45%	3.90	3.97	3.78
COLD Stupid Girl (Flip/Geffen/Interscope)	3.99	4.02	96%	30%	3.80	3.91	3.61
BLACK LABEL SOCIETY Stillborn (Spitfire)	3.96	3.98	72%	14%	4.04	4.02	4.09
ADEMA Unstable (Arista)	3.95	3.97	57%	8%	3.71	3.86	3.28
AUDIOSLAVE Like A Stone (Interscope/Epic)	3.94	4.07	96%	44%	4.07	4.07	4.07
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	3.92	4.06	76%	15%	3.63	3.66	3.56
CHEVELLE Send The Pain Below (Epic)	3.89	4.02	94%	38%	3.70	3.55	3.95
REVIS Caught In The Rain (Epic)	3.85	3.90	75%	17%	3.63	3.56	3.79
AFI The Leaving Song Part II (DreamWorks)	3.76	—	56%	13%	3.55	3.29	4.10
FUEL Falls On Me (Epic)	3.74	3.70	58%	10%	3.51	3.28	3.96
LINKIN PARK Somewhere I Belong (Warner Bros.)	3.73	3.93	97%	44%	3.64	3.63	3.64
VELVET REVOLVER Set Me Free (Decca/Immortal)	3.62	3.74	60%	13%	3.64	3.49	3.90
FOO FIGHTERS Low (Roswell/RCA)	3.61	3.84	71%	19%	3.58	3.65	3.47
WHITE STRIPES Seven Nation Army (Third Man/V2)	3.59	3.55	85%	35%	3.53	3.53	3.53
SALIVA Raise Up (Island/IDJMG)	3.59	3.65	63%	15%	3.51	3.44	3.62
METALLICA Frantic (Elektra/EEG)	3.57	3.70	69%	17%	3.54	3.50	3.62
NICKELBACK Someday (Roadrunner/IDJMG)	3.55	3.62	67%	16%	3.54	3.45	3.69
JANE'S ADDICTION Just Because (Capitol)	3.51	3.76	87%	27%	3.56	3.42	3.78
METALLICA St. Anger (Elektra/EEG)	3.41	3.59	95%	38%	3.38	3.39	3.38

Total sample size is 362 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

ANTHRAX Safe Home (Sanctuary/SRG)
Total Plays: 113, Total Stations: 11, Adds: 0

V SHAPE MIND Monsters (Republic/Universal)
Total Plays: 94, Total Stations: 11, Adds: 3

IRON MAIDEN Wildest Dreams (Columbia)
Total Plays: 88, Total Stations: 10, Adds: 0

CAVE IN Inspire (RCA)
Total Plays: 73, Total Stations: 14, Adds: 3

SWITCHFOOT Meant To Live (Red Ink/Columbia)
Total Plays: 60, Total Stations: 7, Adds: 1

MUSHROOMHEAD Sun Doesn't Rise (Republic/Universal)
Total Plays: 48, Total Stations: 9, Adds: 3

LACUNA COIL Heavens A Lie (Caroline)
Total Plays: 48, Total Stations: 6, Adds: 2

JET Are You Gonna Be My Girl (Elektra/EEG)
Total Plays: 10, Total Stations: 14, Adds: 14

Songs ranked by total plays

Indicator

Most Added*

- SEETHER Gasoline (Wind-up)
- COLD Suffocate (Flip/Geffen/Interscope)
- SEVENDUST Enemy (TVT)
- JET Are You Gonna Be My Girl (Elektra/EEG)
- LIMP BIZKIT Eat You Alive (Flip/Interscope)
- METALLICA Frantic (Elektra/EEG)
- POWERMAN 5000 Action (DreamWorks)
- MOTOGRATER Down (No Name/EEG)
- 3 ODORS DOWN Here Without You (Republic/Universal)
- BILLY TALENT Try Honesty (Atlantic)
- SPINESHANK Smothered (Roadrunner/IDJMG)
- BOBIFLEX What Was It Like (Eclipse)

Reporters

WQVK/Albany, NY* PD: Chad Walker 1 COLD 1 SEVEN 1 SEVEN 1 SEVEN	WRXQ/Chattanooga, TN* PD: Boner 1 COLD 1 SEVEN	WGFB/Evanseville, IN OM: Mike Sanders PD: Fabbry AP/MO: Slack Nick SETHA	WTPP/Greenville, SC* PD: Mark Heubert 1 COLD 1 SEVEN	WDXL/Lansing, MI* PD: Bob Dixon 1 COLD 1 SEVEN	KKRQ/Minneapolis, MN* OM: Dave Hamilton PD: Tom Sabean AP: Gil Edwards 1 COLD 1 SEVEN	WYSP/Philadelphia, PA* OM: Phil Thompson PD: Kevin Vargas 1 COLD 1 SEVEN	KZSR/Springfield, MO OM: Dave DeFranco AP/MO: George Spahrmeister 1 COLD 1 SEVEN 1 SEVEN	
KZNR/Amarillo, TX PD: Eric Saylor No Adds	KROR/Chicago, CA OM: Ron Westwood PD/MO: Dale Sandevol 1 COLD	WWSN/Flint, MI* OM: Jay Patrick PD: Brian Beidson AP/MO: Tony LaRosa 1 COLD 1 SEVEN	WDXA/Harrisburg, PA* PD: Claudio Delencoso MO: Mike 1 COLD 1 SEVEN	KOMPLAS Vegas, NV* PD: John Gurnea 1 COLD 1 SEVEN	KHRQ/Moorestown, CA* OM: Greg Heston PD: Larry McCrete No Adds	KUPD/Phoenix, AZ* OM: Jim Williams PD: Larry McCrete No Adds	KZSD/San Diego, CA* OM: Jim Williams PD/MO: Shawn Hertz-Drown 1 COLD 1 SEVEN	WAGX/Syracuse, NY* No Adds
WYWX/Appleton, WI* PD: Greg Sisk 1 COLD 1 SEVEN	WNMS/Cleveland, OH* PD: Jim Tropp 1 COLD 1 SEVEN	KRZR/Fresno, CA* OM: Rick Hunt PD: Russ Ford AP: Matt Gentry 1 COLD	WCCB/Hartford, CT* PD: Michael Pozzo AP/MO: Mike Karoly 1 COLD 1 SEVEN	KBZ/Lincoln, NE OM: Jim Sibel PD: E. J. Marston AP/MO: Steffy 1 COLD 1 SEVEN	WRAT/Monmouth, NJ* OM: Carl Crutt AP/MO: Tony Lano 1 COLD 1 SEVEN	KUPD/Portland, OR* OM: Dave Hummel AP/MO: Al Scott 1 COLD 1 SEVEN	KURJ/San Luis Obispo, CA OM: Keith Royer PD: Adam Barnes 1 COLD 1 SEVEN	WXTB/Tampa, FL* OM: Brad Martin AP/MO: Brian Medina No Adds
WCHZ/Augusta, GA* OM: Keri Dunn 1 COLD 1 SEVEN	KILQ/Colorado Springs, CO* OM: Rick Hunt PD: Russ Ford AP: Matt Gentry 1 COLD	WRDZ/Columbus, OH* PD: Hal Fish AP/MO: Romie Hunter 1 COLD	KPOI/Honolulu, HI* OM: Malcom Moore PD: Ryan Sosa AP/MO: Fri Slash 1 COLD 1 SEVEN	WTFX/Louisville, KY* PD: Michael Lee 1 COLD 1 SEVEN	WKQZ/Myrtle Beach, SC OM: Chris Babin AP/MO: Courtney 1 COLD 1 SEVEN	KORR/Oak Ridge, IA* OM: Darren Pira PD/MO: Dave Levera No Adds	KURJ/San Luis Obispo, CA OM: Keith Royer PD: Adam Barnes 1 COLD 1 SEVEN	WXTB/Tampa, FL* OM: Brad Martin AP/MO: Brian Medina No Adds
KRAB/Saltersfield, CA* OM: Dale Cross PD/MO: Danny Sparks 1 COLD	KCCG/Carpas Christi, TX* PD: Dave Ross 1 COLD 1 SEVEN	WBYR/Ft. Wayne, IN* OM: Mike Sanders PD: Fabbry AP/MO: Slack Nick SETHA	WAMX/Huntington PD: Paul Ostland 1 COLD 1 SEVEN	KFMJ/Lubbock, TX OM: Mike Sanders 1 COLD 1 SEVEN	WWR/ Norfolk, VA* OM: Jim Williams PD: Larry McCrete No Adds	WBBB/Raleigh, NC* PD: Jay Nichols No Adds	KHTO/Spokane, WA* OM: Steve Michaels PD: Ken Richards 1 COLD 1 SEVEN	KRTO/Tulsa, OK* PD: Chris Kelly AP: Kelly Garrett No Adds
KRFR/Saltersfield, CA* OM: Dale Cross PD/MO: Danny Sparks 1 COLD	KEGL/Dallas, TX* PD: Mike Dwyer AP: Chris Ryan 1 COLD 1 SEVEN	WRDZ/Columbus, OH* PD: Hal Fish AP/MO: Romie Hunter 1 COLD	WRTT/Huntsville, AL* OM: Bob Hunter PD: James Wood AP: Jim Kemer 1 COLD 1 SEVEN	WLDJ/Madison, WI* OM: John Gurnea PD/MO: Blake Patton 1 COLD 1 SEVEN	KATT/Oklahoma City, OK* OM: Chris Babin PD: John Daniels 1 COLD 1 SEVEN	WYVE/Rochester, NY* OM: Erik Anderson PD: Matt DiTucci 1 COLD 1 SEVEN	KHTO/Spokane, WA* OM: Steve Michaels PD: Ken Richards 1 COLD 1 SEVEN	KCT/ Wichita, KS* OM: Rick Carter PD: D. C. Carter 1 COLD 1 SEVEN
WYV/Baltimore, MD* OM: Kerry Platonover PD: Dave Hall AP/MO: Rob Hedman No Adds	KBPJ/Denver, CO* PD: Bob Richards AP/MO: Mark Powerless 1 COLD 1 SEVEN	WRDZ/Columbus, OH* PD: Hal Fish AP/MO: Romie Hunter 1 COLD	WRXW/Jackson, MS* OM: Bob Hunter PD: James Wood AP: Jim Kemer 1 COLD 1 SEVEN	WGR/Manchester, NH PD: Valerie Knight 1 COLD 1 SEVEN	KRCC/Ontario, NE* OM: Jim Sibel PD: Tom Sheridan 1 COLD 1 SEVEN	WVLE/Springfield, IL PD: Ray Lyle 1 COLD 1 SEVEN	KRCC/Ontario, NE* OM: Jim Sibel PD: Tom Sheridan 1 COLD 1 SEVEN	KCT/ Wichita, KS* OM: Rick Carter PD: D. C. Carter 1 COLD 1 SEVEN
WCPH/Riverside, MS* OM: Jay Taylor PD: Scott Fox 1 COLD 1 SEVEN	KAZR/Des Moines, IA* PD: Mike Dwyer AP: Chris Ryan 1 COLD 1 SEVEN	WRDZ/Columbus, OH* PD: Hal Fish AP/MO: Romie Hunter 1 COLD	KDRC/Kansas City, MO* PD: Bob Edwards AP/MO: Don Justice 1 COLD 1 SEVEN	KFRQ/McAllen, TX* PD: Mike Dwyer 1 COLD 1 SEVEN	WTKX/Pensacola, FL* PD: Tom Sheridan 1 COLD 1 SEVEN	KRXX/Sacramento, CA* OM: Carlos Johnson PD: Paul Marshall 1 COLD 1 SEVEN	WVLE/Springfield, IL PD: Ray Lyle 1 COLD 1 SEVEN	WRSB/Wilkes Barre, PA* OM: Steve Michaels PD: Ken Richards 1 COLD 1 SEVEN
WAAP/Roson, MA* PD: Scott Fox 1 COLD 1 SEVEN	WRFR/Detroit, MI* OM: Doug Poffitt AP/MO: Mark Powerless 1 COLD 1 SEVEN	WRDZ/Columbus, OH* PD: Hal Fish AP/MO: Romie Hunter 1 COLD	KLFX/Green, TX PD: Bob Fonda 1 COLD 1 SEVEN	WLRZ/Milwaukee, WI* PD: Mike Dwyer 1 COLD 1 SEVEN	WVLE/Springfield, IL PD: Ray Lyle 1 COLD 1 SEVEN	WVLE/Springfield, IL PD: Ray Lyle 1 COLD 1 SEVEN	WVLE/Springfield, IL PD: Ray Lyle 1 COLD 1 SEVEN	WVLE/Springfield, IL PD: Ray Lyle 1 COLD 1 SEVEN

* Monitored Reporters
79 Total Reporters
63 Total Monitored
16 Total Indicator

ON THE RECORD

With
George Cappellini
VP/Rock Promotion,
Elektra Entertainment



After all the bands I've seen over the years — and believe me, there have been a few — it's hard to get excited over a new rock band. Some of the more memorable concerts include the Rossington Collins show at the Fox in Atlanta after they returned from the Lynrd Skynyrd plane crash, the first time I saw Guns N' Roses, and the first time The Black Crowes played for radio, at Little Five Points, Atlanta. That was a moment where a lot of radio people walked out thinking, "This band is going to make some noise." At all of these shows the excitement and energy level in the room were very special. • Which gets me to the subject at hand — Jet are the shit! I saw this band at the Kyber in Philly last June with a couple of radio people, and as I was watching them I kept getting the same feeling as the night The Black Crowes played.

There were moments that the energy level reminded me of the first time I saw GNR. There was something going on that just made me think, "When this band connects, it's going to cut through in a big, big way." • I say to Rock radio, embrace Jet — don't overthink it. This is pure rock 'n' roll in the old-school tradition of AC/DC, the Stones, The Black Crowes and The Who, with the punk feel of Iggy Pop. Don't deny your audience a real rock band — we already have enough poser bands out there. • This is real; get into it. And don't let the plane take off without you!

Linkin Park retain the No. 1 spot at Active with "Faint" for a second week, but it looks like a challenger is rising as Nickelback's "Someday" continues its upward trend. In just three weeks the track has gone 19-11-5, gaining another +175 this past week ... Another track with solid growth in the last three weeks is "Weak and Powerless" by **A Perfect Circle**. The trend has been 26-13-11, and this week it picks up +151 plays ... **Seether's** "Gasoline" lights up the Most Added column with 25 adds, including WAAF/Boston; WNOR/Norfolk; WBZX/Columbus, OH; and WCCC/Hartford ... "Suffocate" by **Cold** loads up with 24 adds, including KQRC/Kansas City, KISS/San Antonio, WLZR/Milwaukee and KOMP/Las Vegas ... **Sevendust** roar back into the format with +216 spins on "Enemy" and 15 adds — all good for a chart debut at 43 ... **Jet** take off with 14 adds on "Are You Gonna Be My Girl," including WRIF/Detroit, KRAB/Bakersfield and KHTQ/Spokane ... **Powerman 5000's** "Action" tallies seven more adds, with the likes of WNVE/Rochester, NY; WKLQ/Grand Rapids; and WQXA/Harrisburg among them ... "Eat You Alive" by **Limp Bizkit** flies up the chart 32-21, thanks to +384 new spins ... Over on the Rock side, **Staind** hold on to No. 1 for the third consecutive week ... Nickelback have a great three-week trend, going 10-4-2. Looks like Rock wants to lay immediate claim to this monster, and with good reason ... A Perfect Circle rise nicely 21-15 ... Most Added is a tie between Jet and Sevendust ... **The White Stripes** do really well, as "Seven Nation Army" rises 26-20. It's also still gaining airplay at Active. **MAX PIX: COLD** "Suffocate" (Flip/Geffen/Interscope)

— Cyndee Maxwell, Active Rock/Rock Editor



Record Of The Week

ARTIST: Various Artists
TITLE: *Freddy Vs. Jason OST*
LABEL: Roadrunner/IDJMG

Wow. This slasher flick made a killing at the box office, and the soundtrack massacred the competition at Rock Specialty. A compilation like this is sure to scare up some sales. OK, I'll stop joking, because the folks at Roadrunner clearly aren't fooling around when it comes to metal-infused soundtracks. *Freddy Vs. Jason* conjures up all the demons for this outing, including tracks from Ill Nino, Spineshank, Sevendust, In Flames, The Blank Theory, Nothingface and Lamb Of God. Among the highlights are a new Mushroomhead track ("Sun Doesn't Rise"), ex-Faith No More and current Tomahawk frontman Mike Patton teaming with Sepultura for "The Waste," and a 1997 Slipknot demo called "Snap," making this a soundtrack to die for. Whoops, sorry ... sorry.

— Frank Correia, Rock Specialty Editor



active INSIGHT

ARTIST: Nickelback

LABEL: Roadrunner/IDJMG

By FRANK CORREIA / ROCK SPECIALTY EDITOR



As late, great AC/DC frontman Bon Scott once noted, "It's a long way to the top if you wanna rock 'n' roll." And while it may seem like Nickelback arrived at the top overnight, the Vancouver-based band are perfectly justified in calling their new album *The Long Road*, as they have traveled that proverbial path to arrive at their current status as one of Active Rock's and Alternative's staple artists.

And that's not even mentioning the group's sales stats. After their gold-selling debut, *The State*, in 2000, Nickelback struck it rich the following year with *Silver Side Up*. Propelled by the No. 1 Active Rock and Rock track "How You Remind Me," *Silver Side Up* racked up five-times platinum sales in the U.S. and was eight-times platinum in their Canadian homeland (that's roughly one copy per household north of the border). Furthermore, the Canadian export was a prime seller overseas, going platinum in Germany and Holland, double-platinum in Australia and triple-platinum in the U.K. Meanwhile, "How You Remind Me" picked up four Grammy nominations, four Juno Awards and was the No. 1 most played record of 2002 across all R&R formats.

While 2002 was their breakout year, Nickelback have been a DIY force in the Canadian music scene ever since frontman-guitarist Chad Kroger borrowed \$4,000 from his stepfather in the mid-'90s to get out of the Calgary suburbs and into

Vancouver to record a demo. In 1996 brother Mike (guitars) and bassist Ryan Vekedal also relocated to Vancouver, where the trio recorded the indie EP *Hesher* and the full-length *Curb*. The group hit the road on a series of cross-Canada tours while Chad asked friends to fax and phone radio stations requesting Nickelback.

By '98 the group had sacked their manager and turned into a sort of cottage industry, with Chad handling radio promotion, Mike taking care of distribution and Ryan booking shows. They invested \$30,000 in 2000's *The State*. The single "Leader of Men" caught fire at Canadian radio, and the group pounded the pavement with more shows. A deal with Roadrunner in the U.S. followed, and the rest, as they say, is history.

Now Nickelback are back to radio with "Someday," the lead single from *The Long Road*. "I think we all feel like we've already captured the brass ring and accomplished more than we could have ever hoped for when we were first starting out," Chad says of the new album. "We know we've made a great rock record. Now we're just waiting to see how people are going to cast their votes." With Most Added status at Active Rock, Rock and Alternative, it appears that Nickelback will surely be relegated to the top.

R&R TOP 20 SPECIALTY ARTISTS

1. **FREDDY VS. JASON** (Roadrunner/IDJMG) "Inside The Cynic"
2. **SUPERJOINT RITUAL** (Sanctuary/SRG) "Dress Like A Target"
3. **MOTOGRATER** (Elektra/EEG) "Down"
4. **AS I LAY DYING** (Metal Blade) "94 Hours"
5. **POISON THE WELL** (Atlantic) "Ghostchant"
6. **CHIMAIRA** (Roadrunner/IDJMG) "Pure Hatred"
7. **GOATWHORE** (Rotten) "Sky Funeral"
8. **NEVERMORE** (Century Media) "Enemies Of Reality"
9. **PRO-PAIN** (Spitfire) "Iron Fist"
10. **BLACK DAHLIA MURDER** (Metal Blade) "Funeral Thirst"
11. **VAMPIRE MOOSE** (Rotten) "Spiderman Vs. Venom"
12. **TOMAHAWK** (Ipecac) "Rape This Day"
13. **HASTE** (Abacus/Century Media) "With All The Pride & Dignity Of A Drowning Swimmer"
14. **SOCIETY 1** (Earache) "Nothing"
15. **ENTOMBED** (Koch) "Retaliation"
16. **BLOOD HAS BEEN SHED** (Ferret) "She Speaks To Me"
17. **MISERY INDEX** (Nuclear Blast) "Retaliator"
18. **REVOLUTION SMILE** (Interscope) "Bonethrower"
19. **SPINESHANK** (Roadrunner/IDJMG) "Violent Mood Swings"
20. **I.R.A.T.E.** (Direct Music Group) "This World"

Ranked by total number of shows reporting artist.



Army Of Two Captures No. 1

The importance of persistence rears its head again

A little over six weeks ago — Tuesday, July 15, to be precise — KXTE (X-treme Radio)/Las Vegas added The White Stripes' "Seven Nation Army." The song had already clawed its way to No. 1 on the Alternative chart and was able to sit there for a few weeks, but that had nothing to do with X-treme's decision to add it. Well, maybe it did, just a teensy-weensy bit.

Think about that for a moment. KXTE is the most extreme practitioner of our format. If it's hard and heavy, Vegas gets blasted with it at 107.5 on your dial. Korn-toolrage? C'mon in! Radioheadcoldplayjack-johnson? Sorry, no vacancy.

Say what you will, but the station is focused, it has a mission, and PD Dave Wellington rarely caves to the whims and fads of the rest of the country. The station didn't have to put the song in. In fact, no one ever expected it to. But timing is everything, and Wellington knows when to throw the audience a curve.

"Our audience knows what to expect," Wellington says. "It's like a light switch: You flip it on, and you know exactly what you're gonna get. You gotta live up to that expectation, though, and we have, but that makes it tougher and tougher to move. It's helpful to throw an occasional curveball."

Wellington also sensed that the planets were lining up on this one — the right buzz, the right sales, an album of worthy material and a promotional strategy from V2 Records that was simplicity itself: Stay on it, and never give up.

Aw, Do I Have To?

OK, you know the story. The White Stripes are often mentioned in the same sentence as The Hives, The Vines and The Strokes. There was a thought that maybe this was the sound that would shift the format into the next plane of existence.

Swing didn't do it. The 23rd incarnation of ska didn't do it. And electronica is like one of those homemade kinetic sculptures with wings that someone runs off a pier and into the water for some contest we see a snippet of at the end of the 11 o'clock news — it just didn't make it off the ground. (However, I still have hope.)

But maybe the raw, stripped-down, garage sound of these new young "earnestos," as I like to call

them, would slam us in a new direction. A couple of R&R Conventions ago, KNRK/Portland, OR PD Mark Hamilton uttered some words at the "Rate-a-Record" to the effect of, if we had to depend on The White Stripes for the future of the format, we were in big trouble.



Matt Pollack

I bring this up not to embarrass Hamilton (although it's one of my favorite hobbies) or to drag up painful memories of indecent convention behavior, but to illustrate some of the thinking at radio at the time.

Programmers do not inhabit a gray area with The White Stripes. It's sort of black and white: You're a fan and you get it, or you don't. Many a station was dragged kicking and screaming into the world of the Whites. The label was painfully aware of this.

Backing Out Of The Garage

On the subject of The White Stripes, the chatter at radio was loaded with invective long before the Feb. 18 add date for "Seven Nation Army." Even though their previous three releases had put the band on the cultural map with Joe Consumer, programmers were sharply divided over whether the reception at radio was going to be warm or as cold as ice for *Elephant*, the new album.

V2 Sr. VP/Promotion Matt Pollack had a keen eye for the battle to come. "We knew that this band had far more to offer than to be a flash-in-the-pan, trendsetter-type bullshit band or just another garage thing," he says.

"We knew that if we could get this record out before some of the other records or bands that we'd been compared to, we'd have a tremendous advantage over everybody. We knew that the quality and

the substance of this record would stand on their own.

