

NEWSSTAND PRICE \$6.50

311 Tread On Alt

The Volcano/Zomba Label Group artists don't walk softly at Alternative this week: "Don't Tread on Me," from their upcoming album of the same name, picks up



Most Added at the format, with 55 adds, and debuts at No. 35. *Don't Tread on Me* hits stores on Aug. 16, and the band kicked off their nationwide tour on Wednesday.



JULY 29, 2005



Let's Hear It For The Ladies

This week R&R is devoted to the struggles and accomplishments of women in the radio and record industries. Our format editors talk to some of the most successful women in the business and discover that they have a lot to say about sexism, juggling careers and family, breaking down barriers and the importance of a feminine touch. Prepare for an eye-opening and instructive experience.

2005

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OCTOBER 4

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Impacting all ROCK formats
August 8, 2005



Produced by Michelback and Joey Moi
Mixed by Mike Shipley

Management: Bryan Coleman
for Union Entertainment Group

WWW.NICKELBACK.COM
WWW.ROADRUNNERRECORDS.COM

ROADRUNNER 25

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HAPPY VALENTINE

Rock Editor **Ken Anthony** sits down with Epic VP Cheryl Valentine to relive her rock 'n' roll journey from child equestrian to successful record exec. She's a woman with her ear to the underground and a passion for music who is not afraid to tell it like it is.



See Page 54

WONDER WOMEN

It hasn't been easy for women to win prime spots at Rhythmic stations, but more and more are making inroads and taking on jobs traditionally handled by men. Urban/Rhythmic Editor **Dana Hall** talks to five female personalities who have pushed their way to the front of the line.

See Page 30

R&R NUMBER 1s



TROPICAL
SHAKIRA I/A. SANZ
La Tortura (Epic)

CHR/POP

MARIAH CAREY We Belong Together (*Island/IDJMG*)

CHR/RHYTHMIC

MARIAH CAREY We Belong Together (*Island/IDJMG*)

URBAN

MARIAH CAREY We Belong Together (*Island/IDJMG*)

URBAN AC

MARIAH CAREY We Belong Together (*Island/IDJMG*)

GOSPEL

MARY MARY Heaven (*Sony Urban/Columbia*)

COUNTRY

TOBY KEITH As Good As I Once Was (*DreamWorks*)

SMOOTH JAZZ

RICHARD ELLIOT People Make The World... (*Artizen*)

AC

MICHAEL BUBLÉ Home (*143/Reprise*)

HOT AC

LIFEHOUSE You And Me (*Geffen*)

ROCK

FOO FIGHTERS Best Of You (*RCA/RMG*)

ACTIVE ROCK

SEETHER Remedy (*Wind-up*)

ALTERNATIVE

FOO FIGHTERS Best Of You (*RCA/RMG*)

TRIPLE A

JACK JOHNSON Good People (*Brushfire/Universal*)

CHRISTIAN CHR

KUTLESS Strong Tower (*BEC/Tooth & Nail*)

CHRISTIAN AC

JOY WILLIAMS Hide (*Reunion/PLG*)

CHRISTIAN ROCK

PILLAR Sunday Bloody Sunday (*Flicker*)

CHRISTIAN INSPO

ANDY CHRISMAN Adore You (*Upside/Shelter*)

REGIONAL MEXICAN

PATRULLA 01 Eres Divina (*Disa*)

SPANISH CONTEMPORARY

SHAKIRA I/A. SANZ La Tortura (*Epic*)



www.radioandrecords.com

THE VIEW FROM THE TOP

R&R Publisher/CEO **Erica Farber** profiles Summit City Radio Group President/CEO **Kristine Foate**, a hands-on executive committed to the growth of individuals within her company and to the communities she proudly serves. Foate details how she made it to the top and offers lots of useful advice, including: "Leaders should have zero tolerance for staff who make disparaging remarks about other radio stations or other radio companies." Page 80.



The voice of New York middays: Page 46

Sony BMG Admits To Payola Practices

Industry reels as Spitzer's investigation results in \$10 million settlement

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

Sending shockwaves through the radio and record industries, New York Attorney General **Eliot Spitzer's** office announced Monday morning that Sony BMG had admitted that some of its employees made illegal payments to radio station staff in exchange for airplay of its labels' artists.

Under a settlement agreement, the label group will pay \$10 million to a New York nonprofit organization that funds music-education programs.

According to the 43-page settlement agreement, illegal payments from Sony BMG labels to station personnel took the form of straight



Spitzer

bribes, vacations, electronics and contest prizes for station promotions. In some cases, independent promoters were used as middlemen to funnel payments to stations.

Spitzer said, "Our investigation shows that, contrary to listener expectations that songs are selected for airplay based on artistic merit and popularity, airtime is often determined by undisclosed payments to radio stations and their employees."

Spitzer's office reported

that Sony BMG employees concealed some payments by using fictitious contest winners to document the transactions, creating the appearance that payments and gifts were going to listeners

instead of station employees.