"But going into the record, we still had those naysayers. The record came out with a respectable showing, but it was a grueler. For a lot of people, 'Seven Nation Army' was a very heady track. They couldn't understand its unusual structure, and it took a long time to build.

"We were still fighting with the other portion of the panel that didn't want anything to do with the band. They just felt that The White Stripes weren't relevant." About 40 stations made the move out of the box — roughly half of the Alternative panel — reflecting, perhaps, the "now or wait" attitude at radio.

Then came the press. Cover stories and five-star reviews from the likes of *Rolling Stone* caught everyone's attention. Recalls V2 VP/Promotions Rick Morrisson, "I don't know if anybody at this label ever worked a five-star record at radio. I certainly haven't. This was one of those records that we thought could be very special."

Sales exceeded initial expectations as well. Having anticipated 60,000-80,000 in the first week, the staff was blown away when the album scanned over 120,000.

Stay The Course

Meanwhile, the battle at radio rages on. Press and sales definitely help the early adopters to hang in there, and the label drafts new recruits each week. But now the quirky nature of radio's crazy old uncle, who lives in the attic and is named Callout, becomes a factor.

"Well, first of all, it was a phone record," says Morrisson. "Instant phones everywhere, and a lot of top five phones within a week or two. And it stayed there. The sales picture reinforced that.

"Ultimately, the callout for most stations was pretty good. About two-thirds of the panel had pretty good callout right out of the chute. But for those that didn't — and this is a classic example of callout and using it properly — we asked them to change the hook.

"The first station to really do that was The End [KNDD] in Seattle. They changed to the bassline. Most stations were testing the 'Seven Nation Army' lyric, but The End test-

V2: The Little Rocket That Could

V2 GM Steve Backer is a very intelligent and articulate gentleman. I have no idea what he's doing in *this* business.

A very long time ago Backer had nothing to worry about except the Alternative format. That's when he worked for Epic Records. He's learned a lot since those heady days of early Pearl Jam.

As I talked to him for this column on The White Stripes, Backer had some interesting thoughts on the power of persistence, among other pearls of wisdom.

R&R: *What's the philosophy of V2?*

SB: Our model is not to have a huge roster and to stay with the artists that we sign. It's that simple. We can't bail. We can't afford to bail because of the size of the roster. And that will keep us incredibly focused.

R&R: *What kept you going during the long march to the top of the charts with The White Stripes?*

SB: The White Stripes are coming off a very successful record. They are an incredibly important act for the label, and there was no way we would bail on The White Stripes. The same way we don't bail on anything. We can't. We don't have three other acts looking to fill that slot when the research comes back after seven weeks.

R&R: *This could have been a midchart record, but it went to the top.*

SB: Because it was a hit. It's that simple. A lot of records are hits that are midcharts. Why aren't they really hits? A lot of times it's because the labels have a slot to fill, and it's easier to bail and start fresh. We can't afford that. We knew internally it was a hit record; we felt it. Ultimately, we were proven right.

R&R: *What are the lessons here?*

SB: It's a testament to our promotion staff, which consists of only four people, thus proving it can be done. If you have the right thing at the right time, anything can happen at any label. Honestly, I think one of the biggest problems in the business right now is there's just too much money sometimes. Let's make a video for blah, blah, blah — X amount of money. Why? Well, we've always done that. This is all being re-evaluated as we speak.

I'd love for the Stripes to be the standard-bearers for how it's going to be, but I don't know if that's going to happen or not. Retail was wildly excited about the record. We were very conservative with our projections.

There was a tremendous interest in the band and a tremendous awareness that the record was coming. And that goes to a terrific setup, starting with, frankly, the album being shipped on vinyl only to the press. You remember how much noise that made? That made *NME*, everything. That began well before we went to radio. Setup is everything as it relates to good records.



Steve Backer



Rick Morrisson

ed the opening bass riff, and it went through the roof. That's really what held it together."

"Yeah," adds Pollack. "In the major markets it was very strange. There it tested out of the gate like crazy. It was calling out through the ceiling with familiarity before 100 spins. But in the heartland it was still testing like the last record, where it was unfamiliar. It was negative, and it became a real quandary — how do we get these guys to stick with it? It was grueling. We lost stations, and we got them back on. It was so frustrating and so bittersweet.

"Every couple of weeks another station would come in that didn't play the last record or another station would up its rotation after saying they'd only play it in overnights or late evenings. It finally got to a point, about 4 1/2 months into it,

where we had enough stories that we needed to set a plan for the next stage of this record."

And the rest, as they say, is history. "Seven Nation Army" goes No. 1 five months after the add date. It's the first No. 1 ever for V2. But the real lesson here is what it takes to play the game at this format today, and that's persistence.

Forget the brouhaha over indies and the political BS. If, as many seem to think, there are no superstars in the format — or that we're not creating them — take a look at why. Labels and radio are both guilty of the same sin. No one's spending the time necessary to find out if a song or band actually works. Radio doesn't spin long or hard enough. Labels give up too soon.

We'll have more on this in the weeks to come.

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.)	3370	+42	252779	21	83/0
2	2	STAIN'D So Far Away (Flip/Elektra/EEG)	3012	+126	223217	10	81/0
3	3	ATARIS The Boys Of Summer (Columbia)	2662	-70	188623	14	76/0
4	4	311 Creatures (For A While) (Volcano)	2403	-29	158211	8	82/0
6	5	CHEVELLE Send The Pain Below (Epic)	2170	-149	153762	30	76/0
5	6	WHITE STRIPES Seven Nation Army (Third Man/V2)	2130	-240	159293	27	81/0
8	7	TRAPT Headstrong (Warner Bros.)	2043	-104	170388	42	77/0
10	8	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	2015	+61	132421	11	75/0
7	9	JANE'S ADDICTION Just Because (Capitol)	1969	-304	143543	12	81/0
11	10	EVANESCENCE Going Under (Wind-up)	1925	+24	111330	11	73/0
9	11	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	1918	-86	124488	19	70/0
14	12	A PERFECT CIRCLE Weak And Powerless (Virgin)	1891	+282	145407	3	82/0
12	13	EVE 6 Think Twice (RCA)	1859	-36	97101	13	67/0
15	14	NICKELBACK Someday (Roadrunner/IDJMG)	1743	+146	117380	3	78/0
13	15	AUDIOSLAVE Like A Stone (Interscope/Epic)	1590	-28	132995	33	82/0
18	16	FOO FIGHTERS Low (Roswell/RCA)	1496	+38	83199	7	75/0
17	17	KORN Did My Time (Immortal/Epic)	1472	+2	93532	8	68/0
19	18	RANCID Fall Back Down (Hellcat/Warner Bros.)	1450	+38	97287	5	71/0
16	19	COLD Stupid Girl (Flip/Geffen/Interscope)	1401	-150	67538	25	55/0
20	20	AFI The Leaving Song Part II (DreamWorks)	1228	-18	73818	10	65/2
23	21	FUEL Falls On Me (Epic)	1150	+22	65911	4	66/1
24	22	DASHBOARD CONFSSIONAL Hands Down (Vagrant)	1119	+58	72085	7	63/1
25	23	GODSMACK Serenity (Republic/Universal)	1113	+61	66206	9	58/1
33	24	LIMP BIZKIT Eat You Alive (Flip/Interscope)	1080	+390	78052	2	63/5
26	25	DISTURBED Liberate (Reprise)	1006	+3	43676	10	48/1
27	26	THRICE All That's Left (Island/IDJMG)	977	+76	57627	8	65/1
28	27	THREE DAYS GRACE (I Hate) Everything About You (Jive)	934	+50	44355	10	46/1
29	28	TRAPT Still Frame (Warner Bros.)	924	+46	44438	7	60/1
31	29	ALIEN ANT FARM These Days (DreamWorks)	786	-10	33854	6	50/0
22	30	VENETTA RED Shatterday (Epic)	784	-432	40492	16	65/0
34	31	WHITE STRIPES The Hardest Button To Button (Third Man/V2)	727	+124	72867	9	53/12
36	32	SWITCHFOOT Meant To Live (Red Ink/Columbia)	655	+63	27823	7	46/2
35	33	BILLY TALENT Try Honesty (Atlantic)	639	+46	33412	5	52/4
37	34	ADEMA Unstable (Arista)	567	-4	15864	6	42/1
38	35	LESS THAN JAKE The Science Of Selling Yourself Short... (Warner Bros.)	566	-4	37365	6	35/1
30	36	RED HOT CHILI PEPPERS Dosed (Warner Bros.)	563	-268	35678	15	49/0
39	37	3 DOORS DOWN Here Without You (Republic/Universal)	551	+41	25293	3	32/0
32	38	USED Blue And Yellow (Reprise)	479	-249	32465	13	41/0
44	39	YELLOWCARD Way Away (Capitol)	429	+69	17287	3	39/7
42	40	ROONEY Blue Side (Geffen/Interscope)	380	+5	16259	5	29/0
46	41	BRAND NEW The Quiet Things That No One... (Razor & Tie)	371	+44	33766	2	29/4
40	42	STAIN'D Price To Play (Elektra/EEG)	360	-30	18850	20	29/0
41	43	MUDVAYNE World So Cold (Epic)	349	-40	16811	8	20/0
44	44	METALLICA Frantic (Elektra/EEG)	325	+79	19786	1	31/3
48	45	B.R.M.C. Stop (Virgin)	325	+20	15140	2	30/3
43	46	RADIOHEAD There There (Capitol)	324	-46	51122	18	22/0
-	47	SHINEDOWN Fly From The Inside (Atlantic)	312	+41	18159	16	14/0
48	48	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	300	+53	32190	1	19/7
47	49	BLUE OCTOBER Calling You (Universal)	281	-40	17468	4	15/0
50	50	GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	261	-22	25554	3	12/0

85 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/10-8/16. 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
RADIOHEAD Go To Sleep (Capitol)	33
SEETHER Gasoline (Wind-up)	21
DAVE MATTHEWS Gravedigger (RCA)	21
JET Are You Gonna Be My Girl (Elektra/EEG)	17
WHITE STRIPES The Hardest Button To Button (Third Man/V2)	12
COLD Suffocate (Flip/Geffen/Interscope)	12
IMA ROBOT Dynamite (Virgin)	11

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LIMP BIZKIT Eat You Alive (Flip/Interscope)	+390
A PERFECT CIRCLE Weak And Powerless (Virgin)	+282
SEVENDUST Enemy (TVT)	+180
DAVE MATTHEWS Gravedigger (RCA)	+168
NICKELBACK Someday (Roadrunner/IDJMG)	+146
STAIN'D So Far Away (Flip/Elektra/EEG)	+126
WHITE STRIPES The Hardest Button To Button (Third Man/V2)	+124
STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	+112
OUTKAST Hey Ya! (Arista)	+92
METALLICA Frantic (Elektra/EEG)	+79

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	1164
HOT HOT HEAT Bandages (Sub Pop/Reprise)	1098
LINKIN PARK Somewhere I Belong (Warner Bros.)	1056
FOO FIGHTERS Times Like These (Roswell/RCA)	1015
QUEENS OF THE STONE AGE Go With The Flow (Interscope)	1007
QUEENS OF THE STONE AGE No One Knows (Interscope)	985
FOO FIGHTERS All My Life (Roswell/RCA)	888
EVANESCENCE Bring Me To Life (Wind-up)	835
CHEVELLE The Red (Epic)	761
3 DOORS DDWN When I'm Gone (Republic/Universal)	655

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

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ON THE RECORD
With
Garett Michaels
PD, KBZT/San Diego



I will use this opportunity to rant about the return of rock 'n' roll. I have heard a lot of grumbling lately that there is a lack of great rock music out there. As a fan, I say that people are not looking hard enough to find the good stuff. Sometimes, as program directors and music directors, we get caught up in the game of listening to music for the sole purpose of finding

hits vs. listening like a fan who truly loves it. • It is for that reason alone that I am going to use this space to tip off the uninitiated to America's greatest rock band: Guided By Voices. Their new album, *Earthquake Glue*, was just released on Aug. 19, and it is one of those rare releases that kicks ass from beginning to end. • In addition, they will be coming to play live at a sweaty, beer-soaked club in your town soon. *Do not* miss them live. If you love The Who, The Beatles, The Replacements, R.E.M., The Buzzcocks, Cheap Trick and early Genesis, you will love GBV. Buy the album, go see them live, drink many beers, and thank me later. • Oh, yeah — if we are truly Alternative radio stations, we should all be playing multiple cuts from The White Stripes' album, especially "Ball & Biscuit." Have a great week, and long live rock 'n' roll!

Linkin Park retain the No. 1 slot for another week. The awesome staying power of Rob Goldklang is a wonder to behold, if you know what I mean. Wink, wink. Nudge, nudge. Say no more ... But check out **Staind**. It's Bill Carroll kicking Goldklang in the butt at No. 2 ... The top 10 is fairly stable this week: **Audioslave** enter at No. 8 and **Evanscence** slip into the No. 10 slot ... **A Perfect Circle** waste no time in zooming to No. 12 after a mere three weeks ... **Nickelback** show similar speed, racing to No. 14 after three weeks as well ... **Rancid** make steady progress as radio starts to get into it; they move to No. 18 ... The real battle this week is in the 20s, as every song from 21 to 28 has a bullet. The biggest gainers are **Limp Bizkit**, moving 33-24 after only two weeks ... **The White Stripes** are coming on strong, with "The Hardest Button to Button" moving 34-31 ... And note the strong moves in recent weeks of **Switchfoot**. They now sit at No. 32, and more stations are coming on board every week ... **Yellowcard** go 44-39 ... **Brand New** are making noise. Have you seen the video? They go 46-41 ... **B.R.M.C.** go 48-45. Let's go, people! ... New to the chart this week: **Metallica** at No. 44 and **Fountains Of Wayne** at No. 48 ... Most Added: **Radiohead**, **Seether**, **Dave Matthews**, **Jet**, **The White Stripes**, **Cold**, **Ima Robot** ... Most Should Be Added: **Killing Joke**, **Dandy Warhols**, **OutKast**, **B.R.M.C.**, **Flashlight Brown**, **Brand New**, **Pennywise**, **Deftones**, **The Bronx**.



— Max Tolkoff, Alternative Editor

COMING RIGHT UP

ARTIST: **Dandy Warhols**

LABEL: **Capitol**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



Storyed artist Andy Warhol theorized that we'd each have 15 minutes of fame, and that clock seems to spin quicker for certain "celebrities." Monica Lewinski blew through hers pretty quickly, C-minus celebrities like Carrot Top are a phone call away from the next train outta here, and there are most likely a few more in the latest Mary-Kate and Ashley issue of *Rolling Stone*.

Of course, the theory seems to hold true if you actually give a shit about being famous. Many of the fastest faders are the whores who dig their claws into fame's back and refuse to let go, shilling whatever product comes their way and jumping into whatever photo shoot they can. When it comes to musicians, just take a look around. There's a stunning lack of sex, drugs and rock 'n' roll in the stars being shoved down our throats. Personally, I'd much rather hang with Queens Of The Stone Age, B.R.M.C. or The Kills in the dive down the street than wait behind the velvet rope to catch a glimpse of the latest thing.

Which brings me to Portland, OR's Dandy Warhols. Taking a cue from the drugged-out psychedelic pop of The Velvet Underground (see the new album cover for their latest nod to the Underground), the Dandys have rolled through the scene in a haze of smoke, fuzzed-out riffage and a host of cool-ass songs — self-effacing hipsters who couldn't give two fucks about the way things are being done in the spotlight, beginning with their 1995 debut, *Dandy's Rule OK?* The Brits are hip to their greatness and have been grooving along since 1997's *Dandy*

Warhols Come Down, an underground fave mostly ignored stateside.

Then there was 2000's *Thirteen Tales From Urban Bohemia*, possibly the best alternative record of that year. "Bohemian Like You" did well on the college circuit, but it should have been the party anthem of the year across commercial airwaves. While it slipped by here, the song was welcomed by the U.K. with open arms.

Now four releases in, the Dandys continue to do it their way with *Welcome to the Monkey House*. With some production help from Duran Duran's Nick Rhodes, the group brings the best of the '80s into the Eminem era without sounding like some retro rehash. Featuring pulsating beats, hot-breath-in-your-ear action and a buzzing bass line, "Wonderful You" is the club, the after-party and the bathroom sex all wrapped up in 4 1/2 minutes. "You Were the Last High" floats along on a Xanax groove, with hazy vocals and a keyboard interlude worthy of Bowie.

And kudos to KITS (Live 105)/San Francisco for recognizing the greatness of "We Used to Be Friends," a tweaked-out good time punctuated with handclaps, distortion-drenched guitars and falsetto melodies. It's the perfect song to ride out the rest of the summer. Unless, of course, you'd rather wait in line to see the American Idols.

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America's Best Testing Alternative Songs 12 +
For The Week Ending 8/22/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
LINKIN PARK Faint (Warner Bros.)	4.25	4.20	98%	22%	4.16	4.00	4.30
ATARIS The Boys Of Summer (Columbia)	4.08	4.09	97%	28%	4.00	3.90	4.07
EVE 6 Think Twice (RCA)	4.03	3.94	85%	12%	3.99	3.93	4.03
TRAPT Still Frame (Warner Bros.)	4.03	3.95	72%	10%	3.89	3.63	4.11
STAIN'D So Far Away (Fiji/Elektra/EEG)	4.00	3.90	94%	19%	4.03	3.88	4.16
TRAPT Headstrong (Warner Bros.)	3.97	4.00	98%	44%	3.91	3.64	4.12
COLD Stupid Girl (Fiji/Geffen/Interscope)	3.95	3.84	97%	29%	3.89	3.73	4.02
FUEL Falls On Me (Epic)	3.93	3.88	58%	6%	3.89	3.84	4.11
A PERFECT CIRCLE Weak And Powerless (Virgin)	3.90	-	40%	4%	3.88	3.79	3.97
CHEVELLE Send The Pain Below (Epic)	3.88	3.97	97%	40%	3.88	3.55	4.14
EVANESCENCE Going Under (Wind-up)	3.88	3.80	94%	25%	3.86	3.82	3.80
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	3.88	3.90	80%	15%	3.79	3.70	3.87
THRICE All That's Left (Island/IDJMG)	3.88	-	44%	5%	3.66	3.43	3.89
AUDIOSLAVE Like A Stone (Interscope/Epic)	3.84	3.82	97%	51%	3.86	3.80	3.91
AFI The Leaving Song Part II (DreamWorks)	3.81	3.92	72%	13%	3.72	3.52	3.90
311 Creatures (For A While) (Volcano)	3.80	3.78	79%	12%	3.83	3.70	3.94
FOO FIGHTERS Low (Roswell/RCA)	3.80	3.87	73%	11%	3.82	3.73	3.89
DASHBOARD CONFESSIONAL Hands Down (Vagrant)	3.78	3.80	81%	10%	3.77	3.49	4.00
RANCID Fall Back Down (Hellcat)	3.77	3.71	59%	10%	3.67	3.55	3.79
DISTURBED Liberate (Reprise)	3.73	3.62	73%	14%	3.69	3.60	3.77
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	3.65	3.74	84%	23%	3.67	3.63	3.71
VENETTA RED Shatterday (Epic)	3.65	3.68	73%	16%	3.56	3.35	3.74
RED HOT CHILI PEPPERS Dosed (Warner Bros.)	3.64	3.65	84%	24%	3.62	3.48	3.73
NICKELBACK Someday (Roadrunner/IDJMG)	3.61	-	60%	11%	3.57	3.44	3.67
JANE'S ADDICTION Just Because (Capitol)	3.60	3.62	88%	22%	3.67	3.81	3.54
QUEENS OF THE STONE AGE Go With The Flow (Interscope)	3.58	3.66	88%	31%	3.66	3.62	3.70
WHITE STRIPES Seven Nation Army (Third Man/V2)	3.51	3.71	96%	46%	3.44	3.51	3.39
KORN Did My Time (Immortal/Epic)	3.50	3.52	74%	18%	3.48	3.44	3.51
GODSMACK Serenity (Republic/Universal)	3.49	3.44	73%	18%	3.53	3.39	3.66
HOT HOT HEAT Bandages (Sub Pop/Reprise)	3.43	3.46	65%	20%	3.28	3.09	3.46

Total sample size is 441 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.

R&R TOP 20 SPECIALTY ARTISTS

1. **KILLING JOKE** (Epic) "Seeing Red"
2. **THURSDAY** (Island/IDJMG) "Signals Over The Air"
3. **STORY OF THE YEAR** (Maverick) "Until The Day I Die"
4. **JET** (Elektra/EEG) "Are You Gonna Be My Girl"
5. **SAVES THE DAY** (DreamWorks) "Anywhere With You"
6. **MANDO DIAO** (Mute) "Sheepdog"
7. **DANDY WARHOLS** (Capitol) "We Used To Be Friends"
8. **IMA ROBOT** (Virgin) "Dynamite"
9. **BRONX** (Ferret) "Strobe Life"
10. **BRAND NEW** (Razor & Tie) "The Quiet Things That No One Ever Knows"
11. **COHEED & CAMBRIA** (Equal Vision) "Devil In Jersey City"
12. **FAGS** (Idol) "Truly Truly"
13. **STILLS** (Vice) "Still In Love"
14. **RADIOHEAD** (Capitol) "Go To Sleep"
15. **BLACK REBEL MOTORCYCLE CLUB** (Virgin) "Stop"
16. **YELLOWCARD** (Capitol) "Way Away"
17. **THRICE** (Island/IDJMG) "All That's Left"
18. **WEEN** (Sanctuary/SRG) "Transdermal Celebration"
19. **STEREOPHONICS** (V2) "Maybe Tomorrow"
20. **CAVE IN** (RCA) "Inspire"

Ranked by total number of shows reporting artist.

Record Of The Week

ARTIST: Killing Joke
TITLE: Killing Joke
LABEL: Epic



With strife in practically every corner of the globe, legendary rockers Killing Joke have returned in time to provide the apocalypse's soundtrack with their new self-titled release. For kiddies unaware of the Joke's influence, the politically and socially aware group inspired everyone from Metallica to Ministry to Nirvana (the guitar line to "Come As You Are" was actually Killing Joke's "Eighties" slowed down). Appropriately enough, former Nirvana drummer and current Foo Fighter Dave Grohl repays the favor by hopping behind the kit for this album, providing the tribal bombast on the paganistic call to arms "The Death & Resurrection Show." The real stars, however, are frontman Jaz Coleman and guitarist Geordie Walker, who rekindle the old flame with incendiary rockers like the lead single, "Seeing Red," "Implant" and "Blood on Your Hands." *Killing Joke* is a brilliant return to form that reminds the youth of the nation how to properly rage against the machine.