Under the settlement, the company has committed to cease making such payoffs and will in the future fully disclose all items of value provided to radio stations.

Sony BMG has also agreed to hire a compliance officer to monitor promotion practices



PAYOLA See Page 12

Lloyd Brings Her 'Best Self' To The Radio Newsroom

In a revealing interview for this week's focus on women in the radio and record industries, CBS Radio News GM **Constance Lloyd** discusses the challenges she faced rising through the ranks of the male-dominated radio news business and shares insights on things she might have done differently. The industry veteran also offers advice to women entering today's newsrooms.



Lloyd

R&R: How did you get into radio?

CL: I was a broadcast journalism major at Emerson College. It was my fourth major! I did news on WERS/Boston at Emerson and several TV internships, but I was a bigger radio

LLOYD See Page 11

Study: PPM Would Add \$696 Million In Annual Radio Revs

A joint RAB/Arbitron study on the potential economic impact of Arbitron's Portable People Meter audience-measurement device determined that complete radio-industry adoption of the device — and abandonment of Arbitron's existing diary-based method — could result in an additional \$696 million in annual revenue for the industry.

To arrive at that growth estimate, study administrator Forrester Research factored together both projected PPM gains and diary-only declines. Panelists indicated that if the diary system remains, their annual radio spending would decrease by \$282 million annually, while full PPM implementation would result in an additional \$414 million in radio spending.

PPM See Page 11

Glickenhau CEO As Finest City Gets Control Of San Diego Trio

New company names Stapleford, Thomas PDs

By **Keith Dorman**

R&R Associate Radio Editor
kdorman@radioandrecords.com

Finest City Broadcasting, a new San Diego-based company, has made an agreement with Comunicacion Xersa to secure the programming, sales and marketing rights for Rhythmic Oldies XHRM (Magic 92.5), CHR/Rhythmic XHTZ (Z90) and Alternative XTRA-FM (91X) in Tijuana-San Diego. The company takes over those rights from Clear Channel, which has been operating the trio.

Market veteran **Mike Glickenhau**, who served as VP/Market Manager for Clear Channel/San Diego from 1996-2004, will oversee Fin-



Glickenhau Stapleford

est City Broadcasting as President/CEO.

"This opportunity with these three class C 100,000-watt stations with some of the best signals in the market and heritage format brands in my hometown is a career dream come true," Glickenhau said. "Finest City will be

GLICKENHAUS See Page 11

McKenna To Head Entercom/Seattle

By **Adam Jacobson**

R&R Radio Editor
ajacobson@radioandrecords.com

Entercom/Denver Market Manager Jerry McKenna has been transferred to a similar role at the company's Seattle cluster. He'll oversee Oldies KBSG, News/Talk KIRO, Active Rock KISW, Triple A KMTT, Alternative KNDD, FM Talk KQBZ and Talk KTTH.

"Jerry's leadership of our Denver stations has led to phenomenal success," said Entercom Regional VP Deborah Kane, to whom McKenna reports. "We look forward to repeated success with our Seattle stations."

McKenna said, "I am looking forward to managing these terrific properties and working with the exceptional team that Entercom has assembled in Seattle."

McKENNA See Page 11

paul mccartney fine line



the first single from the highly anticipated album
CHAOS AND CREATION IN THE BACK YARD in stores Sept 13



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July 29, 2005

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Abrams Adds Oldies VP Role At Infinity

Keith Abrams, VP/Programming for Infinity's Denver cluster, has added corporate-level duties as VP/'60s-70s Hits Programming.

In his new position Abrams will oversee Infinity's 11 Oldies stations nationwide, assisting each station's PD with on-air content development, new initiatives and the creation of promotions and events. He will work closely with



Abrams

Infinity President/Programming Rob Barnett and Boston-based Sr. VP/Programming Greg Strassell. Strassell said, "Keith's expertise has greatly improved our position at [Oldies] KXKL (Kool 105)/Denver. He brings a wealth of creativity, knowledge and experience to one of our most treasured formats. Keith has done

ABRAMS See Page 10

Schwartz To Manage Infinity In San Diego

Peter Schwartz has been promoted to Market Manager of Infinity Broadcasting's San Diego stations: Classic Rock KPLN and AC KXYX. The appointment is effective Aug. 1.

Schwartz has been GSM for KPLN from 1997-2000. Before joining Infinity/San Diego he was GSM of American Radio Systems' KMXB & KXTE/Las Vegas.



Schwartz

"Peter has earned this promotion and has proven himself as a leader and the best candidate," Infinity Sr. VP/Western Mid-Size Markets Lisa Decker said.

"The fact that he has successfully led the sales efforts for Infinity's top-rated KXYX for the past five years and is well-known in the San Diego

market means he is uniquely qualified and will be able to hit the ground running."