— Frank Correia, Rock Specialty Editor

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 DM: John Cooper
 PD: Lisa Biallo
 20 JET
 1 WHITE STRIPES
 COLD

KTEG/Albuquerque, NM*
 DM: Steve Young
 No Adds

KTZO/Albuquerque, NM*
 PD: Scott Soule
 MD: Don Killy
 1 WHITE STRIPES
 1 JET

WNNX/Alamogordo, CA*
 DM: Leslie Fren
 PD: Chris Williams
 MD: Jay Herms
 4 LIMP BIZKIT
 3 SAVES THE DAY
 1 WHITE STRIPES
 1 RADIOHEAD
 RISING

WJSE/Atlantic City, NJ*
 PD: Al Parnell
 APD/M: Jason Utanet
 SEETHER
 COLD
 RADIOHEAD
 IMA ROBOT
 SEVENDUST
 ZIG ZIG ZIG

KROX/Austin, TX*
 DM: Jeff Carroll
 PD: Michele Lee
 MD: Taly Ryan
 1 METALLICA
 1 B R M C
 SEETHER
 AF1
 RADIOHEAD

WRAX/Birmingham, AL*
 DM: Mark Lindsey
 SEETHER
 FOUNTAINS OF WAYNE
 CHELLE
 DEFTONES

KXNR/Biose, ID*
 PD: Jason Jackson
 MD: Kallan
 No Adds

WBCN/Boston, MA*
 DM: Tony Scorsone
 PD: Desires
 APD/M: Steven Sinek
 15 RADIOHEAD
 1 JET
 THURSDAY
 COLD

WFXB/Boston, MA*
 PD: Craig
 MD: Kevin Mays
 14 OUTKAST
 9 RADIOHEAD
 7 JET
 2 IMA ROBOT

WEDG/Bufalo, NY*
 PD: Joey Giza
 MD: Ryan Patrick
 No Adds

WBTV/Burlington*
 DM: Matt Grasso
 APD: Christine Powell
 RADIOHEAD

WAVF/Charlotte, SC*
 PD: Dave Ross
 APD/M: Disney Vitolacos
 7 SWITCHFOOT
 1 FOUNTAINS OF WAYNE
 WILL ROGGE

WFND/Charlotte*
 DM: Mike Belski
 PD: Jack Daniel
 APD/M: Kristina Honeycutt
 1 SWITCHFOOT
 FOUNTAINS OF WAYNE
 SLOTH
 OUTKAST
 SEVENDUST

WQDX/Chicago, IL*
 PD: Mary Szymanski
 HOT HOT HEAT
 LUNKY PARK
 RADIOHEAD

WZZM/Chicago, IL*
 PD: Bill Gambie
 APD: Steve Levy
 MD: James VanDusen
 3 KILL HANNAH
 RADIOHEAD

WAOZ/Cincinnati, OH*
 PD/M: Jeff Hagen
 DASHBOARD CONFESSIONAL
 JET
 BILLY TALENT

WXTM/Cleveland, OH*
 PD: Ken Houser
 APD: Ron Harrelle
 MD: Pete Schuele
 CHELLE
 DEFTONES

WARD/Columbia, SC*
 PD: Dave Stewart
 MD: Dave Farra
 2 JET
 ZIG ZIG ZIG
 RADIOHEAD
 DAVE MATTHEWS

WWCO/Columbus, OH*
 DM: Randy Hillery
 PD: Andy Davis
 MD: Jack DeVoss
 HOT HOT HEAT
 RADIOHEAD
 IMA ROBOT

KDGE/Dallas, TX*
 PD: Diana Delaney
 APD/M: Alan Rye
 7 FOUNTAINS OF WAYNE
 DAVE MATTHEWS

WXEG/Dayton, OH*
 PD: Steve Kramer
 MD: Boomer
 No Adds

KTCL/Denver, CO*
 PD: Mike O'Connor
 APD: Rick Rubin
 MD: Neil Jordan
 13 FOUNTAINS OF WAYNE
 KILL HANNAH

CBMX/Detroit, MI*
 PD: Barry Brundshaw
 APD: Steve Casanova
 MD: Matt Franklin
 HOT HOT HEAT
 IMA ROBOT

KYRIE/E Paso, TX*
 DM: Mike Preston
 PD/M: Jose Garcia
 1 THURSDAY
 RADIOHEAD
 IMA ROBOT
 JET

KWRO/Eugene, OR
 Set: Mike Greenough
 PD: Russ Davidson
 APD: Chris Crowley
 APD/M: Ste Allen
 7 DISTURBED
 7 HOBBSBAWK
 3 DOORS DOWN
 5 AFI
 6 QUEENS OF THE STONE AGE

KXMA/Fayetteville, AR
 PD/M: Dave Jackson
 11 COLD
 5 SMILE EMPTY SOUL

KFRF/Fresno, CA*
 PD: Chris Squires
 MD: Reverend
 5 HOT HOT HEAT
 DAVE MATTHEWS

WJZZ/FL, Myers, FL*
 DM/PD: John Hoiz
 APD: Fitz Blaindy
 MD: Jeff Lico
 1 RADIOHEAD
 1 B R M C
 WHITE STRIPES

WXTM/FL, Wayne, IN*
 PD: Don Walker
 APD: Matt Jenkins
 MD: Greg Travis
 1 THURSDAY
 SEETHER
 RADIOHEAD
 IMA ROBOT
 STORY OF THE YEAR

WGRD/Grand Rapids, MI*
 PD: Bobby Duncan
 MD: Michael Grey
 1 SEETHER
 ZIG ZIG ZIG

WXNR/Greenville, NC*
 PD: Jeff Sanders
 APD/M: Tomer Watson
 SEETHER
 COLD

WEEQ/Hagerstown
 APD/M: Dave Roberts
 1 SEETHER
 1 COLD
 1 RADIOHEAD
 1 JET

WNRQ/Hartford, CT*
 PD: Todd Thomas
 APD/M: Chris Kelly
 1 RADIOHEAD
 1 JET
 DAVE MATTHEWS

KUCD/Honolulu, HI*
 PD: Jamie Hunt
 MD: JASON HRAZ
 YELLOWCARD

KTRZ/Houston, TX*
 PD/M: Vince Richards
 APD: Eric Schmidt
 3 LIMP BIZKIT
 2 JET
 2 SEETHER
 DAVE MATTHEWS
 RADIOHEAD

WRXZ/Indianapolis, IN*
 PD: Scott Jansson
 MD: Michael Young
 DAVE MATTHEWS
 WHITE STRIPES

WPLA/Jacksonville, FL*
 DM: Gail Austin
 PD: Bo Matthews
 APD/M: Chad Chumley
 COLD

WRXZ/Johannes City*
 PD: Matt McKinley
 DAVE MATTHEWS
 RADIOHEAD
 YELLOWCARD
 THURSDAY
 ZIG ZIG ZIG

KRQZ/Kansas City, MO*
 PD: Greg Bergen
 APD: Fitz Blaindy
 MD: Ladio
 TAKING BACK SUNDAY
 COLD
 DAVE MATTHEWS

WNFZ/Knoxville, TN*
 PD: Anthony Proffitt
 MD: Deshae Blalowers
 SEETHER
 POWERMAN 5000
 YELLOWCARD

KFTE/Lafayette, LA*
 PD: Scott Ferris
 MD: Chris Olivier
 No Adds

WWDX/Lansing, MI*
 PD: John Boyle
 MD: Kathy Bradley
 YELLOWCARD
 STORY OF THE YEAR
 RADIOHEAD

KOTE/Las Vegas, NV*
 PD: Steve Washington
 APD/M: Chris Riley
 1 BIZKIT
 2 IMA ROBOT
 DEFTONES

KLEC/Little Rock, AR*
 DM: Hoser
 MD: Adam
 3 THURSDAY
 SEETHER
 DAVE MATTHEWS
 RADIOHEAD
 FOUNTAINS OF WAYNE

KROD/Los Angeles, CA*
 PD: Kevin Westberry
 APD: Gene Sandblom
 MD: Lisa Worden
 No Adds

WMMF/Memphis, TN*
 PD: Rob Crispman
 MD: Mike Kibben
 4 BILLY TALENT
 1 SEETHER

WZTA/Miami, FL*
 PD: Troy Houston
 MD: Ryan Castle
 2 OUTKAST
 WHITE STRIPES
 HOT HOT HEAT
 THURSDAY

WLJM/Milwaukee, WI*
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 MD: Kenny Neumann
 2 SEETHER
 1 RADIOHEAD
 JET
 DAVE MATTHEWS

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 DANDY WARTHOLS
 BU
 SAVES THE DAY

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 1 PENNYWISE
 JET

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 DM: Jim Patrick
 PD/M: Russ Schenck
 1 JET
 1 SAVES THE DAY
 SEVENDUST
 FLASHLIGHT BROWN
 RADIOHEAD

KIOD/New Orleans, LA*
 DM/PD: Rob Summers
 APD/M: Stu
 SEETHER

WXRK/New York, NY*
 PD: Steve Kingston
 MD: Nico Puer
 5 TRACK
 1 RADIOHEAD
 JET
 DAVE MATTHEWS

WRRV/Newburgh, NY
 PD/M: Andrew Baris
 DAVE MATTHEWS
 COLD
 LIMP BIZKIT

WROX/Norfolk, VA*
 PD: Michele Diamond
 MD: Mike Powers
 7 LIMP BIZKIT
 2 IMA ROBOT
 FUEL
 STORY OF THE YEAR
 HOT HOT HEAT
 RADIOHEAD
 BRAND NEW

KORX/Odeesa, TX
 PD/M: Michael Todd
 34 MICELBACK
 17 ADDUSLAVE
 7 PENNYWISE

KHRZ/Oklahoma City, OK*
 DM: Bill Herley
 PD: Jimmy Borralo
 FLASHLIGHT BROWN
 BILLY TALENT

WJRR/Olando, FL*
 PD: Mike Murphy
 MD: Keith Gallo
 1 BRAND NEW
 DAVE MATTHEWS
 COLD
 RADIOHEAD

WOCL/Olando, FL*
 PD: Alan Smith
 MD: Tom Smith
 RADIOHEAD

WPLY/Philadelphia, PA*
 PD: Jim McGuire
 MD: Dan Felt
 12 RADIOHEAD
 8 THURSDAY
 DAVE MATTHEWS

KEDJ/Phoenix, AZ*
 PD: Mike Stevens
 APD: David Air Dave
 MD: Robin Wash
 WHITE STRIPES
 JET

KZON/Phoenix, AZ*
 MD: Tim Harvill
 MD: Kevin Manion
 JET
 DAVE MATTHEWS

WDDX/Pittsburgh, PA*
 PD: John Meschitti
 MD: Vinnie F.
 8 COLD
 1 METALLICA
 DAVE MATTHEWS

WCYY/Portland, ME
 DM: Tom Sambrook
 PD: Herb Ivy
 MD: Brian James
 1 DAVE MATTHEWS
 1 JET
 COLD
 RADIOHEAD

KNRK/Portland, OR*
 PD: Mark Harrelle
 MD: Jany
 2 CHELLE
 ADDUSLAVE
 STORY OF THE YEAR
 SEETHER

WBRL/Providence, RI*
 PD: Seth Ressler
 MD: Andy Tom
 ROLL HAINNAH
 HOME DAY
 DAVE MATTHEWS

WRRX/Providence, RI*
 PD: Criss
 APD/M: Kevin Mays
 10 SEVENDUST
 BILLY TALENT

KRQZ/Reno, NV*
 DM: Rob Brooks
 PD: Jeremy Smith
 APD/M: Alan Drake
 3 LIMP BIZKIT
 HOT HOT HEAT
 THURSDAY

WQYL/Richmond, VA*
 PD: Mike Murphy
 MD: Keith Gallo
 1 BRAND NEW
 DAVE MATTHEWS
 COLD
 RADIOHEAD

WRXL/Richmond, VA*
 DM: Bill Cash
 PD: Casey Krotowski
 3 METALLICA
 1 SEVENDUST
 ADEMA
 AFI

KCIX/Riverside, CA*
 DM: Bill McElroy
 PD: Greg Travis
 MD: Daryl James
 No Adds

WZZR/Roanoke, VA*
 DM: Bob Travis
 MD: Rob Heltberg
 RADIOHEAD
 DANDY WARTHOLS
 IMA ROBOT
 SAVES THE DAY
 PENNYWISE
 ZIG ZIG ZIG

WZNR/Rochester, NY*
 DM/PD: John McCas
 MD: Violet
 DISTURBED
 COLD
 LUNKY PARK
 RADIOHEAD
 IMA ROBOT
 SAVES THE DAY
 DAVE MATTHEWS

KWDD/Sacramento, CA*
 DM: Carliee Johnson
 PD: Ron Bruce
 MD: Brian Collins
 IMA ROBOT

KCPX/Salt Lake City, UT*
 DM: Keith Abrams
 PD: Van McCole
 RADIOHEAD

KORX/Salt Lake City, UT*
 DM: Alan Nagao
 PD: Todd Butler
 MD: Arlie Feltin
 RADIOHEAD

KBZT/San Diego, CA*
 PD: Gareth Michaels
 APD/M: Michael Halloran
 DAVE MATTHEWS

XTRA/San Diego, CA*
 PD: Bryan Scheidt
 MD: Chris Munday
 3 RADIOHEAD

KITS/San Francisco, CA*
 PD: Sean Demery
 APD: Spud
 MD: James Anderson
 7 OUTKAST
 2 BRAND NEW
 1 RADIOHEAD
 LUNKY PARK

KCNL/San Jose, CA*
 MD: John Mayer
 16 JOHN MAYER
 13 WHITE STRIPES
 1 YELLOWCARD
 DAVE MATTHEWS

KJEE/Santa Barbara, CA
 PD: Eddie Gutierrez
 MD: Dakota
 1 YELLOWCARD
 METALLICA
 JET
 LIMP BIZKIT

KNOO/Seattle, WA*
 PD: Phil Hamilton
 APD: Jim Keller
 29 WHITE STRIPES
 27 LIMP BIZKIT
 15 CHELLE
 13 JET
 9 RADIOHEAD
 SEETHER
 LUNKY PARK

KSYR/Shreveport, LA*
 DM: Howard Clark
 PD: Don "The Human Tripod"
 SEETHER
 DAVE MATTHEWS
 FLASHLIGHT BROWN
 COLD
 ZIG ZIG ZIG

KPNT/SL, Louis, MO*
 PD: Tommy Mathers
 APD: Woody Fife
 MD: Jeff Fries
 2 SEVENDUST
 1 YELLOWCARD

WKRL/Syracuse, NY*
 DM: Adam Grissold
 PD/M: Abbie Weber
 SEETHER
 IMA ROBOT
 STORY OF THE YEAR
 JET
 BOXING DAY

WFSM/Wilmington, NC
 PD: Kimball
 MD: Mike Sweeney
 4 COLD
 3 SEETHER
 ALL-AMERICAN REJECTS

WXSJ/Tallahassee, FL
 DM: Kris Van Dyke
 PD: Dale Fink
 APD/M: Bradwood
 1 SEETHER
 1 IMA ROBOT
 1 ZIG ZIG ZIG

WSUM/Tampa, FL*
 PD: Sam
 APD: Paul Lamm
 2 LESS THAN JAKE
 WHITE STRIPES

KFMA/Tucson, AZ*
 PD: Larry Carstensen
 MD: Matt Gary
 26 OUTKAST
 14 GOODSMACK
 1 RADIOHEAD
 BRAND NEW
 COLD

KMYZ/Tulsa, OK*
 PD: Lynn Barlow
 MD: Corbin Pletts
 2 SEETHER
 WHITE STRIPES

WPBZ/W. Palm Beach, FL*
 PD: John D'Connell
 MD: Eric Kristensen
 1 SEETHER
 1 WHITE STRIPES
 FOUNTAINS OF WAYNE
 CURVE

WHFS/Washington, OC*
 PD:APD: Bob Waugh
 MD: Pat Ferriss
 1 ADDUSLAVE
 THREE DAVIS GRACE
 B R M C

WWDC/Washington, DC*
 PD: Bobby Rizer
 No Adds

*Monitored Reporters
 94 Total Reporters
 85 Total Monitored
 9 Total Indicator



New & Active

ILL NINO How Can I Live (Roadrunner/IDJMG)
 Total Plays: 234, Total Stations: 20, Adds: 0

SEVENDUST Enemy (TVT)
 Total Plays: 225, Total Stations: 16, Adds: 6

SLOTH Someday (Hollywood)
 Total Plays: 191, Total Stations: 17, Adds: 1

DAVE MATTHEWS Gravedigger (RCA)
 Total Plays: 181, Total Stations: 25, Adds: 21

COLD Suffocate (Flip/Geffen/Interscope)
 Total Plays: 176, Total Stations: 25, Adds: 12

STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)
 Total Plays: 173, Total Stations: 21, Adds: 5

THURSDAY Signals Over The Air (Island/IDJMG)
 Total Plays: 162, Total Stations: 24, Adds: 7

RADIOHEAD Go To Sleep (Capitol)
 Total Plays: 156, Total Stations: 37, Adds: 33

JET Are You Gonna Be My Girl (Elektra/EEG)
 Total Plays: 133, Total Stations: 21, Adds: 17

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

Indicator

Most Added*

COLD Suffocate (Flip/Geffen/Interscope)

JET Are You Gonna Be My Girl (Elektra/EEG)

SEETHER Gasoline (Wind-up)

RADIOHEAD Go To Sleep (Capitol)

LIMP BIZKIT Eat You Alive (Flip/Interscope)

DAVE MATTHEWS Gravedigger (RCA)



You're All Winners To Me

Recapping the Triple A Achievement Award winners for 2003

As I look back on the second R&R Triple A Summit, one of the highlights for me was having the opportunity to present this year's Achievement Awards. Anyone who was nominated should be proud of the fact that their fellows thought enough of them to enter their name in the initial balloting. And although they may have been a bit disappointed when someone else won, I'm sure they quickly realized that, given the current state of the radio and record industries, we are all winners in that we're still around.

I would like to remind everyone that this year we narrowed down the nomination and voting processes to the Triple A community only. The votes were tabulated and certified by the accounting firm of Miller, Kaplan, Arase and Co.

Program Director Of The Year: Bruce Warren, WXPN/Philadelphia

First off, WXRT/Chicago's Norm Winer didn't win this year! Sorry, Norm, I guess the Triple A community decided it was time to spread the accolades around a bit. And they did so by naming Bruce Warren the PD of the Year.

This October, Warren will celebrate 12 years officially on the payroll at WXPN. He was a volunteer for a year and a half before that and has been PD for the past five years. It is no secret that he loves this format, loves the possibilities that working at a public radio station offers and is very passionate about music.

"I can't really articulate how excited I am about winning the PD of the Year award," he says. "No way in hell was I expecting to win, given that I was in the company of giants in this format and in the radio business in general. Thanks to all my colleagues for their continued support."



John Schoenberger, Bruce Warren and Erica Farber

Music Director Of The Year: Haley Jones, KFOG/San Francisco; and Rita Houston, WFUV/New York

This year we had a tie for the Music Director of the Year award between KFOG Asst. PD/MD Haley Jones and WFUV's Rita Houston.



John Schoenberger, Rita Houston, Haley Jones and Erica Farber

It's a repeat performance for Jones, and, as always, she was very humble and thankful when she received her award.

"It doesn't feel like it was that long ago that I was doing overnights at a little station with an outhouse, playing Elvis Presley on carts," she says. "Being Asst. PD at a station like KFOG was just a dream for me then. Jump forward 15 years or so, and I've ended up at one of the best stations in the country, working for one of the best companies in the business, unquestionably doing the best format and winning awards for it!"

"It's easy to shine here, as I work with some of the best people in the business: Dave Benson, Jude Heller and Dwight Walker and John Bradley and Dave Rahn at SBR. I should also say thanks to Paul Marszalek, who first gave me a shot at KFOG. But, mostly, thanks to you. It's an honor to be considered Music Director of the Year, and it's an honor to share the title with someone like Rita Houston this year."

Houston has been a driving force in the evolution of WFUV over the past

several years, and her passion for music is only equaled by her love for New York City.

"I am completely honored to be given this award this year, and I think it is very cool that I get to share it with such a hard-working and sincere person as Haley," she says.

"It's an honor to be in her company. I am also very jazzed that my award somehow represents an elevation of noncomm radio to an equal footing with our commercial counterparts. One of the beautiful things about the Triple A format is that we are all brothers and sisters, regardless of what end of the dial we are on."

Personality Of The Year: Bret Saunders, KBCO/Denver

Bret Saunders has played an important role in re-establishing the dominance of KBCO in the Denver market since joining the station six years ago — the day of the awards was his sixth anniversary at the station! In that time, he has built his morning show into a ratings powerhouse.

"What a surprise and an honor to receive this award," he says. "It was a great pleasure to accept it in front of those who have encouraged me for over a decade. This is the finest compliment I could hope to receive in the industry. I appreciate being rewarded for doing what I love to do."



John Schoenberger, Bret Saunders and Erica Farber

Radio Station Of The Year (Commercial): KBCO/Denver

KBCO has been a force to be reckoned with in the Denver area for over 25 years, and PD Scott Arbough has been with the station for almost the entire ride. Over the past handful of years the station has proven that it can compete on any level by reaching the top slot in the ratings 12+ more than once.

"This staff is like family, and we actually see each other more than we



Scott Arbough

STATION of the YEAR Triple A

<p>Commercial</p> <p>WORLD CLASS ROCK</p>	<p>Noncommercial</p>
--	-----------------------------

do our own real families, so I know everyone here is grateful for this award," says Arbough. "There are only 11 staff members at KBCO — not including sales and management — and every single one of them, from the front desk to the airstaff, have invested their lives and energy into this radio station. I am thankful that they share the vision of great radio here in beautiful Boulder. I am the luckiest man on the planet!"

Radio Station Of The Year (Noncommercial): WXPN/Philadelphia

As adventurous as the Triple A format is across the formatically, there are certain leaders who set an example for all others to emulate. WXPN/Philadelphia has been a Triple A pioneer for over 10 years, and, in addition to its regular programming, it is also the home of the nationally syndicated daily show *World Café*.



John Schoenberger, Bruce Warren, Helen Leicht and Erica Farber

"While WXPN has won noncomm station of the year awards in the past, it is especially gratifying that R&R decided to create this category this year," says WXPN PD Bruce Warren. "I work with some incredible people, and WXPN truly is the sum of all its very hard-working, creative and innovative parts. WXPN is a great place to come to work every day, and the passion and loyalty and talent that my colleagues at the station have is quite incredible."

Platinum Label Of The Year: Interscope/Geffen/A&M

Given the amazing roster of artists that Triple A promotion head James Evans gets to work at Interscope/Geffen/A&M, it's no surprise that his label grabbed the Platinum Label award this year. And, as we've just learned, Evans will continue to work all of the company's Triple A product in spite of the recent separation of Geffen from the other labels.

"We have a lot to be thankful for here," says Evans. "First and foremost, we have a great group of artists who make fantastic music and work well with us and radio. We also have a great field staff and a peerless supportive leader in Brenda Romano. We're all lucky to work for Jimmy Iovine, a man who has had a large hand in creating some bedrock for the format — *Damn the Torpedoes*, *Born to Run* and *Making Movies*, to name just a few.

"The combination of all these things helped us win this award. Finally, we'd like to thank our friends

in radio. I truly believe they combine musical passion, intelligence, civility and humor in a way that is unrivaled in the industry."

Gold Label Of The Year: Vanguard

It's always fun when someone is genuinely surprised when they receive an award, and the look on VP/Promotion Art Phillips' face when Vanguard was named this year's Gold Label was priceless. The label has had a great run lately and just enjoyed its first No. 1 record a few weeks ago, from Nickel Creek.

"To echo my comments from Saturday — or what I can remember of them: Triple A radio doesn't make musical decisions based on whether an act is on a major label or an indie," says Phillips. "If the record is in the groove and right for the station, and if we, as a label, are willing to work with radio to maximize airplay with smart promotions and good marketing, our records can compete with the best."

"Our sister label, Sugar Hill, deserves as much of this award as Vanguard does, given the success this summer of Nickel Creek. When I got back to L.A., we all piled into President Kevin Welk's office and presented the award to the staff — much to their delight. We're a small, tight-knit, fiercely independent label, and we're very grateful for the national recognition."

Label Executive Of The Year: Lisa Michelson-Sonkin, Elektra

Elektra's Lisa Michelson-Sonkin has been working Triple A radio since it became an "official" radio, and over the years her label has fostered some of the most important artists in the format. But it doesn't stop there. Her passion for and support of everyone involved in the Triple A community is renowned.



Lisa Michelson-Sonkin

"What a fantastic way to mark my 10th anniversary at Elektra!" she says. "My position at the company has evolved so much over the years, but Triple A radio has always been at the core of what I do here."

"Many thanks to Sylvia Rhone, Greg Thompson, Dennis Reese and the Elektra staff for making me look so good. I would also like to thank John Schoenberger, Erica Farber, R&R and all of my friends in the Triple A radio community."

LABEL of the YEAR Triple A

<p>Gold</p>	<p>Platinum</p> <table style="width: 100%;"> <tr> <td style="width: 33%;"> </td> <td style="width: 33%;"> </td> <td style="width: 33%;"> </td> </tr> </table>			



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TRIPLE A TOP 30

• August 22, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	550	+8	27114	13	25/0
2	2	NICKEL CREEK Smoothie Song (Sugar Hill)	471	-37	28285	15	23/0
5	3	JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)	397	+30	20071	7	24/1
6	4	EASTMOUNTAINSOUTH Yo, Dance (DreamWorks)	395	+30	18600	7	23/1
16	5	JOHN MAYER Bigger Than My Body (Columbia)	391	+167	26818	2	21/1
4	6	PETE YORN Crystal Village (Columbia)	391	+7	18738	7	23/0
3	7	TRAIN Calling All Angels (Columbia)	375	-69	23829	20	23/0
12	8	BEN HARPER Diamonds On The Inside (Virgin)	363	+48	19429	3	24/0
8	9	ANNIE LENNOX Pavement Caacks (J)	327	-26	16748	11	20/0
10	10	JASON MRAZ You And I Both (Elektra/EEG)	316	-2	12559	8	21/0
9	11	FLEETWOOD MAC Say You Will (Reprise)	310	-28	12470	9	20/0
7	12	COLDPLAY The Scientist (Capitol)	302	-60	16663	19	22/0
13	13	COLDPLAY Clocks (Capitol)	286	-16	20511	38	24/0
11	14	ZIGGY MARLEY True To Myself (Private Music/AAL)	281	-36	13100	21	21/0
14	15	WALLFLOWERS Closer To You (Interscope)	279	-1	12673	8	17/0
Debut	16	DAVE MATTHEWS Gravedigger (RCA)	251	+249	22990	1	22/16
17	17	JAYHAWKS Tailspin (American/Lost Highway/IDJMG)	211	-10	8154	6	16/0
22	18	DIDO White Flag (Arista)	208	+35	14010	4	11/0
21	19	BLUES TRAVELER Let Her & Let Go (Sanctuary/SRG)	196	+13	5710	4	16/0
24	20	LOS LONELY BOYS Heaven (Or)	186	+22	6152	3	14/1
19	21	O.A.R. Hey Girl (Lava)	183	-13	5767	9	15/0
18	22	LIZ PHAIR Why Can't I? (Capitol)	163	-43	6246	10	9/0
27	23	GRANDDADDY Now It's On (V2)	162	+10	12218	4	13/0
20	24	STEVE WINWOOD Different Light (Wincraft/SCI-Fidelity)	154	-31	3509	11	9/0
25	25	DAVID GRAY Caroline (ATO/RCA)	148	-9	4122	4	14/0
30	26	WARREN ZEVON Knockin' On Heaven's Door (Artemis)	144	+9	3385	2	13/0
28	27	SANTANA f/ALEX BAND Why Don't You & I (Arista)	141	0	9709	2	6/0
-	28	LIVE Heaven (Radioactive/Geffen)	138	+24	4895	13	6/1
Debut	29	GOO GOO DOLLS Sympathy (Warner Bros.)	123	-3	7009	1	4/0
Debut	30	HOWIE DAY Perfect Time Of Day (Epic)	121	+46	7069	1	16/7

26 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/10-8/16. 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

STEELY DAN Things I Miss The Most (Reprise)
Total Plays: 117, Total Stations: 10, Adds: 1

COLDPLAY God Put A Smile Upon Your Face (Capitol)
Total Plays: 116, Total Stations: 2, Adds: 0

DAMIEN RICE Volcano (Vector Recordings)
Total Plays: 111, Total Stations: 12, Adds: 1

JOHN HIATT Circle Back (New West)
Total Plays: 111, Total Stations: 10, Adds: 0

BIG BAD VOODOO DADDY You Know You Wrong (Big Bad/Vanguard)
Total Plays: 110, Total Stations: 12, Adds: 0

FOO FIGHTERS Times Like These (Roswell/RCA)
Total Plays: 105, Total Stations: 4, Adds: 0

NEIL YOUNG Bandit (Reprise)
Total Plays: 104, Total Stations: 8, Adds: 0

STING Send Your Love (A&M/Interscope)
Total Plays: 100, Total Stations: 22, Adds: 22

WIDESPREAD PANIC Fishing (Widespread/SRG)
Total Plays: 84, Total Stations: 8, Adds: 0

DANDY WARHOLS We Used To Be Friends (Capitol)
Total Plays: 80, Total Stations: 8, Adds: 0

Songs ranked by total plays

Most Added*

ARTIST TITLE LABEL(S)	ADDS
www.radds.com	
STING Send Your Love (A&M/Interscope)	22
DAVE MATTHEWS Gravedigger (RCA)	16
HOWIE DAY Perfect Time Of Day (Epic)	7
NORTH MISSISSIPPI ALLSTARS Eyes (Tone-Cool/ATO)	7
MAVERICKS I Want To Know (Sanctuary/SRG)	7
L. WILLIAMS Real Live Bleeding Fingers... (Lost Highway)	6
FRANKY REREZ Cecilia (Lava)	5
RADIOHEAD Go To Sleep (Capitol)	5
STEADMAN No Big Deal (Elektra/EEG)	4
JOE FIRSTMAN Breaking All The Ground (Atlantic)	2
LEONA NAESS Calling (Geffen)	2
JOAN BAEZ Elvis Presley Blues (Koch)	2

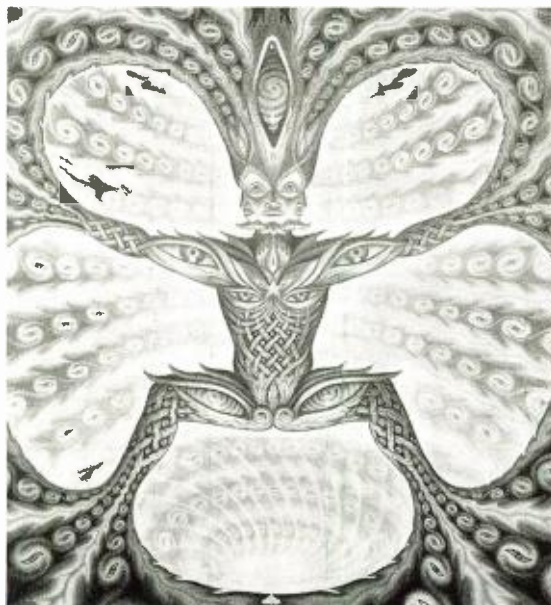
Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DAVE MATTHEWS Gravedigger (RCA)	-249
JOHN MAYER Bigger Than My Body (Columbia)	+167
HOWIE DAY Perfect Time Of Day (Epic)	+117
STING Send Your Love (A&M/Interscope)	+100
JOHN HIATT Circle Back (New West)	+54
JOHNNY LANG Red Light (Geffen)	+50
BEN HARPER Diamonds On The Inside (Virgin)	+48
MARDON 5 Harder To Breathe (Octone/J)	+45
NEIL YOUNG Bandit (Reprise)	+40
ROBERT RANDOLPH Soul Refreshing (Warner Bros.)	+40

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	241
JACK JOHNSON The Horizon... (Jack Johnson Music/Universal)	230
MATCHBOX TWENTY Unwell (Atlantic)	191
JOHN MAYER Why Georgia (Aware/Columbia)	164
MARDON 5 Harder To Breathe (Octone/J)	164
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	157
DAVE MATTHEWS BAND Grace Is Gone (RCA)	145
DAVID GRAY Be Mine (ATO/RCA)	124
TORI AMOS A Sorta Fairytale (Epic)	117
BECK Lost Cause (Geffen/Interscope)	112

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



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R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

Table with 8 columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, TOTAL AUDIENCE (00), WEEKS ON CHART, TOTAL STATIONS/ADDS. Lists top 30 songs including Jack Johnson, Ben Harper, Jason Mraz, and John Mayer.

19 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 8/10 - Saturday 8/16. © 2003 Radio & Records.

Most Added

www.rindicator.com

Table with 3 columns: ARTIST TITLE LABEL(S), ADDS. Lists new additions like Sting, Dave Matthews, and North Mississippi Allstars.

Most Increased Plays

Table with 3 columns: ARTIST TITLE LABEL(S), TOTAL PLAY INCREASE. Lists songs with significant play increases like John Mayer, Dave Matthews, and John Hiatt.

Reporters

Grid of reporter listings for various markets including WAPS/Alex, OH; WRT/Chicago, IL; WFPK/Columbus, KY; KCTY/Omaha, NE; KENZ/Salt Lake City, UT; KPRH/San Diego, CA; KQFG/San Francisco, CA; KOTR/San Luis Obispo, CA; KTAD/Santa Fe, NM; KRSH/Santa Rosa, CA; KMTT/Seattle, WA; WRNX/Springfield, MA; WRCV/Boston, MA; WNCB/Burlington; WNYV/Cape Cod, MA; WDDO/Chattanooga, TN; WRTN/Jackson, WY; WFLW/New York, NY; WKOC/Norfolk, VA.

National Programming

World Cafe, Acoustic Cafe, and Rob Reinhart 734-761-2043. Includes Ali Castelinni 215-898-6677 and Jonny Lang Red Light.

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 John Schoenberger: 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067. Email: jschoenberger@radioandrecords.com

ON THE RECORD

with
Lee Ann Konik
MD, WZEW/Mobile



It's so wonderful working at Triple A again. Plus, the diversity of the format is a perfect fit for those of us who suffer from ADD! That being said, one of the most diverse-sounding records in the studio now is Ben Harper's *Diamonds on the Inside*. When we heard "With My Own Two Hands" it was a no-brainer for an add. It's a perfect fit, with its reggae-tinged beats and inspirational vibe. The beachgoers love the

reggae, and the large Hammond-organ-jam fan base here loves anything from Harper. • Then came the title track. We immediately said, "Bling-bling." The forlorn sound of the pedal steel, Harper's signature Weissenborn and more inspirational lyrics mellifluously tied together by his soft voice would make any schoolgirl lament and reflect. • The different styles of music on *Diamonds* make it an easy recommendation to the listeners. The lushness of the orchestration on "When She Believes" transports one to a summer night in Vienna, while "Bring the Funk" takes me back to Detroit with its funky synths and beats. Then there's the driving, electric-blues-influenced sounds of "Temporary Remedy" and "So High So Low" — it's surprising the heritage Rock stations have not picked up on this jammin' gem. There are also sweet spiritual hymns, post-grunge rockers, Caribbean-influenced gospel sounds and raucous foot-stomper.

As label release schedules start heating up for late summer and fall, certain projects are holding their own, while new projects are performing at breakneck speed: **Guster** remain at 1* again this week, **Nickel Creek** hold at 2, **Jack Johnson** is now 3*, newcomers **EastMountainSouth** move up to 4*, and the new **John Mayer** is already top five in just two weeks! Other gainers this week include **Ben Harper** (12*-8*), **Dido** (*22-18*), **Blues Traveler** (21*-19*), **Los Lonely Boys** (24*-20*), **Grandaddy** (27*-23*) and **Warren Zevon** (30*-26*) ... **Dave Matthews, Live, The Goo Goo Dolls** and **Howie Day** debut ... On the Indicator airplay chart, the top six remain solid with no change, while **Los Lonely Boys** and **David Gray** crack the top 10 at 8* and 9*, respectively ... Movers this week include **Annie Lennox** (17*-14*), **Zevon** (18*-16*) and **Keller Williams** (26*-23*) ... **Mayer, Matthews, Neil Young, Cash Brothers** and **John Hiatt** debut ... It's getting a little crazy in the Most Added category this week: **Sting** comes in with 37 total first-week adds (No. 1 on both panels), **Matthews** grabs another 29 adds (No. 2 on both panels), **North Mississippi Allstars** bring in 15 adds total, **The Mavericks** have 13, **Lucinda Williams** and **Radiohead** garner a dozen adds each, and **Steadman** enjoys 10 adds. Also showing a solid first week are **Leona Naess, Blur, Josh Ritter, Franky Perez, Matthew Ryan** and **Joan Baez. Robert Randolph, Young, Day, Joe Firstman** and **Erin McKeown** close some important holes.



— John Schoenberger, Triple A Editor

AAA ARTIST OF THE WEEK

ARTIST: **Over The Rhine**

LABEL: **Back Porch**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



I don't know about you, but I believe that Over The Rhine is one of the most overlooked bands of the past decade. **Karin Bergquist**, who has one of the most amazing voices in popular music, and her husband, multi-instrumentalist **Linford Detweiler**, are a perfect creative team who write intelligent, probing songs and surround them with sophisticated arrangements.

Hailing from Cincinnati, Over The Rhine — then a four-piece — started out in the early '90s with the independent releases of *Til We Have Faces* (1991) and *Patience* (1992), both of which boasted unusually accomplished recording quality and beautiful packaging for indie releases. The band garnered a strong following in the Midwest and critical praise, and the two albums caught the attention of IRS Records, which signed OTR. *Eve* followed in 1994, but shortly thereafter IRS was bought, and OTR were released from their contract.

In retrospect, this was a good thing for the band: They have always been driven by an independent spirit and were beginning to feel creatively stifled by the big-label association. As an expression of this, the band was whittled down to just Bergquist and Detweiler in 1996. That year they released *Good Dog Bad Dog*, a collection of stripped-down home recordings, as well as a Christmas album called *The Darkest Night of the Year*.

By now, Over The Rhine were becoming well known among the arty, avant-garde music crowd, and they soon discovered they could enjoy a comfortable level of success by doing things without compromise. After releasing a collection of rarities in the late '90s, OTR decided to

go the label route again, but with Back Porch they were assured they could maintain complete creative control. That was clearly the case with the brilliant, cinematic effort *Films for Radio*, released in 2001, and is again evident with their latest effort, *Ohio*.

"Back Porch had not heard one demo, not one rough mix, not one note of any song from *Ohio* in advance," says Detweiler. "It's a pretty rare privilege for a band to have such creative freedom. But we had this new project to deliver, and we definitely had some explaining to do!"

Detweiler is referring to the fact that as the creative process and recording of the album got underway, the band seemed to lock into a flow they could barely control. The result was 21 songs and more than 90 minutes of keepers. It was to ultimately become a double CD.

"Something happened," says Bergquist. "We were a little lost at the outset of recording. It was our 10th project overall. We were looking at each other sort of wondering if we were still game. But as soon as we started getting into the new songs, we had the overwhelming sensation we were coming home."

Maybe you have been waiting for OTR to come back with an album to spark your flame again, or perhaps you have yet to truly discover them. Either way, *Ohio* is the album to satisfy you. It doesn't get much better than "Show Me," "Jesus in New Orleans," "Ohio," "Professional Daydreamer," "Changes Come," "Cruel and Pretty" or "Bothered."

blur out of time

NEW : WXPB, WDET, WRNR, WYEP, WFPK, WRNX, KTAO.....

"Out Of Time" is mellow Brit Pop at its finest...theatrical, stylish, and hooky. **Damon Albarn's** moving vocal and mastery of English pop tradition is overwhelming. Move over Coldplay... **Blur** is back! — **Jon Peterson, Operations Manager, WRNR/Baltimore**



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	JOE ELY Streets of Sin (Rounder)	827	+46	4402
2	2	DWIGHT YOAKAM Population Me (Audium)	678	+4	4225
3	3	SCOTT MILLER Upside Downside (Sugar Hill)	631	-30	7828
4	4	J.LAUDEROALE W/ DONNA THE BUFFALO Wait... (Dualtone)	540	-31	3820
5	5	GILLIAN WELCH Soul Journey (Acoryn)	530	-40	6507
7	6	TIM O BRIEN Traveler (Sugar Hill)	504	+60	1662
6	7	GREG TROOPER Floating (Sugar Hill)	473	-48	7066
8	8	CHRIS SMITHER Train Home (Hightone)	432	+2	1898
11	9	ALLISON MOORER Show (Universal South)	427	+10	2472
9	10	ROBINELLA... Robinella and the CC String Band (Columbia)	412	-13	4063
13	11	JOHN HIATT... Beneath This Gruff Exterior (New West)	408	+5	9362
15	12	E. SCRUGGS, D. WATSON, R. SKAGGS The Three... (Rounder)	405	+31	1790
10	13	DERAILERS Genuine (Lucky Dog)	382	-37	12008
12	14	RHONDA VINCENT One Step Ahead (Rounder)	382	-28	7512
14	15	EASTMOUNTAINSOUTH Eastmountainsouth (Dreamworks)	374	-1	3208
17	16	DRIVE BY TRUCKERS Decoration Day (New West)	365	+33	2332
18	17	VARIOUS ARTISTS Lonesome Onry and Mean (Dualtone)	320	-5	10550
16	18	RECKLESS KELLY Under the Table & Above the Sun (Sugar Hill)	316	-35	6374
28	19	JAY FARRAR Terroir Blues (Act/Resist)	315	+50	1391
22	20	BIG AL DOWNING One of a Kind (Haydens Ferry)	313	+16	1481
19	21	RAY BENSON Beyond Time (Audium)	310	-13	3688
Debut	22	WAYNE HANCOCK Swing Time (Bloodshot)	307	+96	663
Debut	23	DANNY BARNES Dirt on the Angel (Terminus)	306	+117	613
21	24	RAY WYLIE HUBBARD Growl (Philo)	299	-11	10775
24	25	BIG SANDY AND THE FLYRITE BOYS Its Time (Yep Roc)	299	+10	2590
23	26	PAT GREEN Wave On Wave (Republic)	295	+3	2384
25	27	YONDER MOUNTAIN... Old Hands (Frog Pad Records)	293	+6	3035
26	28	RUSSELL SMITH The End Is Not In Sight (Muscle Shoals)	283	+4	2303
27	29	LUCINDA WILLIAMS World Without Tears (Lost Highway)	274	+7	11774
30	30	JAYHAWKS Rainy Day Music (Lost Highway)	254	+3	10649

The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts. For more information please visit www.americanamusic.org.
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Americana Spotlight

by John Schoenberger

Artist: Chris Smither

Label: Hightone



He may live in Boston, but Chris Smither's New Orleans roots remain strong. Performing since 1968, Smither has become a renowned master of blending blues and American roots music into a soft-spoken and seemingly effortless style that has won him fans around the globe. Over the course of his career he has released 11 albums, including his latest, *Train Home*. Produced by David Goodrich, the album has new and subtle elements added to the mix, giving Smither's deeply traditional style a fresh feeling. And even though you will not

find a single drum loop or sample of any kind on the album, there is a certain ambient feel to the new project. *Train Home* features seven originals by Smither, such as the title track, "Let It Go" and "Call Time," as well as some choice covers, including Dave Carter's "Crocodile Man" and Bob Dylan's "Desolation Row." The Associated Press sums Smither up best as "a wandering Zen troubadour with a blue guitar, a hot finger-picking style and a gravelly voice that could make any material sound deep and cool."

Americana News

Jim Lauderdale has been confirmed as the host of the second Americana Awards Show, which will be held on Sept. 19 at 7pm. The awards show is held during the annual Americana Conference, which takes place this year from Sept. 18-20 in Nashville ... KFAN/Fredericksburg, TX is now on the panel of reporting stations for the Americana Airplay chart. Your contact is Rick Star. He takes music calls at 830-997-1793 ... Previously unreleased and rare material by Ryan Adams, Johnny Cash, Bright Eyes, Lucinda Williams, The Jayhawks and others will be included on *Lost and Found, Vol. 1*, a compilation due from Lost Highway Records on Sept. 23. Look for *Vol. 2* early next year ... Speaking of Ryan Adams, he is currently working on his official followup to *Gold*, to be called *Rock and Roll*. The news of the album also puts to rest the rumors of a Whiskeytown reunion in the near future ... The recording sessions that produced June Carter Cash's last album, *Wildwood Flower*, were filmed last September at the Carter Family estate in Virginia. Portions of the footage appear on the enhanced CD, but all the film is now being edited for a TV special ... Funding has been approved for the Ralph Stanley Museum and Traditional Mountain Music Center. With \$1.2 million now committed, officials in Clintwood, VA, are moving forward with their plans ... Singer-songwriter Allison Moorer has signed with Sugar Hill Records and will release her first album for the independent label sometime in 2004.

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

Most Added*

ARTIST TITLE LABEL(S)	ADDS
June Carter Cash Wildwood Flower (Dualtone)	34
Po Girl Po Girl (Hightone)	9
Rodney Crowell Fates Right Hand (Columbia)	9
Joan Baez Dark Chords On A Big Guitar (Koch)	9
De! McCoury Band Its Just the Night (McCoury Music)	8



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RICK WELKE

rwelke@radioandrecords.com

'Christian Rock Doesn't Sell Records'

New rock bands are bucking that notion to the ocean

If I've heard it once, I've heard it a hundred times: "Christian rock music doesn't sell, so why invest in it?" The truth is, that statement is flawed. Why? Great music with the right synergy behind it will always sell. Now that I've made the hairs on a few label executives' necks stand at attention, let's take a look at a couple of case studies and see what is really going on out there.

The term *Christian rock* conjures up images of Stryper in their heyday, throwing mini Bibles out into stadiums and venues around the globe. Or, for the more contemporary fan, a Third Day project from a few years back, before they conquered the Christian AC and CHR charts. Both of these bands, along with a few others, have sold hundreds of thousands of units. Some, millions.

But what about the rock 'n' roll bands of today? Do they sell a lot of CDs? Do they make a dent in the national sales charts? The easy answer is yes — and no.

Many rock bands sell units, but not many sell a lot of units. The reasons why they don't hit the levels of their pop, worship and Contemporary Christian brothers and sisters are numerous. However, many bands that are making an impact on culture right now began or were developed through the Christian-music industry.

P.O.D. rises to the top of that list with multiplatinum sales plaques in hand. Other artists who are making waves and selling a lot of records include Switchfoot, Chevelle, Pillar, Kutless and Relient K.

This week I wanted to take a look at two of today's champions of rock and connect some of the dots on why they are impacting the music scene the way they are.

Case Study No. 1

When examining Christian rock right now, look no further than Kutless. In a quiet rampage from the West Coast, Kutless have positioned themselves for bigger and better things — all with only one album to their credit.

They tour with abandon. Their merchandise table at each venue is mobbed like a half-off sale at your local Tower Records. They were the fourth wheel on the huge Go Show Tour in the spring, with Audio

Adrenaline, MercyMe and The Swift. Nothing like 55 tour dates with big names to gain a little exposure.

With all of this budding success, lead singer Jon Micah Sumrall talks about what the band's real objectives are: "We want to continue to grow bigger and better. The more people who hear our records, the more chances we have of touching a life. That's openly the most important thing."

Relient K were making the rounds on a promotional tour that had them performing in bowling alleys. Bowling alleys? It was probably my favorite performance that whole year.

"It's been a relief to have a little bit of success. Had this thing not taken off, I don't know what I'd be doing. From what I hear, it's been a rough year for the labels and some of the bands out there, so it's good to be surviving during all of that."

Sumrall also sees the value of what Christian-rock artists have to offer the industry as a whole. "There are a lot of original acts out there," he says. "Many times Christian music gets blamed for being nothing more than a rip-off of mainstream



Kutless

acts, but I've met some very talented artists and musicians in the Christian industry. It's great to see how it's grown. Now more than ever people are open to hearing Christian music in the mainstream marketplace."

With over 250 shows this year to their credit, Kutless have blown away expectations with their self-titled debut project and its radio releases. The band has surpassed the 100,000-unit sales plateau faster than any artist in Tooth & Nail Records' history. With "Run," they've also had the longest-running radio single in the history of the R&R Christian charts. They've also spent many weeks at No. 1 on the R&R Christian Rock chart with other singles.

A lot of mainstream labels have been courting the band, but none have put a contract in their hands yet. "We're playing it by ear," Sumrall says. "This kind of thing often takes a lot of time, and we're happy with the label we're on. But we would be all for having a little more exposure if God wants to work that out. We're leaving it up to Him. There's not a whole lot we can do about it."

Case Study No. 2

I've known about Relient K since well before they signed their contract with Gotee Records. To be perfectly honest (sorry, guys — you know I have nothing but love for you), I thought the Gotee family was off-base when they signed this young pop punk band from Ohio.

I saw them perform early on in their career. They did a lot of jumping around, and sonically they were OK — but a national deal? I just didn't see it. Luckily for them and for Gotee, I wasn't in the A&R department at the time. Toby McKeehan

"Many times Christian music gets blamed for being nothing more than a rip-off of mainstream acts, but I've met some very talented artists and musicians in the Christian industry."

Jon Micah Sumrall

saw something in them that others didn't. Right after Relient K were signed, I talked to McKeehan about the label's decision. He told me point blank, "They're gonna be big."

Not too long after that the band was making the rounds on a promotional tour that had them performing in bowling alleys. Bowling alleys? I had the opportunity to promote that show — if you dare call it a show — and finally witnessed the talent these guys had simmering within them. It was probably my favorite performance that whole year, and I experienced it while in tri-colored bowling shoes, to boot.

Three albums later Relient K are one of the biggest Christian-rock bands making waves from Christian radio to colleges. They've had top five singles on several charts, including R&R's Christian Rock and CHR charts. Their latest album, *Two Lefts Don't Make a Right, But Three Do*, is impacting mainstream Alternative radio at a rapid pace. It has also sold more than 150,000 units in less than six months. Not bad for a pop punk band from northern Ohio.

So What?

For every Kutless or Relient K, though, there are many rock bands who are struggling. There are many reasons why they aren't hitting the next level of achievement or sales goals. Some don't have the complete team around them to truly make things happen. Others are simply

missing one important piece of the promotional or marketing puzzle. One missing link in this business can be the difference between hitting your stride and crawling at a snail's pace.

What that missing element is that's keeping a particular band from getting to the next level is a question for the decisionmakers at each label. But one thing is certain within the Christian-music industry: Rock music is here to stay, and it is gaining momentum in Christian-radio circles.



Relient K

Looking at the Christian CHR chart right now proves this point: Eight of the top 10 spots are held by rock-leaning artists. And mainstream radio is now entering the game. Switchfoot and Chevelle both appear on various mainstream rock charts. Great music with the right tools behind it will get attention and will sell at the record store. We now have proof of that.

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the song you've been waiting for...
the first studio recording in three years!

"signs"
michael w. smith

adding THIS FRIDAY

MUSIC THAT MOVES

The CCM Update

Christian Retail, Radio & Records Newsweekly

The CCM Update

Editor
Lizza Connor

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SPINWORTHY

New Releases Round Out The Summer

Great music on the way in rock, AC, CHR and Inspo

Thousand Foot Krutch
Phenomenon (Tooth & Nail)
File under: Rock
Release date: Sept. 30

Thousand Foot Krutch's second full-length release, *Phenomenon*, displays the same heavy rock sound that won over the 60,000 fans who bought the band's first independent release when TFK started out, more than six years ago. With two headlining tours, more than 175 tour dates a year, three top five singles at Rock radio and a driving, metal-tinged album — minus the hip-hop vibe of their debut, *Set It Off* — this Canadian-bred band is poised to skip any sophomore slump.

Standouts: The melodic "Callout" and upbeat "Last Words."

Carman
House of Praise
(Cross Driven)
File under: Genre-bending pop
Release date: Sept. 9

On *House of Praise*, Carman's first studio project in three years, musical diversity abounds. The project includes the Latin calypso beat of "Good to Me," thumping hip-hop gospel a la Kirk Franklin on "House of Praise," a classic remake of "Just As I Am," the sure-fire Inspo single "My Pledge," the blues-influenced "Overcomin' Child of God" and the honky-tonk "This Is My Bible." Whether he's paired with

swelling orchestral sounds or modern synthesizers and drum loops, on *House of Praise* this Christian music staple pulls off the job with the smooth vocals and professionalism he's maintained over the years.

Standout: "Overcomin' Child of God," a bluesy-gospel number reminiscent of Lyle Lovett's "Church."

Shaun Groves
Twilight (Rocketown)
File under: Pop rock
Release date: Aug. 5

Introverted Rocketown singer-songwriter Shaun Groves offers a second helping of melodic pop rock on *Twilight*. His Monroe Jones-produced sophomore album is a mix of thoughtful ballads and upbeat, CHR-radio-ready gems. The album, written over the course of Groves' time on the road and while he was away from his wife and two children, is filled with songs of longing and melancholy, balanced with songs of hope and redemption. The theme, according to Groves, is the struggle between man's selfish nature and God's perfect way — what he calls "dawning day and the dying night," or twilight. That idea provides this album with its very appropriate title.

Standouts: The pensive ballad "Jesus," piano-driven "Twilight" and guitar-picked "Emanuel. God With Us."

Paul Colman Trio
One (Essential)
File under: Pop
Release date: Sept. 9

Last week Paul Colman told THE CCM

UPDATE that what excites him most about the band's second release on Essential Records is not the sound, but the lyrics. The album, born out of an acute awareness of world events, threats of terrorism and security concerns, tackles the topic of reconciliation. Colman delivers 11 songs, all penned by the band, with the same vocal intensity showcased on their 2001 debut, though the musical backdrop is a bit more stripped-down this time out. Brent Milligan takes the production helm on *One* and effectively captures the spirit and fun-loving vibe that have made this Aussie trio so popular the world over.

Standout: The reconciliation-themed "One."

Warren Barfield
Warren Barfield
(Creative Trust)
File under: Acoustic pop
Release date: Aug. 5

North Carolina native Warren Barfield offers a debut disc of radio-friendly acoustic music. The charismatic 24-year-old sings and plays his six-string with lots of heart, and his songs are well written and feature articulate production by Christian-music mega-producer Brown Bannister (Amy Grant). For the past five years Barfield has honed his chops in the coffeehouse and sanctuary scene as an indie artist. When he opened a show last year for songwriter Scott Krippayne, Krippayne was so impressed with the young singer that he brought him to Nashville and helped him score his first record deal. Barfield's self-

titled debut is strong; expect to see more of this talented musician in coming months.

Standout: "My Heart Goes Out" is already making waves at Christian radio.

Christine Dente
Becoming (Rocketown)
File Under: Pop
Release date: Oct. 7

Out Of The Grey's Christine Dente is re-emerging in Christian music this fall with the Scott Dente-produced project *Becoming*. The album, she says, is "about my journey as a little girl becoming a woman of God." In the midst of this evolution, Dente's vocals are sweet and clear as always, judging by the sounds of the pre-release. The 10 songs are filled with poetic images of personal growth and optimism for the future, and the underlying soundscape is mellow and easy on the ears, with soft melodies and the piano dominating. After more than a decade of involvement in Christian music, including a 1995 Dove Award for Female Vocalist and six albums with Out Of The Grey, Dente should have no problem settling back into a well-deserved top spot.

Standout: The piano, vocal and strings arrangement of the title track.

Grand Incredible
G.I.gantic (BEC/Tooth & Nail)
File Under: Punk
Release date: TBA

Two of the boys from The O.C. Supertones are temporarily branching

out from the band with this side project, *G.I.gantic*. Grand Incredible are Supertones frontman Matt Morginsky (Mojo) on lead vocals and bass and guitarist Ethan on guitars, drums and percussion. The big guitars and passionate vocals recall the O.C. vibe, but there's more rock than ska to this project. It's definitely Orange County, but don't dare call it "surf pop" — right, Ethan?

Standout: The has-to-have-been-inspired-by-a-good-woman "You Had Me at Hello."

Detour180
Detour180 (Parachute/Cross Driven)
File under: Alternative rock
Release date: Aug. 12

Detour180 sit somewhere among Jimmy Eat World, Delirious and Coldplay in the musical arena. With 10 vertical songs that rock with guitars and gusto — but enough melodic structure to make them a good fit for Rock radio — this New Zealand band joins a crowded arena of nascent rock bands in Christian music. However, songs like "Hallelujah" and "Father's Child" add a worship-band element that sets Detour180 apart. This band could make the transition from church sanctuary to club stage and back with ease.

Standout: "Beautiful," with its dynamic verse-to-chorus musical swells and emotional vocal delivery.

MOVERS, SHAKERS & NEWSMAKERS

• Jaci Velasquez embarks on her nationwide fall tour on Sept. 19. Unspoken: The Tour will also feature special guests Salvador, Generation J and newcomer Michael Cook. The tour will highlight Velasquez's *Unspoken* project, which was released in March.

• Mark Miller, founder and frontman of country music's Sawyer Brown, announces the moniker of his recently founded Christian imprint under the Reunion Records and Provident Label Group umbrella: Beach Street Records. The self-titled debut by flagship artists Casting Crowns, co-produced by Miller and Steven Curtis Chapman, delivers rich-sounding, edgy pop that addresses key issues in the church.

• Crowne Music Group has formed a strategic partnership with Tovah Records. Started as a platform to showcase upcoming Messianic Jewish talent, Tovah currently has five artists signed to its roster. The label also plans to sign acts in the Contemporary Christian and Latin genres in the near future. The first release under this partnership will be Marty Goetz's new project, *Songs of Israel*.

• Essential Records' newest addition, the folk-influenced pop rock band Silers Bald, recently signed an exclusive booking contract with GOA. The agency is already working on a fall tour to support Silers Bald's national debut, *Real Life*, set for release Sept. 30.

• Worship music writer and instructor Joe Pace will be in the Washington, DC area on Sept. 22-27 to offer a music-ministry workshop for military personnel. The event, to be held at Andrews Air Force Base, is sponsored by the Air Force Protestant Chapel Gospel Service and open

to those with base access. The workshop will cover a variety of topics related to music ministry, including Biblical principles, theory and administration and hands-on training for choirs, worship teams and musicians. The week will culminate in a free concert featuring a choir of workshop participants.

• Following the highly successful CityWide and NationWide events over the past two years around the U.S., *Worship Together* announces the NationWide training conference, to be held at the People's Church in Nashville Oct. 9-11. The conference is a three-day training summit for those who lead or influence worship in local churches, including church leaders, worship pastors and ministry leaders. The conference will feature such speakers as Malcolm duPlessis, Rick Cua and David Nasser, as well as noted worship leaders, including Tim Hughes, Johnny Parks and Something Like Silas. For more information, visit www.worshipstogether.com.

• Admired for their uncompromising musical integrity, multiplatinum and multiple Grammy winners Jars Of Clay were recently honored with a signature-model acoustic guitar by longtime partner Taylor Guitars.

• Sparrow Records artist Steven Curtis Chapman joins FamilyLife's new marriage conference, *Rekindling the Romance*, which kicked off Aug. 16 in Orlando and will wrap up Nov. 1 in Columbus, OH. Chapman will be a guest speaker and will provide the entertainment throughout the daylong conferences, scheduled for seven cities nationwide. His wife of 18 years, Mary Beth, will also speak at the events.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	MERCYME Word Of God Speak (INO)	1913	-52	17	58/0
2	2	CHRIS RICE Smile (Just Want To Be With You) (Rocketown)	1592	-40	15	60/0
3	3	WARREN BARFIELD My Heart Goes Out (Creative Trust Workshop)	1551	+1	14	54/0
4	4	STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)	1433	-67	14	50/0
5	5	ZOEGIRL You Get Me (Sparrow)	1420	+60	7	59/1
7	6	SONICFLOOD Cry Holy (INO)	1266	+51	10	49/2
6	7	POINT OF GRACE Day By Day (Word/Curb/Warner Bros.)	1130	-177	20	37/0
8	8	JEREMY CAMP I Still Believe (BEC)	1052	-126	22	36/0
9	9	THIRD DAY You Are So Good To Me (Essential)	987	-102	24	33/0
13	10	JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.)	932	+127	8	38/3
11	11	SHAUN GROVES See You (Rocketown)	917	+22	10	37/2
10	12	NICHOLE NORDEMAN Legacy (Sparrow)	909	-22	23	32/0
12	13	PHILLIPS, CRAIG & DEAN Hallelujah (Your Love Is Amazing) (Sparrow)	849	+11	9	35/1
16	14	AVALON New Day (Sparrow)	824	+131	3	41/3
14	15	CAEDMON'S CALL Hands Of The Potter (Essential)	777	+41	7	33/0
15	16	AMY GRANT Simple Things (Word/Curb/A&M/Interscope)	767	+60	5	33/1
19	17	NEWSONG Life In My Day (Reunion)	689	+101	4	32/3
18	18	ACROSS THE SKY Found By You (Word/Curb/Warner Bros.)	684	+64	5	35/3
Debut	19	NEWSBOYS You Are My King (Amazing Love) (Sparrow)	631	+229	1	30/6
29	20	FFH Ready To Fly (Essential)	575	+157	2	29/5
24	21	TODD AGNEW This Fragile Breath (Ardent)	560	+71	3	25/2
25	22	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	534	+63	3	24/2
20	23	AVALON Everything To Me (Sparrow)	523	-19	28	21/0
22	24	JAMI SMITH Salt And Light (Integrity)	522	+26	4	22/2
23	25	JEFF DEYO I Give You My Heart (Gotee)	509	+19	6	27/0
17	26	JOY WILLIAMS Every Moment (Reunion)	474	-161	20	19/0
Debut	27	PAUL COLMAN TRIO I'll Be With You (Essential)	433	+30	1	22/1
26	28	REBECCA ST. JAMES I Thank You (ForeFront)	402	-67	25	19/0
Debut	29	CASTING CROWNS If We Are The Body (Reunion)	396	+58	1	21/3
30	30	AUDIO ADRENALINE Pierced (ForeFront)	389	-29	30	13/0

62 AC reporters. Songs ranked by total plays for the airplay week of Sunday 8/10 - Saturday 8/16.
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New & Active

BY THE TREE Root Of It All (Fervent)
Total Plays: 361, Total Stations: 16, Adds: 1

KRISTY STARLING I Need You (Word/Curb/Warner Bros.)
Total Plays: 345, Total Stations: 12, Adds: 1

BIG DADDY WEAVE Fields Of Grace (Fervent)
Total Plays: 270, Total Stations: 17, Adds: 10

SHANE BARNARD & SHANE EVERETT Be Near (Inpop)
Total Plays: 268, Total Stations: 10, Adds: 0

SALVADOR Can't Keep It In (Word/Curb/Warner Bros.)
Total Plays: 262, Total Stations: 14, Adds: 0

SWIFT 'Til I Met You (Flicker)
Total Plays: 233, Total Stations: 11, Adds: 1

GINNY OWENS Simply Love You (Rocketown)
Total Plays: 212, Total Stations: 14, Adds: 2

JILL PHILLIPS Wrecking Ball (Fervent)
Total Plays: 184, Total Stations: 12, Adds: 2

VARIOUS ARTISTS The Gathering (Essential)
Total Plays: 182, Total Stations: 12, Adds: 5

SEVEN PLACES Everything (BEC)
Total Plays: 152, Total Stations: 9, Adds: 0

Songs ranked by total plays

Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
BIG DADDY WEAVE Fields Of Grace (Fervent)	10
NEWSBOYS You Are My King (Amazing Love) (Sparrow)	6
FFH Ready To Fly (Essential)	5
VARIOUS ARTISTS The Gathering (Essential)	5
CHRISTINE DENTE Summer (Rocketown)	5
AUDIO ADRENALINE Strong (ForeFront)	4
AVALON New Day (Sparrow)	3
JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.)	3
ACROSS THE SKY Found By You (Word/Curb/Warner Bros.)	3
NEWSONG Life In My Day (Reunion)	3
CASTING CROWNS If We Are The Body (Reunion)	3
JONATHAN PIERCE Still The Love Of My Life (Word/Curb)	3
R. ST. JAMES & C. TOMLIN Expressions... (ForeFront/Sparrow)	3
4HIM Fill The Earth (Word/Curb/Warner Bros.)	3
TAIT Lose This Life (ForeFront)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NEWSBOYS You Are My King (Amazing Love) (Sparrow)	+229
FFH Ready To Fly (Essential)	+157
BIG DADDY WEAVE Fields Of Grace (Fervent)	+145
AVALON New Day (Sparrow)	+131
JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.)	+127
CHRISTINE DENTE Summer (Rocketown)	+109
NEWSONG Life In My Day (Reunion)	+101
VARIOUS ARTISTS The Gathering (Essential)	+89
TODD AGNEW This Fragile Breath (Ardent)	+71
ACROSS THE SKY Found By You (Word/Curb/Warner Bros.)	+64

Christian Activity

by Rick Welke

Amazing Debut

Newsboys leap onto the chart this week at an amazing No. 19, gaining the second-highest number of adds, with six, and the Most Increased title with +229 plays for the week. "You Are My King (Amazing Love)" is the second release from the group's Adoration worship project. Paul Colman Trio and new act Casting Crowns bow this week as well, with stable showings in the play category.

Looking to the top tunes, expect MercyMe to tie the mark for most weeks at No. 1 at AC radio next week, with nine. Unless Warren Barfield or Zoegirl makes a major move, MercyMe should set the new mark for other records to shoot for. The lady threesome are the most likely to hit the top spot, based on number of stations (59) and the momentum they have shown in getting into the top five.

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CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	TOOD AGNEW This Fragile Breath (Ardent)	1041	+66	13	25/1
2	2	JEREMY CAMP I Still Believe (BEC)	948	-4	16	23/0
3	3	SWITCHFOOT Gone (Sparrow)	915	+39	8	26/0
5	4	SEVEN PLACES Everything (BEC)	846	+45	12	23/1
4	5	EVERYDAY SUNDAY Hanging On (Flicker)	840	+23	15	22/0
9	6	W. BARFIELD My Heart... (Creative Trust Workshop)	757	+84	10	21/0
10	7	DOWNHERE What It's Like (Word/Curb/Warner Bros.)	658	50	1	21/1
6	8	RELIENT K Getting Into You (Gotee/EMC)	653	-63	23	18/0
12	9	S. DRRICO (There's Gotta Be)... (ForeFront/Virgin)	648	+52	5	26/2
11	10	ZOEGIRL You Get Me (Sparrow)	634	+30	7	24/0
13	11	TOBYMAC Love Is In The House (ForeFront)	592	+53	10	16/1
7	12	JOY WILLIAMS Every Moment (Reunion)	575	-110	17	16/0
8	13	THIRD DAY You Are So Good To Me (Essential)	63	-120	23	16/0
15	14	MERCYME The Change Inside Of Me (INO)	520	+44	8	14/0
14	15	LIFEHOUSE Take Me Away (Sparrow/DreamWorks)	460	-30	15	14/0
16	16	BEBD NORMAN Falling Down (Essential)	404	-3	21	12/0
17	17	JEFF DEYO I Give You My Heart (Gotee)	388	+19	8	11/0
20	18	PLUMB Free (Curb)	381	+35	12	14/0
18	19	BIG DISMAL Remember (I.O.U.) (Wind-up)	377	+20	6	13/1
26	20	SIXPENCE NONE... Waiting... (Squint/Curb/Reprise)	372	+94	2	15/1
21	21	SHAUN GROVES See You (Rocketown)	370	29	3	13/1
23	22	NATE SALLIE All About You (Curb)	353	+33	3	15/0
19	23	SANCTUS REAL Hey Wait (Sparrow)	349	18	12/0	
22	24	BY THE TREE Far Away (Fervent)	344	+3	5	12/0
24	25	NEWSBOYS He Reigns (Sparrow)	301	-15	31	8/0
25	26	AUDIO ADRENALINE Pierced (ForeFront)	294	+3	14	7/0
-	27	KRISTY STARLING Water (Word/Curb/Warner Bros.)	256	26		8/0
Debut	28	NEWSBOYS You Are My King (Amazing Love) (Sparrow)	251	+70	1	13/1
28	29	BIG DADDY WEAVE Audience Of One (Fervent)	246	12	12/0	
Debut	30	AUDIO ADRENALINE Strong (ForeFront)	241	+16	1	10/0

27 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 8/10 - Saturday 8/16.
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ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
4	1	EAST WEST For Every Wish (Floodgate)	410	+44	9	31/0
1	2	THOUSAND FOOT KRUTCH Bounce (Tooth & Nail)	374	-24	15	32/0
3	3	PAX217 PSA (ForeFront)	360	-13	11	33/1
2	4	38TH PARALLEL Turn... (Squint/Curb/Warner Bros.)	333	-44	10	29/0
9	5	NATE SALLIE All About You (Curb)	323	+61	8	26/1
15	6	FM STATIC Crazy Mary (Tooth & Nail)	322	+77	3	25/2
13	7	RELIENT K Forward Motion (Gotee)	314	+62	5	34/3
5	8	BENJAMIN GATE Need (ForeFront)	309		11	25/0
8	9	SKY HARBOR In Stereo (Ipop)	301	+19	7	31/3
11	10	MODERN DAY JOHN Disdain (Independent)	287	+27	9	19/0
6	11	SEVENTH DAY SLUMBER Innocence (Crown)	284	-4	5	33/1
7	2	LAST TUESDAY Social Butterfly (DUG)	269	-17	16	17/1
16	13	JEREMY CAMP Take My Life (BEC)	267	+24	3	27/1
10	14	STRANGE CELEBRITY Free (Squint/Curb/Warner Bros.)	262	+1	15	28/0
25	15	STEREO MOTION Rise (Flicker)	250	+48	3	20/4
2	16	T-BONE, M. TAIT & D. LEWIS Raised In Harlem (Mcaux)	226	+30	2	19/2
14	17	PILLAR Indivisible (MCA)	223	-28	6	26/2
20	18	PIVITPLEX Overshaken (Sonic Fish)	220	+2	5	21/0
12	19	KUTLESS Tonight (BEC)	220	-34	16	28/0
Debut	20	BIG DISMAL Reality (Wind-up)	217	+73	1	21/5
24	21	LIFEHOUSE Take Me Away (Sparrow/DreamWorks)	217	+13	14	15/1
21	22	POOR MAN'S RICHES Motions (Independent)	217	+3	6	18/1
19	23	GS MEGAPHONE Light Child (Spindust)	216	-7	12	23/0
17	24	DOWNHERE What It's Like (Word/Curb/Warner Bros.)	216	-23	13	22/1
18	25	TINMAN JONES Sunshine (Cross Driven)	206	-21	10	24/1
22	26	TODD AGNEW This Fragile Breath (Ardent)	205	-2		16/0
-	27	FURTHER SEEMS... The Sound (Tooth & Nail/EMC)	203	+33	2	11/0
28	28	EVERYDAY SUNDAY Lose It Again (Flicker)	200	+13	2	14/3
29	29	AUDIO ADRENALINE Worldwide: Two (ForeFront)	197	+17	3	23/0
26	30	BIG DISMAL Remember (I.O.U.) (Wind-up)	183	-16	21	14/0

44 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 8/10 - Saturday 8/16.
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New & Active

STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)
Total Plays: 234, Total Stations: 8, Adds: 1
SONICFLOOD Cry Holy (INO)
Total Plays: 226, Total Stations: 9, Adds: 0
SWIFT 'Til I Met You (Flicker)
Total Plays: 191, Total Stations: 10, Adds: 1
SOULJAHZ Let Go (Squint/Curb/Warner Bros.)
Total Plays: 189, Total Stations: 8, Adds: 1
AMY GRANT Simple Things (Word/Curb/Warner Bros.)
Total Plays: 188, Total Stations: 7, Adds: 0

FM STATIC Crazy Mary (Tooth & Nail)
Total Plays: 174, Total Stations: 8, Adds: 1
SALVADOR Can't Keep It In (Word/Curb/Warner Bros.)
Total Plays: 171, Total Stations: 6, Adds: 0
PAUL COLMAN TRIO I'll Be With You (Essential)
Total Plays: 165, Total Stations: 6, Adds: 1
STRANGE CELEBRITY Free (Squint/Curb/Warner Bros.)
Total Plays: 150, Total Stations: 5, Adds: 0
STACIE ORRICO Strong Enough (ForeFront)
Total Plays: 145, Total Stations: 4, Adds: 0

New & Active

ROCK 'N' ROLL WORSHIP CIRCUS A Beautiful Glow (INO)
Total Plays: 171, Total Stations: 20, Adds: 1
DAKONA Richest Man (Maverick/Warner Bros.)
Total Plays: 170, Total Stations: 17, Adds: 4
PETRA Jekyll And Hyde (Ipop)
Total Plays: 151, Total Stations: 21, Adds: 1
OLD MAN SHATTERED Sentimental Time (Acoustic Live)
Total Plays: 146, Total Stations: 10, Adds: 1
SWITCHFOOT Ammunition (Red Ink/Columbia)
Total Plays: 143, Total Stations: 20, Adds: 1

DISCIPLINE Wait (Slain)
Total Plays: 134, Total Stations: 7, Adds: 1
RADIAL ANGEL Your Name (Squint/Curb/Warner Bros.)
Total Plays: 117, Total Stations: 10, Adds: 5
NUMBER ONE GUN On And On (Salvage/Floodgate)
Total Plays: 92, Total Stations: 9, Adds: 2
SEVEN PLACES Everything (BEC)
Total Plays: 85, Total Stations: 9, Adds: 0
HANGNAIL I Aspire (BEC)
Total Plays: 84, Total Stations: 8, Adds: 5

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• August 22, 2003

INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	MERCYME Word Of God Speak (INO)	437	+3	15	22/0
2	2	C. RICE Smile (Just Want To Be With You) (Rocketown)	383	+33	9	21/1
6	3	AL DENSON Trusting You Alone... (Spring Hill)	340	+33	12	18/0
5	4	PHILLIPS, CRAIG & DEAN Hallelujah... (Sparrow)	340	+25	7	18/0
4	5	C. BILLINGSLEY A Loss... (Perpetual Entertainment)	324	-10	14	17/0
3	6	POINT OF GRACE Day By Day (Word/Curb/Warner Bros.)	298	-52	17	17/0
12	7	JAMIE SLOCUM I Cannot Turn Away (Curb)	285	+51	4	20/1
8	8	MICHAEL W. SMITH The Wonderful Cross (Reunion)	267	+5	9	14/0
7	9	NEWSBOYS He Reigns (Sparrow)	262	-25	16	13/0
14	10	TWILA PARIS God Of All (Sparrow)	259	+39	5	19/1
11	11	NATALIE GRANT I Desire (Curb)	243	+8	5	17/0
15	12	CHARMAINE All In All (Elevate/Inpop)	224	+16	6	16/0
9	13	S. BARNARD & S. EVERETT Be Near (Inpop)	211	-48	12	13/0
18	14	JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.)	198	+46	2	15/1
13	15	BRIAN DOERKSEN Hope Of The Nations (Hosanna)	193	-29	8	14/0
10	16	NICHOLE NORDEMAN Legacy (Sparrow)	191	-45	18	11/0
16	17	JIM WITTER You Are The Son (Curb)	172	+9	3	15/2
17	18	SCOTT RIGGAN I Love You Lord (Spinning Plates)	160	+7	3	12/1
Debut	19	COREY EMERSON Sanctuary (Discovery House)	140	+2	1	13/0
20	20	WAYNE WATSON Dreaming Again (Spring Hill)	133	-8	3	13/0

22 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 8/10 - Saturday 8/16. © 2003 Radio & Records.

CHR Most Added

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ARTIST TITLE LABEL(S)	ADDS
BIG DADDY WEAVE Fields Of Grace (Fervent)	3
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	2
JUMP 5 Why Do I Do (Sparrow)	2
KJ-52 Dear Slim Pt. 2 (BEC/Uprok)	2
RADIAL ANGEL Your Name (Squint/Curb/Warner Bros.)	2
PAUL WRIGHT Your Love Never Changes (Gotee)	2

Rock Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
BIG DISMAL Reality (Wind-up)	5
RADIAL ANGEL Your Name (Squint/Curb/Warner Bros.)	5
HANGNAIL I Aspire (BEC)	5
STEREO MOTION Rise (Flicker)	4
DAKONA Richest Man (Maverick/Warner Bros.)	4
TAYLOR Follow Me (Rocketown)	4
RELIENT K Forward Motion (Gotee)	3
SKY HARBOR In Stereo (Inpop)	3
EVERYDAY SUNDAY Lose It Again (Flicker)	3
KJ-52 Dear Slim Pt. 2 (BEC/Uprok)	3

Inspo Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
CAEDMON'S CALL Hands Of The Potter (Essential)	3
FFH Ready To Fly (Essential)	3
WATERMARK f/SHANE & SHANE There Is None Like You (In The Garden) (Creative Trust)	3
JIM WITTER You Are The Son (Curb)	2
RUSS LEE Satisfied In You (Discovery House)	2
SHANNON WEXELBERG In The Waiting (Doxology)	2
4HIM Fill The Earth (Word/Curb/Warner Bros.)	2
CHRIS RICE Smile (Just Want To Be With You) (Rocketown)	1
JAMIE SLOCUM I Cannot Turn Away (Curb)	1
TWILA PARIS God Of All (Sparrow)	1
JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.)	1
SCOTT KRIPPAYNE You Are Still God (Spring Hill)	1
SCOTT RIGGAN I Love You Lord (Spinning Plates)	1
DARLENE ZSCHECH Great Is The Lord (Hillsong)	1
JILL PHILLIPS Wrecking Ball (Fervent)	1
EVERMAN You Are (BEC)	1
VARIOUS ARTISTS The Gathering (Essential)	1
DEREK WEBB Take To The World (INO)	1
MARK SCHULTZ Holy One (Word/Curb/Warner Bros.)	1

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	LPG Never Did I (Uprok)
4	OUT OF EDEN Showpiece (Gotee)
5	DJ MAJ The Ringleader (Gotee)
6	JOHN REUBEN Run The Night (Gotee)
7	SOULJAHZ Jubilee (Squint/Curb/Warner Bros.)
8	CROSS MOVEMENT Forever (BEC)
9	KJ-52 Dear Slim Pt. 2 (BEC/Uprok)
10	MARS ILL Breathe Slow (Gotee)

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Taking Tropical's Pulse

Programmers speak about the state of the Tropical format

Tropical music, salsa in particular, has come to be the standard by which Latin music is many times identified. People think salsa equals Latin music, when, in reality, the gamut of Latin music extends far beyond salsa and is directly influenced by the many Latin American countries Latinos come from — particularly Mexico — and their musical cultures.

Tropical music — salsa, merengue, bachata, reggaetón — comes from Cuba, the Dominican Republic and Puerto Rico, and cumbia comes from Colombia. The sexy, infectious rhythm of tropical music cannot be denied. Clubs love to play it, and people, particularly the Caribbean community, love to dance to it.

However, the Tropical radio format is currently taking a beating. The fact is that most Tropical stations are basing over 40% of their programming on pop tunes. Gone are the days when Elvis Crespo crossed format barriers with "Suavemente," making the song an anthem not only on Tropical stations, but also at Contemporary and even Tejano stations.

Nowadays pop artists are getting airplay on Tropical stations with salsa, cumbia or remix versions of their pop tunes. Even the legends of tropical music are releasing pop or ballad productions, and there are very few artists who remain true to the tropical genre.

Is this just a phase Tropical is going through? To get radio's take on the state of the format, I spoke with WLAT/Hartford PD Nelson Brudys and WNNW/Boston PD Johnny Mackenzie, who offered candid opinions on why the format is suffering.

Nelson Brudys

PD, WLAT/Hartford

There's a phenomenon happening in tropical music, and it has started to worry all of us in the industry: Right now there's an emptiness of sorts in the format. There are several factors that contribute to this. One is piracy and downloading. I feel that tropical music has been enormously affected by this.

Second is that there's a lack of talent in the tropical genre. When you combine these two factors, the result is that Tropical radio stations have

to find an alternative for their programming, and the answer has been to add pop music.

What I've done is program remix versions of pop hits, because they're a better fit for us than the originals. Thankfully, most pop artists are now recording remix versions. Others even record salsa or cumbia versions. An example are Kumbia Kings, whose music has an interesting mix.

At this point, to support my programming I'm not only looking at pop music, but also at tropical oldies. Another option is cumbia, which is starting to be accepted on the East Coast and which some stations are now programming. Bachata is another music style that has stepped in to fill the gap.

Then there are those artists who are breaking barriers, like pop rocker Juanes. He's become an idol not only in pop rock, but also in tropical. These artists are filling the empty space left by salsa and merengue.

A Transformation

Tropical music is going through a transformation of sorts, because there's a crisis on one side and strength on the other. What I mean by that is that ballad singers are releasing remixes of their songs, and not only are the Contemporary stations playing them, so are the Tropical stations.

What's at the end of the tunnel? We don't know. Tropical music has no support. Gilberto Santa Rosa, for example, is now recording ballads instead of salsa. Gisselle, who sang merengue, now does pop. Olga Tañón is also now recording pop. Tropical music is going through a strange phase.

Again, piracy has a lot to do with it. The reality is that all music is affected by piracy. Yet if you take a look at Mexican music, it sells, because there are more people supporting it. Mexico is a big country. The market for tropical music is

much smaller and is going through a crisis, which results in a catastrophe.

Add to that the fact that there is a lack of new talent because the industry is going through hard times and label executives don't want to risk investing in new talent. There's a lot of great talent out there, but the record labels don't want to spend the money to develop it.

Johnny Mackenzie

PD, WNNW/Boston

The fact is, there is nothing new in salsa or merengue. We have the same bands and the same artists, and they're all doing the same thing. Bachata is the other tropical style that is seeing a bit more success, but it has its own handicap.

I'd say merengue is really lacking

"There's a phenomenon happening in tropical music, and it has started to worry all of us in the industry: Right now there's an emptiness of sorts in the format."

Nelson Brudys

in general. There's nothing new from people like Sergio Vargas, for example. There's no one artist who stands out. Most Puerto Rican merengue bands aren't making any noise. Elvis Crespo is said to be joining Grupo Manía again.

I'm Dominican, and I like merengue with class. Merengue has no representation, and there's a lot of absurdity in the market. There's lots of merengue without any quality lyrically or musically. So, we're left to find alternatives.

It's been said that the media is an educational tool, but in the U.S. it is a business. In my business, I have to



BELTRAN IN SACRAMENTO Mexican singer Graciela Beltrán stopped by KTTA/Sacramento during a tour to promote her latest album, *No Me Arrepiento De Nada*. She's seen here with KTTA PD Juan González.

consider my taste in music when programming, and I like high-quality merengue. Sometimes I have to leave behind merengues that don't meet that standard, because I can't give my audience something that I don't consider to be high quality. We're now looking for variety, like radio from the '70s, when formats weren't as defined.

Add to that states like Massachusetts, which were once populated primarily by Puerto Ricans and Dominicans but are now more diverse. There are a lot of Mexicans and Central Americans moving to the area. If you look at Washington, DC, it is primarily populated by Central Americans. We're seeing something similar here.

If we compare the Mexican and Central American communities with the Puerto Rican, Dominican and Cuban communities, it's almost 50-50. It's incredible how the Mexican community is growing on the East Coast. In New Hampshire, our neighbor state, there are more than 10,000 Mexicans, and, of course, our station reaches them.

Tropical Storm

The Mexican and Central American communities like other types of music, so we have to address them as well. Since we have a lot of Mexican listeners now, we program cumbia norteña. It's known as cumbia norteña, but it has tropical roots, because it is, after all, cumbia.

I'm also programming a lot of reggaetón and even some Spanish rock. I have a wonderful selection of reggaetón, but I have to be careful, because not all the lyrics are suitable for radio. I also have to take into consideration the time of day I program it.

Furthermore, tropical artists are looking to sing other styles of music, because those genres are much broader. For example, it's been years since Olga Tañón sang merengue. The last single she released



Johnny Mackenzie

was reggaetón, I believe. It's a new, popular music style, but it's not the genre she started with. Gisselle has done the same. Her albums have been more pop than tropical.

This isn't all about radio; it's about the product we're getting. Nowadays you get a single with six different versions, whereas before you got one version — salsa, for example.

"The fact is, there is nothing new in salsa or merengue. We have the same bands and the same artists, and they're all doing the same thing."

Johnny Mackenzie

The record companies are steering the format. They're not supporting the format like before. They're into making different versions of a song because they want a Tropical station to play it, but they also want the Pop stations to play it so they can influence chart positions. The Tropical format is seeing the effect of all this.

TALK BACK TO R&R!

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

Call me at 310-788-1670 or e-mail:

jmadrigal@radioandrecords.com

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This Week In Latin Music

On The Spot

Obie Bermúdez: Honestly Talented

Puerto Rican singer-songwriter Obie Bermúdez describes himself and his latest production, *Confesiones*, simply: honest. And that's precisely the feeling you get when you listen to the record. There's nothing presumptuous about it. It sounds and feels organic and natural.

The first single off the record, "Antes," is already strong at radio, but the album is worth listening to from song one to the bonus tracks, which include a salsa and a remix version of the single. Here's Bermúdez's take on his music.

R&R: You wrote or co-wrote all the songs on the album.

OB: All the songs are mine. Although I co-wrote a few with other songwriters, they're all based on my ideas and come from my personal history. They're my confessions. I feel that I'm being honest about all that I've lived through these last three years. I went through a lot after I recorded my last album [with BMG], and I had to wait for this second chance. While I waited, I worked in a laundromat to keep busy, but I kept on preparing myself by writing and playing every day so that when opportunity knocked, I would be ready.

R&R: How would you describe yourself and your music?

OB: I'd say my music is alternative urban. I'm an honest guy with a lot of heart and a lot of feeling.

R&R: How did you come to sign with EMI Latin?

OB: My manager, David Maldonado, got me a meeting, and I met with EMI President Jorge Pino. We talked about the idea I had in mind, and he loved it. That's how my second production was born. Thankfully, the record is doing really well on radio, and it's selling well too.

R&R: To reach international recognition, you have to conquer the West Coast and Mexico. What's the next step you're taking to reach that goal?

OB: I have to take it one step at a time. The record has done really well in Puerto Rico and in Miami. It is important to get international recognition, but to do it I have to keep on working and keep on promoting the record. It's a matter of time. If you send out positive energy, you can do any-

thing. I'm taking it one step at a time and enjoying every minute of it as it happens.

R&R: You worked on "4 De Julio" with Rubén Blades.

OB: That whole thing happened because I know some people in his office, and they told me that he liked my music and would like to meet me. I called him, and we developed a friendship. We said we would work together when the right time came. When I started working on this album, we met in Los Angeles and worked on the song.

R&R: You said much of the inspiration for the songs on the album came from the experiences you had during the three years you waited for a new record deal. Was love part of those experiences, because "Antes" is a love song?

OB: All the songs have to do with me in one way or another. "Antes" is a crying song; it's about when things happen that you never expected, and all you want to do is cry. My younger sister was going through something similar to what the song says, and that's how I was inspired to write it.

R&R: The record also comes with the salsa and remix versions of "Antes."

OB: As an introduction to the market, it's important to reach as many people as possible. Nowadays things have changed, and it's much harder to make it. This is what everyone is doing, and it was necessary to have those additional versions on the record, although the original is the ballad.

R&R: You're part of a new wave of young artists offering a fresh take on Latin music.

OB: It's evolution, and now we have new artists doing ballads, but with new rhythms and a different feeling. It's something different that sounds great. It's really interesting.

Editor's note: At the end of the interview Bermúdez asked if he could sing me a song, and of course I accepted. He belted out "4:30 AM," and his voice was just as great as it is on the album. Now that's impressive!



Obie Bermúdez

Radio Y Música News

Bobby Peña
PD, KOPY/Alice, TX



Coming up Labor Day weekend, we're having the annual Fiesta Amistad in Ben Bolt, TX, which has become one of the biggest fiestas in all of South Texas. This year is no exception. The goal of this fiesta is to give scholarships to the students of Ben Bolt to help further their education. The Fiesta also helps kids in need and is community-minded and community-backed. The main source of revenue for such assistance is the Fiesta Amistad. This event is presented by the Fiesta Amistad Community Council, Andrew's Distributing and KOPY.

The fiesta will have lots of food booths and games and entertainment for the entire family. It kicks off on Thursday, Aug. 28 with the carnival opening and is followed by the Beautiful Baby Contest and the Miss Fiesta Amistad Pageant. Artists scheduled to perform are Varonil, Los Palominos, La Contra and Imán, among others.

KOPY will also be at this year's Hispanic Heritage Festival. The HHF is going on Sept. 5 and 6 in downtown Alice. It's another of the many up-and-coming fiestas in the area. The Hispanic Heritage Council and Andrew's Distributing are presenting this culture-themed festival in its sixth year. The Hispanic Heritage Council is a nonprofit organization that gives scholarships to Alice High School students. This year will include the first jalapeño contest, and it is the official South Texas championship cook-off festival for brisket, wild hog and frijoles.



TOTALLY LIVE! Singer-songwriter Soraya showed off her talents during a recent visit to WRTO/ Miami's rock show, Fuego Rock, hosted by Kike Posada. She's seen here singing live on the air.



THE UNTOUCHABLES Intocables lead singer Ricky Muñoz is seen here at a recent concert in Anaheim, CA, where the band performed at the Convention Center and thrilled fans.



MAKING CHILDREN SMILE David Bisbal was recently in Puerto Rico, where he took time to visit some special fans at the Puerto Rican Association of Education and Rehabilitation. His visit made a lot of children very happy. He's seen here signing an autograph.

CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	JUANES & NELLY FURTADO <i>Fotografía (Universal)</i>	138
2	LA OREJA DE VAN GOGH <i>Puedes Contar Conmigo (Sony Discos)</i>	70
3	MARCO A. SOLIS <i>Tu Amor O Tu Desprecio (Fonovisa)</i>	62
4	MANA <i>Mariposa Traicionera (Warner M.L.)</i>	57
5	ALEXANDRE PIRES <i>Quitémonos La Ropa (BMG)</i>	45
6	PEPE AGUILAR <i>Me Falta Valor (Univision)</i>	44
7	RICARDO ARJONA <i>Minutos (Sony Discos)</i>	43
8	DAVID BISBAL <i>Lloraré Las Penas (Universal)</i>	43
9	RICKY MARTIN <i>Jaleo (Sony Discos)</i>	43
10	GILBERTO S. ROSA <i>Si Te Dijeron (Sony Discos)</i>	41
11	CHAYANNE <i>Un Siglo Sin Ti (Sony Discos)</i>	40
12	MILLIE CORRETJER <i>Suéltalo (BMG)</i>	39
13	OBIE BERMUDEZ <i>Antes (EMI Latin)</i>	38
14	SORAYA <i>Casi (EMI Latin)</i>	35
15	JULIO <i>Déjame Volar (Warner M.L.)</i>	33
16	ELEFANTE <i>Ladrón De Corazones (Sony Discos)</i>	32
17	ALEXANDRE PIRES <i>Amame (BMG)</i>	31
18	LA LEY <i>Amate Y Sálvate (Warner M.L.)</i>	29
19	RICARDO MONTANER <i>Qué Ganas (Warner M.L.)</i>	27
20	INSPECTOR <i>Amargo Adiós (Universal)</i>	27
21	SHALIM <i>Se Me Olvidó Tu Nombre (Crescent Moon)</i>	26
22	THALIA <i>¡¡FAT JOE I Want You (Virgin)</i>	26
23	AXE BANIA <i>Beso En La Boca (Balboa)</i>	26
24	FRANKIE J. <i>Ya No Es Igual (Sony Discos)</i>	25
25	BEYONCE <i>¡¡JAY-Z Crazy In Love (Columbia)</i>	24

Data is compiled from the airplay week of August 10-16, and based on a point system.
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Going For Adds

ALEX UBAGO *Qué Pides Tú (Warner M.L.)*
 ALEJANDRO SANZ *No Es Lo Mismo (Warner M.L.)*
 YAHIR *Déjame (Warner M.L.)*
 GUILLERMO PLATA *Contigo Y Sin Ti (Balboa)*
 KABAH *Fue Lo Que Será (Warner M.L.)*
 BACILOS *Odio El Silencio (Warner M.L.)*
 LA LEY *Más Allá (Warner M.L.)*
 BODEGA SONICA *Ametralladora (Balboa)*
 JARABE DE PALO *Yin Yang (Warner M.L.)*

TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	VICTOR MANUELLE <i>Poco Hombre (Sony Discos)</i>	138
2	CELIA CRUZ <i>Ríe Y Llora (Sony Discos)</i>	118
3	DANIEL RENE & JENNIFER PEÑA <i>El Deseo De Ti (Univision)</i>	115
4	EDDIE DAVIS <i>La Buena Vida (Silva Line)</i>	95
5	SON DE CALI <i>Son De Cali (Univision)</i>	94
6	GILBERTO S. ROSA <i>Si Te Dijeron (Sony Discos)</i>	83
7	JUANES & NELLY FURTADO <i>Fotografía (Universal)</i>	80
8	ELVIS MARTINEZ <i>Así Te Amo (Premium)</i>	70
9	OBIE BERMUDEZ <i>Antes (EMI Latin)</i>	64
10	JUNNY <i>Bella Idiota (MP)</i>	61
11	ORO SOLIDO <i>Tu Mamá Y Tu Papá (24K)</i>	59
12	MARIO FELICIANO <i>Remolino (NH)</i>	58
13	RICKY MARTIN <i>Jaleo (Sony Discos)</i>	53
14	EDDY HERRERA <i>El Idiota (Sony Discos)</i>	49
15	INDIA <i>Soy Mujer (Sony Discos)</i>	48
16	ANTHONY CRUZ <i>Ven (MP)</i>	44
17	AREA 305 <i>Vive La Vida (Univision)</i>	44
18	SOPHY <i>Cuéntale A Ella (Premium)</i>	41
19	CHAYANNE <i>Un Siglo Sin Ti (Sony Discos)</i>	40
20	KEVIN CEBALLO <i>Tú Volverás (Universal)</i>	39
21	NOELIA <i>Ya No Eres El Mismo (Fonovisa)</i>	39
22	FRANKIE RUIZ <i>Que Siga La Fiesta (Universal)</i>	38
23	JULIO <i>Déjame Volar (Warner M.L.)</i>	36
24	FRANKIE J. <i>Ya No Es Igual (Sony Discos)</i>	34
25	KEVIN CEBALLO <i>Amame O Déjame (Universal)</i>	34

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OLGA TAÑON *Cuando Tú No Estás (Warner M.L.)*
 MIGUEL ANGEL *Un Amor Casi Perfecto (Sony Discos)*
 CHARLIE CRUZ *Te Voy A Dar (Warner M.L.)*
 HUEY DUNBAR *Sin Poderte Hablar (Sony Discos)*

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REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	BRONCO "EL GIGANTE DE AMERICA" Estoy A Punto (Fonovisa)	334
2	CONJUNTO PRIMAVERA Actos De Un Tonto (Fonovisa)	276
3	JOAN SEBASTIAN Así Te Quiero (Balboa)	252
4	MONTEZ DE DURANGO Hoy Empieza Mi Tristeza (Disa)	212
5	TUCANES DE TIJUANA El Sinvergüenza (Universal)	196
6	MARCO A. SOLIS Tu Amor O Tu Desprecio (Fonovisa)	180
7	TEMERARIOS Te Regalo Mi Tristeza (Fonovisa)	171
8	INTOCABLE Eso Duele (EMI Latin)	162
9	TIGRES DEL NORTE En Qué Fallé (Fonovisa)	140
10	PALOMO Te Metiste En Mi Cama (Disa)	120
11	GERMAN LIZARRAGA La Pila De Agua (Disa)	113
12	BANDA EL RECODO Acá Entre Nos (Fonovisa)	104
13	RAZOS María Chuchena (BMG)	104
14	INTOCABLE Muy A Tu Manera (EMI Latin)	102
15	ARROLLADORA BANDA EL LIMON En Los Puritos Huesos (Disa)	99
16	LIBERACION Cuánto Me Apuestas (Disa)	94
17	COYOTE Y SU BANDA TIERRA SANTA El Rancho Grande (EMI Latin)	94
18	ADOLFO URIAS Serán Sus Ojos (Fonovisa)	93
19	CONTROL Pequeña Y Frágil (EMI Latin)	93
20	JORGE LUIS CABRERA Quédate Callada (Disa)	92
21	ANGELES DE CHARLY Déjenme Si Estoy Llorando (Fonovisa)	89
22	ORIGINALES DE SAN JUAN La Motosierra (EMI Latin)	87
23	CUISILLOS Contigo Y Sin Ti (Balboa)	84
24	HURACANES DEL NORTE El Mantenido (Fonovisa)	82
25	MODELO Inseparables (Disa)	81

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Going For Adds

IMPLAKABLE No Volveré (Seven Rivers)
 LOS MISMOS Cómo Te Dejo De Amar (Univision)
 LOS CAPIROS El Taconazo (BMG)
 JOEL ELIZALDE De Punta A Punta (Univision)
 JULIO PRECIADO Te Reto A Que Me Olvides (BMG)
 LUPITA AGÜEROS Yo No Soy Una Sufrida (Seven Rivers)
 BANDA LA COSTEÑA Lo Callaré (Univision)
 NICO FLORES Para Morir Iguales (BMG)
 PESADO Mátame (Warner M.L.)
 JAE-P Ni De Aquí Ni De Allá (Univision)
 COSTUMBRE Cuanto Te Amo (Warner M.L.)
 PABLO MONTERO Cuando Caliente El Sol (BMG)
 CHUY VEGA Página Blanca (Univision)
 NADIA La Duda (Warner M.L.)
 TOÑITA De Mi No Te Vas A Burlar (BMG)
 LOS FORASTEROS Te Voy A Hacer Feliz (Univision)

TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	INTOCABLE Eso Duele (EMI Latin)	198
2	DUELO Desde Hoy (Univision)	151
3	PALOMINOS Tócame (Fonovisa)	150
4	KUMBIA KINGS Insomnio (EMI Latin)	134
5	BIG CIRCO La Endiablada (EMI Latin)	111
6	LA ONDA Así, Así (EMI Latin)	111
7	CONTROL Pequeña Y Frágil (EMI Latin)	110
8	LIMITE Soy Así (Universal)	104
9	LA CONTRA Ya Tengo Mi Vida (Univision)	102
10	MARCOS OROZCO Río Rebelde (Catalina)	77
11	RUBEN RAMOS Quiero Una Cita (Revolution)	68
12	JIMMY GONZALEZ & GRUPO MAZZ Junto A Ti (Freddie)	64
13	IMAN Amor De Dos Caras (Univision)	62
14	DANIEL RENE & JENNIFER PEÑA El Deseo De Ti (Univision)	57
15	JIMMY GONZALEZ & GRUPO MAZZ Dame Un Minuto (Freddie)	57
16	FRANKIE J. Ya No Es Igual (Sony Discos)	56
17	COSTUMBRE Cómo Olvidarte (Warner M.L.)	53
18	FRIJOLE ROMANTICOS & BOBBY PULIDO Dónde Está Mi Raza (Universal)	51
19	ALAZZAN Contigo O Sin Ti (Freddie)	45
20	JAY PEREZ No Me Dejes (Sony Discos)	39
21	CHENTE BARRERA Ya No Ries Como Ayer (Animo)	39
22	BRONCO "EL GIGANTE DE AMERICA" Estoy A Punto (Fonovisa)	35
23	TIGRILLOS Sueltecito (Warner M.L.)	35
24	ELIDA REYNA Te Voy A Olvidar (Tejas)	34
25	ESTRUENDO Conquistar Tu Corazón (Univision)	34

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Going For Adds

FLACO JIMENEZ En El Cielo No Hay Cerveza (Seven Rivers)
 COSTUMBRE Cuánto Te Amo (Warner M.L.)
 VARDNIL Y Lloré (Univision)
 LIDIA SAN MIGUEL Tal Vez (Seven Rivers)
 JESSE MARROQUIN Preciosa Y Bonita (JLM)
 LOS HURACANES DEL NORTE Nomás Por Tu Culpa (Univision)
 JOE LOPEZ Amar Y Vivir (EMI Latin)
 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	CAFE TACUBA EO (MCA)
2	PLASTILINA MOSH Peligroso Pop (EMI Latin)
3	CIRCO La Sospecha (Universal)
4	MOLOTOV Here We Kum (Universal)
5	LOS PERICOS Casi Nunca Lo Ves (Universal)
6	PANTEON ROCOCO Tu Recuerdo Y Yo (BMG)
7	LOS PERICOS Complicado Y Aturdido (Universal)
8	MARIA FATAL Pórtate Mal (La Noria)
9	LA MOSCA TSE TSE Muchachos, Esta Noche Me Emborracho (EMI Latin)
10	MUNDO APARTE Soledad (Access Denied Productions)
11	LA OREJA DE VAN GOGH Puedes Contar Conmigo (Sony Discos)
12	LA LEY Amate Y Sálvate (Warner M.L.)
13	MUNDO APARTE Jamás (Access Denied Productions)
14	FITO PAEZ Nuevo (Circo Beat)
15	GUSTAVO CERATI Karaoke (BMG)

Songs ranked by total number of points. 19 Rock/Alternative reporters.

Record Pool

TW	ARTIST Title Label(s)
1	RICKY MARTIN Jaleo (Sony Discos)
2	CELIA CRUZ Rie Y Lloro (Sony Discos)
3	JOHNNY VENTURA Allá Se Quedó (MP)
4	SONORA CARRUSELES La Comay (Fuentes)
5	ANTHONY Qué Mujer (J&N)
6	OBIE BERMUDEZ Antes (EMI Latin)
7	TITO ROJAS Cúdala (MP)
8	SON DE CALI Son De Cali (Univision)
9	EMMANUEL El Bodeguero (Universal)
10	FRUKO Y SUS TESOS Gringo Rumbero Pachanguero (Fuentes)
11	ORQUESTA GUAYACAN Vas A Llorar (MP)
12	INDIA Traición (Sony Discos)
13	KEVIN CEBALLO Amame O Déjame (Universal)
14	OSCAR D'LEON La Mazucamba (Universal)
15	SON CALLEJERO No Sé (Cutting)

Songs ranked by total number of points. 21 Record Pool reporters.

NATIONAL

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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 (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's website. (www.radioandrecords.com).

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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.

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RADIO & RECORDS

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CHR/POP

LW	TW	
1	1	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)
2	2	BEYONCÉ f/JAY-Z Crazy In Love (Columbia)
6	3	NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)
4	4	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)
3	5	KELLY CLARKSON Miss Independent (RCA)
7	6	MATCHBOX TWENTY Unwell (Atlantic)
5	7	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJJMG)
10	8	NELLY f/FAT JOE I Want You (EMI Latin/Virgin)
11	9	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)
12	10	JUSTIN TIMBERLAKE Señorita (Jive)
8	11	LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)
15	12	CHINGY Right Thurr (DTP/Capitol)
9	13	EVANESCENCE Bring Me To Life (Wind-up)
14	14	GOOD CHARLOTTE Girls & Boys (Daylight/Epic)
13	15	UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)
16	16	LUMIDEE Never Leave You - Uh Doh, Uh Doo! (Universal)
17	17	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)
18	18	SIMPLE PLAN Addicted (Lava)
21	19	SARAI Ladies (Sweet/Epic)
22	20	SANTANA f/ALEX BAND Why Don't You & I (Arista)
24	21	MARDON 5 Harder To Breathe (Octone/LJ)
25	22	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)
23	23	TRAIN Calling All Angels (Columbia)
20	24	SEAN PAUL Get Busy (VP/Atlantic)
19	25	JEWEL Intuition (Atlantic)
27	26	ATARI 10 The Boys Of Summer (Columbia)
28	27	3 DOORS DOWN Here Without You (Republic/Universal)
36	28	MYA My Love Is Like...Whoa (A&M/Interscope)
31	29	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)
33	30	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)

#1 MOST ADDED

FEFE DOBSON Take Me Away (Island/DJMG)

#1 MOST INCREASED PLAYS

KELLY CLARKSON Low (RCA)

TOP 5 NEW & ACTIVE

- SALIVA Rest In Pieces (Island/DJMG)
- R. KELLY Thoa Thing (Jive)
- JOHN MAYER Bigger Than My Body (Columbia)
- STAINED So Far Away (Flip/Elektra/EEG)
- BABY BASH Suga Suga (Universal)

CHR/POP begins on Page 29.

AC

LW	TW	
1	1	UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)
2	2	CELINE DION Have You Ever Been In Love (Epic)
4	3	MATCHBOX TWENTY Unwell (Atlantic)
3	4	DANIEL BEDINGFIELD If You're Not The One (Island/DJMG)
5	5	LUTHER VANDROSS Dance With My Father (J)
6	6	EAGLES Hole In The World (ERC/Warner Bros.)
7	7	SANTANA f/MICHELLE BRANCH The Game Of Love (Arista)
9	8	SHANIA TWAIN Forever And For Always (Mercury/DJMG)
10	9	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)
8	10	PHIL COLLINS Can't Stop Loving You (Atlantic)
11	11	NORAH JONES Don't Know Why (Blue Note/Virgin)
12	12	CHRISTINA AGUILERA Beautiful (RCA)
15	13	MERCYME I Can Only Imagine (INO/Curb)
13	14	CLAY AIKEN This Is The Night (RCA)
14	15	FAITH HILL One (Warner Bros.)
16	16	FLEETWOOD MAC Say You Will (Reprise)
17	17	TRAIN Calling All Angels (Columbia)
18	18	LEANN RIMES We Can (Asylum/Curb)
19	19	JIM BRICKMAN Peace (Where The Heart Is) (AAL)
21	20	SIMPLY RED Sunrise (SimplyRed.com)
24	21	DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)
25	22	AMY GRANT Simple Things (Word/Curb/A&M/Interscope)
20	23	M. McDONALD I Heard It Through The Grapevine (Motown/Universal)
23	24	KENNY LOGGINS With This Ring (All The Best)
26	25	K. CARLSON f/B. MARDONES I Know You By Heart (Kataphonic)
27	26	GLORIA ESTEFAN Wrapped (Epic)
29	27	STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)
22	28	HALL & OATES Man On A Mission (U-Watch)
28	29	FRANKIE J. Don't Wanna Try (Columbia)
30	30	MICHAEL BUBLE Kissing A Fool (143/Reprise)

#1 MOST ADDED

ANNIE LENNOX Wonderful (J)

#1 MOST INCREASED PLAYS

JIM BRICKMAN Peace (Where The Heart Is) (AAL)

TOP 5 NEW & ACTIVE

- CHRIS EMERSON Baby's Gone (Monamy)
- PAUL CARRACK Happy To See You Again (SLG)
- JESSICA SIMPSON Sweetest Sin (Columbia)
- SEAL Waiting For You (Warner Bros.)
- BURKE ROMNEY Let It All Come Down (I World)

AC begins on Page 54.

CHR/RHYTHMIC

LW	TW	
2	1	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)
1	2	CHINGY Right Thurr (DTP/Capitol)
4	3	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)
7	4	NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)
3	5	BEYONCÉ f/JAY-Z Crazy In Love (Columbia)
5	6	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)
6	7	LUMIDEE Never Leave You - Uh Doh, Uh Doo! (Universal)
8	8	GINUWINE In Those Jeans (Epic)
9	9	PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)
11	10	MYA My Love Is Like...Whoa (A&M/Interscope)
10	11	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJJMG)
13	12	BOW WOW Let's Get Down (Columbia)
12	13	LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)
14	14	R. KELLY Thoa Thing (Jive)
22	15	BEYONCÉ f/SEAN PAUL Baby Boy (Columbia)
18	16	BABY BASH Suga Suga (Universal)
16	17	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)
15	18	SEAN PAUL Like Glue (VP/Atlantic)
19	19	YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/DJMG)
20	20	BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)
21	21	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)
28	22	YOUNGBLOODZ f/LIL' JON Damn! (Arista)
17	23	MARY J. BLIGE Love @ 1st Sight (Geffen)
24	24	ROSCOE Smooth Sailing (Priority/Capitol)
26	25	JS Ice Cream (DreamWorks)
27	26	BUBBA SPARXXX Deliverance (BeatClub/Interscope)
23	27	MONICA So Gone (J)
29	28	DMX Where The Hood At? (Ruff Ryders/DJMG)
29	29	112 f/SUPERCAT Na, Na, Na, Na (Def Soul/DJMG)
31	30	CHERISH f/DA BRAT Miss P. (Warner Bros.)

#1 MOST ADDED

FAT JOE & P. DIDDY f/DRE Girl I'm A Bad Boy (Bad Boy/Universal)

#1 MOST INCREASED PLAYS

BEYONCÉ f/SEAN PAUL Baby Boy (Columbia)

TOP 5 NEW & ACTIVE

- SASHA Dat Sexy Body (VP)
- YING YANG TWINS Naggin' (TVT)
- MURPHY LEE f/FJERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)
- OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)
- JACKI O Nookie Real Good (Poe-Boy/Sobel)

CHR/RHYTHMIC begins on Page 36.

HOT AC

LW	TW	
1	1	MATCHBOX TWENTY Unwell (Atlantic)
2	2	TRAIN Calling All Angels (Columbia)
3	3	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)
4	4	UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)
6	5	SANTANA f/ALEX BAND Why Don't You & I (Arista)
7	6	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)
5	7	EVANESCENCE Bring Me To Life (Wind-up)
8	8	3 DOORS DOWN When I'm Gone (Republic/Universal)
9	9	CWENTEL Intuition (Atlantic)
10	10	JOSH KELLEY Amazing (Hollywood)
12	11	LIVE Heaven (Radioactive/Geffen)
13	12	LIZ PHAIR Why Can't I? (Capitol)
11	13	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)
15	14	DIDD White Flag (Arista)
14	15	KELLY CLARKSON Miss Independent (RCA)
17	16	MATCHBOX TWENTY Bright Lights (Atlantic)
30	17	JOHN MAYER Bigger Than My Body (Columbia)
18	18	SALIVA Rest In Pieces (Island/DJMG)
21	19	ATARI 10 The Boys Of Summer (Columbia)
18	20	SUGAR RAY Is She Really Going Out With Him? (Atlantic)
19	21	WILSHIRE Special (Columbia)
22	22	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)
24	23	3 DOORS DOWN Here Without You (Republic/Universal)
20	24	FLEETWOOD MAC Say You Will (Reprise)
23	25	VERTICAL HORIZON I'm Still Here (RCA)
25	26	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)
31	27	MERCYME I Can Only Imagine (INO/Curb)
28	28	O.A.R. Hey Girl (Lava)
27	29	SMASH MOUTH You Are My Number One (Interscope)
32	30	GAVIN DEGRAW Follow Through (J)

#1 MOST ADDED

STING Send Your Love (A&M/Interscope)

#1 MOST INCREASED PLAYS

JOHN MAYER Bigger Than My Body (Columbia)

TOP 5 NEW & ACTIVE

- SEAL Waiting For You (Warner Bros.)
- OKONA Good (I've Got A Lot To Learn) (Maverick/Warner Bros.)
- BANGLES Something That You Said (Koch)
- HOLLY PALMER Just So You Know (Warner Bros.)
- DAVE MATTHEWS Gravedigger (RCA)

AC begins on Page 54.

URBAN

LW	TW	
3	1	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)
5	2	PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)
1	3	GINUWINE In Those Jeans (Epic)
2	4	CHINGY Right Thurr (DTP/Capitol)
4	5	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)
8	6	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)
9	7	NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)
6	8	MONICA So Gone (J)
7	9	BEYONCÉ f/JAY-Z Crazy In Love (Columbia)
12	10	AALIYAH f/TANK Come Over (BlackGround/Universal)
13	11	SEAN PAUL Like Glue (VP/Atlantic)
14	12	R. KELLY Thoa Thing (Jive)
17	13	BOW WOW Let's Get Down (Columbia)
15	14	TYRESE Signs Of Love Makin' (J)
20	15	YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/DJMG)
11	16	LUMIDEE Never Leave You - Uh Doh, Uh Doo! (Universal)
18	17	MYA My Love Is Like...Whoa (A&M/Interscope)
21	18	YOUNGBLOODZ f/LIL' JON Damn! (Arista)
10	19	MARY J. BLIGE Love @ 1st Sight (Geffen)
16	20	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJJMG)
23	21	112 f/SUPERCAT Na, Na, Na, Na (Def Soul/DJMG)
31	22	BEYONCÉ f/SEAN PAUL Baby Boy (Columbia)
24	23	T.I. 21's (Grand Hustle/Atlantic)
22	24	LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)
36	25	ERIKKA BADU Danger...Block On Lock (Motown/Universal)
27	26	NICK CANNON f/B2K Feelin' Freaky (Nickelodeon/Jive)
26	27	JS Ice Cream (DreamWorks)
33	28	MARQUES HOUSTON f/JOE BUDDEN & PIED PIPER Cubbin' (T.U.G.)
25	29	RUBEN STUDDARD Superstar (J)
35	30	JAGGED EDGE Walked Outta Heaven (Columbia)

#1 MOST ADDED

AVANT Read Your Mind (Geffen)

#1 MOST INCREASED PLAYS

BEYONCÉ f/SEAN PAUL Baby Boy (Columbia)

TOP 5 NEW & ACTIVE

- MURPHY LEE f/FJERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)
- JUSTIN TIMBERLAKE Still On My Brain (Jive)
- JACKI O Nookie Real Good (Poe-Boy/Sobel)
- KEM LOVE Calls (Motown/Universal)
- TOO SHORT f/LIL' JON Shake That Monkey (Short/Jive)

URBAN begins on Page 41.

ROCK

LW	TW	
1	1	STAINED So Far Away (Flip/Elektra/EEG)
4	2	NICKELBACK Someday (Roadrunner/DJMG)
2	3	TRAPT Headstrong (Warner Bros.)
3	4	AUDIOSLAVE Like A Slave (Interscope/Epic)
5	5	AUDIOSLAVE Show Me How To Live (Interscope/Epic)
6	6	JANE'S ADDICTION Just Because (Capitol)
7	7	BLACK LABEL SOCIETY Stillborn (Spitfire)
8	8	LINKIN PARK Faint (Warner Bros.)
13	9	SHINEDOWN Fly From The Inside (Atlantic)
9	10	CHEVELLE Send The Pain Below (Epic)
11	11	GOODSMACK Serenity (Republic/Universal)
12	12	FOO FIGHTERS Times Like These (Roswell/RCA)
10	13	VELVET REVOLVER Set Me Free (Decca/Immortal)
16	14	FUEL Falls On Me (Epic)
21	15	A PERFECT CIRCLE Weak And Powerless (Virgin)
17	16	REVIS Caught In The Rain (Epic)
14	17	DISTURBED Liberate (Reprise)
22	18	KORN Did My Time (Immortal/Epic)
20	19	QUEENSRYCHE Open (Sanctuary/SRG)
26	20	WHITE STRIPES Seven Nation Army (Third Man/V2)
23	21	FOO FIGHTERS Low (Roswell/RCA)
24	22	TRAPT Still Frame (Warner Bros.)
30	23	3 DOORS DOWN Here Without You (Republic/Universal)
29	24	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)
25	25	LYNYRD SKYNYRD Red, White & Blue (Sanctuary/SRG)
—	26	METALLICA Frantic (Elektra/EEG)
19	27	COLD Stupid Girl (Fis/Geffen/Interscope)
27	28	EVANESCENCE Bring Me To Life (Wind-up)
—	29	LYNYRD SKYNYRD f/KID ROCK Gimme Back My Bullets (Sanctuary/SRG)
—	30	MUDVAYNE World So Cold (Epic)

#1 MOST ADDED

JET Are You Gonna Be My Girl (Elektra/EEG)

#1 MOST INCREASED PLAYS

NICKELBACK Someday (Roadrunner/DJMG)

TOP 5 NEW & ACTIVE

- LIMP BIZKIT Eat You Alive (Flip/Interscope)
- IRON MAIDEN Wildcat Dreams (Columbia)
- ATARI 10 The Boys Of Summer (Columbia)
- ILL NINO How Can I Live (Roadrunner/DJMG)
- ALIEN ANT FARM These Days (DreamWorks)

ROCK begins on Page 65.

URBAN AC

LW	TW	
1	1	HEATHER HEADLEY I Wish I Wasn't (RCA)
2	2	LUTHER VANDROSS Dance With My Father (J)
4	3	JAHHEIM Put That Woman First (Divine MII/Warner Bros.)
3	4	KEM Love Calls (Motown/Universal)
5	5	TAMIA Officially Missing You (Elektra/EEG)
6	6	ARETHA FRANKLIN Only Thing Missing Is You (Arista)
7	7	RUBEN STUDDARD Superstar (J)
9	8	JAVIER Crazy (Capitol)
8	9	FLOETRY Say Yes (DreamWorks)
14	10	R. KELLY Step In The Name Of Love (Jive)
10	11	KINDRED THE FAMILY SOUL Far Away (Huldee Beach)
13	12	RON ISLEY JR. KELLY What Would You Do? (DreamWorks)
12	13	R. KELLY I'll Never Leave (Jive)
11	14	JEFFREY OSBORNE Rest Of Our Lives (JayDz/koch)
16	15	DWELE Find A Way (Virgin)
17	16	SYLEENA JOHNSON Faithful To You (Jive)
15	17	TYRESE Signs Of Love Makin' (J)
19	18	SMOKIE NORFUL I Need You Now (EMI Gospel)
22	19	MONICA So Gone (J)
20	20	CALVIN RICHARDSON Keep On Pushin' (Hollywood)
23	21	ISLEY BROTHERS FIRON ISLEY Busted (DreamWorks)
21	22	RHIAN BENSON Say How I Feel (DKG)
18	23	VIVIAN GREEN Fanatic (Columbia)
24	24	BEYONCÉ 'tJAY-Z Crazy In Love (Columbia)
26	25	FLOETRY Getting Late (DreamWorks)
27	26	ANN NESBY Make Me Better (UTR Music Group)
—	27	ANTHONY HAMILTON Comin' From Where I'm From (So So Def/Arista)
—	28	DETRICK HADDON Sinner's Prayer (Verity)
28	29	ASHANTI Rock Wit U (Awwm Baby) (Murder Inc./DJJMG)
25	30	BEYONCÉ 'tLUTHER VANDROSS The Closer I Get To You (J/Columbia)

#1 MOST ADDED

JAHHEIM Beeklight (Divine MII/Warner Bros.)

#1 MOST INCREASED PLAYS

R. KELLY Step In The Name Of Love (Jive)

TOP 5 NEW & ACTIVE

- J. SOMMERS FIR. PATTERSON What Am I Gonna Do (Gemini/Higher Octave)
- VIVIAN GREEN What Is Love? (Columbia)
- LSG Shakedown (Elektra/EEG)
- IMPROMPT 2 Mocha Soul (Big3)
- MANHATTANS Turn Out The Stars (Capitol)

URBAN begins on Page 41.

ACTIVE ROCK

LW	TW	
1	1	LINKIN PARK Faint (Warner Bros.)
2	2	STAIN'D So Far Away (Flip/Elektra/EEG)
4	3	AUDIOSLAVE Show Me How To Live (Interscope/Epic)
3	4	CHEVELLE Send The Pain Below (Epic)
11	5	NICKELBACK Someday (Roadrunner/DJMG)
6	6	SHINEDOWN Fly From The Inside (Atlantic)
10	7	DISTURBED Liberate (Reprise)
8	8	KORN Did My Time (Immortal/Epic)
5	9	JANE'S ADDICTION Just Because (Capitol)
12	10	GODSMACK Serenity (Republic/Universal)
13	11	A PERFECT CIRCLE Weak And Powerless (Virgin)
7	12	COLD Stupid Girl (Flip/Geffen/Interscope)
14	13	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)
9	14	TRAPT Headstrong (Warner Bros.)
17	15	MUDVAYNE World So Cold (Epic)
18	16	TRAPT Still Frame (Warner Bros.)
15	17	REVIS Caught In The Rain (Epic)
19	18	AUDIOSLAVE Like A Stone (Interscope/Epic)
20	19	WHITE STRIPES Seven Nation Army (Third Man/V2)
16	20	LINKIN PARK Somewhere I Belong (Warner Bros.)
32	21	LIMP BIZKIT Eat You Alive (Flip/Interscope)
22	22	FUEL Falls On Me (Epic)
21	23	FOO FIGHTERS Low (Roswell/RCA)
23	24	ADEMA Unstable (Arista)
25	25	METALLICA Frantic (Elektra/EEG)
31	26	MOTOGRATER Down (No Name/EEG)
24	27	VELVET REVOLVER Set Me Free (Decca/Immortal)
30	28	THREE DAYS GRACE (I Hate) Everything About You (Jive)
29	29	AFI The Leaving Song Part II (DreamWorks)
29	30	SLOTH Someday (Hollywood)

#1 MOST ADDED

SEETHER Gasoline (Wind-up)

#1 MOST INCREASED PLAYS

LIMP BIZKIT Eat You Alive (Flip/Interscope)

TOP 5 NEW & ACTIVE

- ANTHRAX Safe Home (Sanctuary/SRG)
- V SHAPE MIND Monsters (Republic/Universal)
- IRON MAIDEN Wildest Dreams (Columbia)
- CAVE IN Inspire (RCA)
- SWITCHFOOT Mean To Live (Red Ink/Columbia)

ROCK begins on Page 65.

COUNTRY

LW	TW	
1	1	A. JACKSON AND J. BUFFETT It's Five O'Clock Somewhere (Arista)
2	2	KENNY CHESNEY No Shoes, No Shirt, No... (BNA)
3	3	BRAO PAISLEY Celebrity (Arista)
5	4	DIERKS BENTLEY What Was I Thinkin'? (Capitol)
4	5	BROOKS & DUINN Red Dirt Road (Arista)
6	6	SHANIA TWAIN Forever And For Always (Mercury)
7	7	TIM MCGRAW Real Good Man (Curb)
10	8	BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)
8	9	TRACE ADKINS Then They Do (Capitol)
9	10	BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)
11	11	MARTINA MCBRIDE This One's For The Girls (RCA)
12	12	CLAY WALKER A Few Questions (RCA)
13	13	KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)
15	14	GARY ALLAN Tough Little Boys (MCA)
14	15	JOE NICHOLS She Only Smokes When She Drinks (Universal South)
18	16	RASCAL FLATTS I Melt (Lyric Street)
19	17	PAT GREEN Wave On Wave (Republic/Universal South)
17	18	SARA EVANS Backseat Of A Greyhound Bus (RCA)
21	19	BILLY CURRINGTON Walk A Little Straighter (Mercury)
20	20	PATTY LOVELESS Lovin' All Night (Epic)
22	21	EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)
24	22	CHRIS CAGLE Chicks Dig It (Capitol)
23	23	RACHEL PROCTOR Days Like This (BNA)
25	24	RUSHLOW I Can't Be Your Friend (Lyric Street)
27	25	SHERIE AUSTIN Streets Of Heaven (C4BBR)
26	26	RODNEY ATKINS Honesty (Write Me A List) (Curb)
—	27	MONTGOMERY GENTRY Hell Yeah (Columbia)
—	28	TOBY KEITH I Love This Bar (DreamWorks)
30	29	GEORGE STRAIT Cowboys Like Us (MCA)
29	30	BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)

#1 MOST ADDED

TORY KEITH I Love This Bar (DreamWorks)

#1 MOST INCREASED PLAYS

TORY KEITH I Love This Bar (DreamWorks)

TOP 5 NEW & ACTIVE

- HANK WILLIAMS, JR. I'm One Of You (Asylum/Curb)
- RYAN TYLER Run, Run, Run (Arista)
- DUSTY DRAKE Smaller Pieces (Warner Bros.)
- RANDY TRAVIS Pray For The Fish (Warner Bros.)
- REBA MCENTIRE I'm Gonna Take That Mountain (MCA)

COUNTRY begins on Page 46.

ALTERNATIVE

LW	TW	
1	1	LINKIN PARK Faint (Warner Bros.)
2	2	STAIN'D So Far Away (Flip/Elektra/EEG)
3	3	ATARIS The Boys Of Summer (Columbia)
4	4	311 Creatures (For A While) (Volcano)
5	5	CHEVELLE Send The Pain Below (Epic)
6	6	WHITE STRIPES Seven Nation Army (Third Man/V2)
8	7	TRAPT Headstrong (Warner Bros.)
10	8	AUDIOSLAVE Show Me How To Live (Interscope/Epic)
7	9	JANE'S ADDICTION Just Because (Capitol)
11	10	EVANESCENCE Going Under (Wind-up)
9	11	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)
14	12	A PERFECT CIRCLE Weak And Powerless (Virgin)
12	13	EVE 6 Think Twice (RCA)
15	14	NICKELBACK Someday (Roadrunner/DJMG)
13	15	AUDIOSLAVE Like A Stone (Interscope/Epic)
18	16	FOO FIGHTERS Low (Roswell/RCA)
17	17	KORN Did My Time (Immortal/Epic)
16	18	RANCID Fall Back Down (Hellcat/Warner Bros.)
19	19	COLD Stupid Girl (Flip/Geffen/Interscope)
20	20	AFI The Leaving Song Part II (DreamWorks)
23	21	FUEL Falls On Me (Epic)
24	22	DASHBOARD CONFESSIONAL Hands Down (Vagrant)
25	23	GODSMACK Serenity (Republic/Universal)
33	24	LIMP BIZKIT Eat You Alive (Flip/Interscope)
26	25	DISTURBED Liberate (Reprise)
27	26	THRICE All That's Left (Island/DJMG)
28	27	THREE DAYS GRACE (I Hate) Everything About You (Jive)
29	28	TRAPT Still Frame (Warner Bros.)
31	29	ALIEN ANT FARM These Days (DreamWorks)
22	30	VENETTA RED Shatterday (Epic)

#1 MOST ADDED

RADIOHEAD Go To Sleep (Capitol)

#1 MOST INCREASED PLAYS

LIMP BIZKIT Eat You Alive (Flip/Interscope)

TOP 5 NEW & ACTIVE

- ILL NINO How Can I Live (Roadrunner/DJMG)
- SEVENDUST Enemy (TVT)
- SLOTH Someday (Hollywood)
- DAVE MATTHEWS Gravedigger (RCA)
- COLD Suffocate (Flip/Geffen/Interscope)

ALTERNATIVE begins on Page 89.

SMOOTH JAZZ

LW	TW	
1	1	DAVID SANBORN Comin' Home Baby (GRP/VMG)
2	2	BRIAN CULBERTSON Say What? (Warner Bros.)
3	3	JEFF LORBER Gigabyte (Narada)
6	4	RICHARD ELLIOT Corner Pocket (GRP/VMG)
4	5	CHELI MINUCCI Kickin' It Hard (Shanachie)
7	6	PAUL JACKSON, JR. It's A Shame (Blue Note)
5	7	SPYRO GYRA Getaway (Heads Up)
8	8	M. MCCONALD I Heard It Through The Grapevine (Motown/Universal)
9	9	DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)
11	10	BRIAN KNIGHTS Got To Give It Up (Narada)
12	11	LUTHER VANDROSS Dance With My Father (J)
14	12	CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)
13	13	KENNY G. Malibu Dreams (Arista)
10	14	EUGE GROOVE Rewind (Warner Bros.)
15	15	PAUL TAYLOR On The Move (Peak)
16	16	MINDI ABRAIR Firt (GRP/VMG)
17	17	PRAFUL Sigh (Rendezvous/In-Coded)
20	18	ACOUSTIC ALCHEMY No Messin' (Higher Octave)
19	19	PHIL COLLINS Come With Me (Atlantic)
18	20	WALTER BEASLEY Precious Moments (In-Coded)
22	21	RICK BRAUN Green Tomatoes (Warner Bros.)
21	22	FATBURGER Sizzlin' (Shanachie)
24	23	CHUCK LOEB eBop (Shanachie)
30	24	JAZZMASTERS Puerto Banus (Trippin' N' Rhythm)
27	25	SIMPLY RED Sunrise (simplyred.com)
25	26	BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)
—	27	JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)
—	28	RONNY JORDAN At Last (In-Coded)
—	29	MICHAEL LINGTON Off The Hook (3 Keys Music)
29	30	BRIAN HUGHES Along The Way (A440 Music Group)

#1 MOST ADDED

DAVE KOZ Honey Dipped (Capitol)

#1 MOST INCREASED PLAYS

JAZZMASTERS Puerto Banus (Trippin' N' Rhythm)

TOP 5 NEW & ACTIVE

- STEVE OLIVER Positive Energy (Native Language)
- GREGG KARUKAS Riverside Drive (In-Coded)
- CHRIS STANDING I Ain't Mad Atcha (Mesa Entertainment/Blue Moon)
- JEFF GOLUB Boom Boom (GRP/VMG)
- HIROSHIMA Revelation (Heads Up International)

Smooth Jazz begins on Page 62.

TRIPLE A

LW	TW	
1	1	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)
2	2	NICKEL CREEK Smoothie Song (Sugar Hill)
5	3	JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)
6	4	EASTMOUNTAINSOUTH You Dance (DreamWorks)
16	5	JOHN MAYER Bigger Than My Body (Columbia)
4	6	PETE YORN Crystal Village (Columbia)
3	7	TRAIN Calling All Angels (Columbia)
12	8	BEN HARPER Diamonds On The Inside (Virgin)
8	9	ANNIE LENNOX Pavement Cracks (J)
10	10	JASON MRAZ You And I Both (Elektra/EEG)
9	11	FLEETWOOD MAC Say You Will (Reprise)
7	12	COLDPLAY The Scientist (Capitol)
13	13	COLDPLAY Clocks (Capitol)
11	14	ZIGGY MARLEY True To Myself (Private Music/AAL)
14	15	WALLFLOWERS Closer To You (Interscope)
—	16	DAVE MATTHEWS Gravedigger (RCA)
17	17	JAYHAWKS Tailspin (American/Lost Highway/DJMG)
22	18	DIDD White Flag (Arista)
21	19	BLUES TRAVELER Let Her & Let Go (Sanctuary/SRG)
24	20	LOS LONELY BODYS Heaven (Drt)
19	21	O.A.R. Hey Girl (Lava)
18	22	LIZ PHAIR Why Can't I? (Capitol)
27	23	GRANDDADDY Now It's On (V2)
20	24	STEVE WINWOOD Different Light (Wincraft/SCI-Fidelity)
25	25	DAVID GRAY Caroline (ATD/RCA)
30	26	WARREN ZEVON Knockin' On Heaven's Door (Artemis)
28	27	SANTANA JAHEX BAND Why Don't You & I (Arista)
—	28	LIVE Heaven (Radioactive/Geffen)
—	29	GOO GOO DOLLS Sympathy (Warner Bros.)
—	30	HOWIE DAY Perfect Time Of Day (Epic)

#1 MOST ADDED

STING Send Your Love (A&M/Interscope)

#1 MOST INCREASED PLAYS

DAVE MATTHEWS Gravedigger (RCA)

TOP 5 NEW & ACTIVE

- STEELEY DAN Things I Miss The Most (Reprise)
- COLDPLAY God Put A Smile Upon Your Face (Capitol)
- DAMIEN RICE Volcano (Vactor Recordings)
- JOHN HIATT Circle Back (New West)
- BIG BAD VOODOO DADDY You Know You Wrong (Big Bad/Vanguard)

TRIPLE A begins on Page 94.

Publisher's Profile

By Erica Farber



KEVIN MARTIN

FCC Commissioner



Kevin Martin was nominated as an FCC Commissioner by President Bush on April 30, 2001. He was confirmed on May 25 of that year and sworn in on July 3. Prior to joining the FCC Martin was a Special Assistant to the President for Economic Policy. He was fortunate to have direct experience at both the FCC and in private practice in all of the areas he is now responsible for regulating.

Martin received a B.A. from the University of North Carolina at Chapel Hill, a master's in public policy from Duke University and a J.D. from Harvard Law School.

Getting into the business: "My parents encouraged me to go into law. They thought I was too argumentative when I was a child. I was always interested in both law and public policy issues. I went to public policy school as well as law school, and the intersection of the law and its impact on policy issues or on the public has always interested me."

His appointment to the FCC: "You don't plan for that kind of opportunity. After I graduated from law school I clerked for a judge for a year, then came to Washington and worked at a law firm that would let me do a mix of traditional legal work and also public policy issues. I started doing a lot of telecommunications and media work and really enjoyed it. Then Congress passed the Telecom Act, which changed a lot of those laws. There were a lot of regulations to be implemented here at the commission. I spent several years in a law firm working on those issues, then I was a counsel to one of the commissioners for a couple of years. I worked on the Bush campaign. I was Deputy General Counsel on the campaign in Austin and worked on a lot of legal issues and some policy issues. After the election I came back to DC and worked in the White House for Larry Lindsay on the National Economic Council."

On being a commissioner: "I was pretty familiar with the FCC, because I had been here as a staffer before. I was fortunate to have had some experience in all the different areas the commission is involved in — mass media, broadcast, satellite, wireless and telecommunications. One of the fun parts of being a commissioner is that you get to work in all those different areas. When I was here before, I was focused just on telecommunications issues for Commissioner Harold Furchtgott-Roth. It's been a pretty fast pace in the last year and a half. It is busier than I thought it might be."

Goals of the commission: "There's been a tremendous amount of change in the telecom and media industries, created by both the change in the 1996 laws and the changes in technology. This is opening up new opportunities for competition and convergence for consumer services. The commission is trying to establish a stable regulatory environment that will allow these new services to flourish and allow competition to bring the new services to consumers."

On competition: "There are going to be additional competitive alternatives. Satellite is offering alternative

nationalized service. Radio still has a base of having a local service. It is important that radio continue to provide not only the entertainment and information that local listeners want, but also local news and information. That's how radio will be able to differentiate some of its services."

On broadcasters' concern with satellite: "A condition on some of the licenses the satellite radio companies have for their terrestrial repeaters is that they not include any localized information and that they provide the same national service everywhere. That's what they originally proposed and were originally licensed for. I have heard some of the concerns raised by terrestrial broadcasters, but those conditions are still in those licenses. The commission is trying to address that issue."

How the FCC works: "There's a chairman and four commissioners. By statute, it has to be bipartisan. It's two Democrats and three Republicans now. It's a democratic institution; you have to have a majority to sign on to a proposal. You have to have frequent contact with each of the different commissioners, and you try to talk to them about the issues that are of concern to them."

"A lot of people may not realize that the commissioners, as a group, are prohibited by law from getting together and talking about issues. If any three of them are in a room talking about issues, technically, that's a majority of the commission, and that would be an open meeting. The open-meeting law would require us to give the press advance notice in order for it to have an opportunity to be there. The commissioners, as a group, aren't able to meet and talk about issues. You end up having a lot of one-on-one conversations, so it's important to have good individual relationships."

Biggest challenge: "Moving back and forth between the different areas. Today we're talking about radio, but we move between mass media, satellite, wireless, telecommunications and cable, making sure that the commission has in place regulations allowing these traditionally different forms of communication that are increasingly competing with each other to compete on a fair basis. That's a big challenge."

Loosening ownership rules: "The commission was trying to strike a balance between having in place rules to protect diversity of opinion and competition and, at the same time, updating its rules for today's environment. Some of the rules dated back to a time before the Internet, before there were as many radio and television stations as there are on the air now, before cable was as prevalent as it is today. The newspaper-broadcast ban, for example, which prohibited one company from owning a newspaper and a broadcast station in the same market, was put in place in 1975, prior to the Internet and cable's proliferation. The courts had overturned the last few rules they had reviewed, saying that we weren't adequately taking into account the new competitive alternatives that were available."

State of the industry: "It's gotten much stronger throughout the '90s than it was in the earlier part of the decade. It's certainly gotten strong in the traditional entertainment formats, but also in the public affairs formats. Radio seems to be an important source of information for listeners today and provides lots of entertainment that consumers still seem to rely on and be drawn to. It is providing more format choices for listeners and better news and information."

The relationship between the radio and the record communities: "In the context of the media-ownership proceedings, we heard some concerns raised about this relationship. One of the things that might surprise your readers is what the commission *doesn't* do. There are a lot of things the commission is very involved in, but there are a lot of things the commission doesn't have jurisdiction over. We don't have much of a regulatory role to play in the relationship between stations and the record companies."

What radio broadcasters should focus on today: "With regard to the commission and all the recent proceedings, a lot of concerns were raised — and are still being raised — about the status of local radio and whether it continues to provide local information for its communities. Local broadcasters should be focused on that not only for purposes of our FCC rules, but also because it's what is ultimately going to differentiate them from some of the other nationalized services and competitors."

A response to claims that radio has become homogenized: "There has been consolidation in the radio market since Congress changed the law in 1996. It has served to strengthen local stations and the kind of format alternatives they offer and the quality of the services they provide. Radio does need to make sure it doesn't lose sight of serving the local communities. It's in our public interest to make sure that happens, and it's in radio's own business interest as well."

The FCC as the arbiter of good taste: "I don't think the commission should be the arbiter of what's in good taste at all. On the other hand, the commission does have a statutory obligation — and I take it seriously — to make sure there's not anything indecent or obscene being put out on the airwaves. The commission has to take that obligation seriously, and I think it should. That's an important role it plays."

His definition of indecent: "There are legal definitions of *indecent* and *obscene* and how that relates to community standards. This is a complicated area, and the government has to be very careful when it's getting into this area, because of the importance of First Amendment protections for all media outlets. It's an important responsibility, and the commission needs to exercise it responsibly."

How radio can communicate with him: "A lot of station owners and managers come in to the commission, and when I go to the broadcast conventions, the opportunity to talk to folks is certainly important to me to understand the challenges the industry is facing. I appreciate radio's concerns about the issues that are before the commission."

Something about the FCC that might surprise our readers: "The fact that the commissioners can't actually get together in a room and talk about the issues. The commissioners don't end up talking about them, because they're prohibited from doing so."

Most influential individual: "My parents, definitely. My father was a small-business owner and helped me appreciate the burden that government and government regulations can have on small-business owners. My mother was an effective communicator but always said that it was more important to be a good listener than anything else. That was an important lesson I learned."

Career highlight: "The opportunity to work on the presidential campaign and being part of the team helping to elect President Bush was an honor and a real privilege."

Career disappointment: "Not yet."

Favorite radio format: "Classic Rock, Alternative and public affairs programming. A lot of noncommercial — CSPAN Radio or NPR."

Favorite television show: "SportsCenter on ESPN."

Favorite artist: "Sting."

Favorite book: "I've really enjoyed the Harry Potter series."

Favorite movie: "The Untouchables."

Favorite restaurant: "Oceanaire, here in DC."

Beverage of choice: "Anything with caffeine in it — coffee, Diet Coke."

Hobbies: "I play golf when I can, but I haven't spent as much time doing that as I'd like."

E-mail address: "kjmweb@fcc.gov."

Advice for broadcasters: "Continue focusing on your local listeners. You've got a great opportunity to serve local communities."

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A new American radio forum is emerging

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America is in need of a new, dynamic, and intelligent talk radio forum. One that will include nationally and internationally known personalities whose viewpoints are tempered with wisdom, knowledge, insight, and unbiased thinking.

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BLACKOUT 2003 UPDATE

UNIVERSAL RECORDS STAYS AT FULL POWER

CHR/POP TOP 50 Powered 

August 22, 2003

LAST WEEK	THIS WEEK	ARTIST	TITLE	E LABEL(S)	TOTAL PLAYS	WEEKS ON CHART	TOTAL STATIONS/ADDS	
1	1	BLACK EYED PEAS	Where Is The Love?	(A&M/Interscope)	8738	14	122/0	
2	2	REYONNE	Rock Ya Soul	(Jive)	8074	12	125/0	
6	3	NELLY ft. DIDDY & MURPHY LEE	Shake Ya... (Bad Boy/Universal)	6074	+664	10	110/0	
4	4	REYONNE	Rock Ya Soul	(Jive)	8074	12	125/0	
3	5	KELLY CLARKSON	Miss Independent	(RCA)	5776	18	122/0	
7	3	MATCHBOX TWENTY	Unwell	(Atlantic)	5111	26	110/0	
5	7	ASHANTI	Rock Wit U (Awww Baby)	(Murder Inc./J&M)	4976	15	121/0	
10	5	THALIA IFAT JOE	I Want You	(EMI/Justin/Virgin)	4864	13	123/0	
11	7	CHRISTINA AGUILERA ft. LL Cool J	Can't Hold Us Down	(RCA)	4741	6	116/0	
12	10	JUSTIN TIMBERLAKE	SexyBack	(Jive)	4705	7	123/0	
8	11	LIL' KIM ft. 50 CENT	Magic Stick	(Queen Bee/Atlantic)	4672	13	110/0	
15	12	CHINGY	Right Thru	(DTP/Capitol)	4670	10	109/1	
9	13	EVANESCENCE	Bring Me To Life	(Wind-up)	4306	25	122/0	
14	14	GOOD GIRLS	Girls & Boys	(Delight/Epic)	4254	9	121/1	
16	15	LUMIDEE	Never Leave You - Uh Oh, Jh Oooh!	(Universal)	3940	+88	10	92/1
17	17	JAY-Z	The Black Album	(Roc-A-Fella)	3884	18	113/3	
18	18	SIMPLE PLAN	Addicted	(Caval)	3247	17	106/0	
21	19	SARAI	Ladies	(Sweet/Epic)	3054	10	104/0	
22	20	SANTANA ft. ALEX BAND	Why Don't You & I	(Arista)	3006	9	101/5	
24	21	MAROON 5	Harder To Breathe	(Octone/J)	2849	9	108/4	
25	22	FABOLOUS ft. TAMIA	Into You	(Desert Storm/Elektra/EEG)	2744	6	83/6	
23	23	TRAIN	Calling All Angels	(Columbia)	2637	14	89/1	
20	24	SEAN PAUL	Get Busy	(VP/Atlantic)	2632	20	116/0	
19	25	JEWEL	Intuition	(Atlantic)	2597	19	116/0	
27	26	3 DOORS DOWN	Here Without You	(Republic/Universal)	2390	+386	3	103/3
30	27	MISIA	My Love Is Like... Wine	(A&M/Interscope)	2350	7	95/0	
31	28	50 CENT ft. P.I.M.P.	Spady/Aftermath	(A&M/Interscope)	2331	5	84/9	
33	29	STACIE ORRICO	There's Gotta Be More To Life	(FareFront/Virgin)	2019	+235	4	103/3

POWER GRIDS LINKING SOON

BABY BASH "SUGA SUGA" - ADD DATE 8/25
 M.V.P. "ROCK YA BODY MIC CHECK 1, 2" - ADD DATE 9/9

ELECTRICITY IS GOOD... POWER ROTATION IS GREAT