DuBiel Official PD Of Chicago's 'Nine FM'

Matt DuBiel has been named PD of Newsweb Corp.'s suburban Chicago eclectic Adult Hits trimulcast "Nine FM," which comprises WKIE/Arlington Heights, WDEK/DeKalb and WRZA/Park Forest, IL. He has been the stations' interim PD since the April departure of PD Sky Daniels to the VP/Station Development post at Superior Broadcasting.

DuBiel was Daniels' first hire when staffing for Nine FM began

in 2004. "My family and I owe Sky big-time for making me a part of this station and this team," DuBiel said. "Sky has been a great friend and mentor. I wouldn't be here if it wasn't for him."

DuBiel's radio career began in the early 1990s, when he interned, for legendary Chicago air personality Steve Dahl at WLUP/Chicago. He's also worked at Chicago's WKQX and WTMX and suburban Chicago's WLLI.

HIP-HOP TO THE TOP



The 2005 Hip-Hop Summit on Financial Empowerment National Tour recently visited Washington, DC, where 2,500 people ages 18-35 learned how to "Get Your Money Right" from several experts and five members of Congress. Seen here are (l-r) Hip-Hop Summit Action Network partner and Chrysler Financial VP William F. Jones Jr., a friend of Warner Bros. recording artist Paul Wall, HSN Chairman Russell Simmons, host of CNBC's Suze Orman Show Suze Orman, Wall and Russell Simmons Music Group recording artist Rev Run.

Def Jam Expands 'La Familia'

Perez appointed President of new world-music label

Def Jam Recordings has launched Roc La Familia, a new label that will feature artists in various world-music genres, including reggae, calypso, tribal, West Indian and reggaeton. Def Jam will provide marketing, sales and distribution support for Roc La Familia, which will be based in New York and overseen by President Juan Perez.

"Everybody talks about the world getting smaller — well, we are doing something about it," Def Jam and Roc-A-Fella President/CEO Shawn "Jay-Z" Carter

said. "Roc La Familia will leverage the extensive resources of Def Jam to introduce fans to cultures that they would not normally be exposed to. World music has evolved as a genre. It now blends contemporary styles such as hip-hop, rock and electronica with traditional and roots music."

Roc La Familia's debut artist will be Houston-based rapper Aztek Escobar, who is currently working on his first album, *Colombian*

ROC LA FAMILIA See Page 10



ESPN Radio Debuts In Suburban Boston

Tang set as GM, Tribou now PD of WAMG & WLLH

ESPN Radio made its debut in Boston this week on two suburban AM outlets, WAMG/Dedham, MA and WLLH/Lowell, MA, which are now simulcasting the 24/7 ABC Radio-owned sports network.

The stations' flip from Tropical follows the recent closing on the sale of the outlets by Mega Communications to WallerSutton 2000 L.P. Newly

formed company J-Sports Boston — headed by former ESPN executive Jessamy Tang — has inked an LMA to operate the two stations as "890 & 1400 ESPN Radio/Boston."

"Boston is the best sports market in the country," said Tang, who will also serve as GM of the new ESPN Radio/Boston. "We are thrilled to integrate our compelling

ESPN See Page 10



March Returns To WIZF/Cincinnati As PD

Radio One has hired veteran programmer Phillip David March as PD of Urban WIZF (The Wiz)/Cincinnati. The appointment marks March's second stint as PD of WIZF; he held the position in the late 1990s under then-owner Blue Chip Broadcasting.

March replaces Terry Thomas, who recently moved to Radio

One's CHR/Rhythmic KBXX (The Box)/Houston as PD. March was most recently PD of Cumulus' Urban WHRP/Huntsville, AL, which he helped launch in 2003. Before that he was OM of Cumulus' Wilmington, NC cluster, a post that included oversight of Urban AC WKXS and Urban WMNX.

MARCH See Page 10

Chicago's 'Drive' Ups Martin To PD

Patty Martin has been elevated from Program Manager to PD of Bonneville Classic Rock simulcast WDRV/Chicago and WWDV/Zion, IL, collectively known as "The Drive." She assumes duties that had been held by Bonneville National PD/Music Greg Solk, who is now focusing on his corporate role.

"Patty has been invaluable these past four years in helping to build The Drive brand in Chicago," Solk said in a memo to Bonneville/Chicago staff. "As PD, Patty will be assuming some of my day-to-day responsibilities as she continues to work with the rest of the programming department to take The Drive to new heights."

Before joining The Drive as Program Manager in April 2001, Martin spent eight years as MD of Infinity's crosstown Triple A WXRT. Her 20-plus years in radio also include four years as KJOL/Houston MD, two years as KSJO/San Jose MD and two years as KMBY/Monterey MD.

Martin, speaking about her first PD role, said, "Getting the PD title is a great vote of confidence from the upper management at Bonneville in Chicago. That they feel I have

MARTIN See Page 10

Lake Becomes PD Of KOOL/Phoenix

Charley Lake, PD of WJMK/Chicago from 2002 until its flip from Oldies to Adult Hits on June 3, has transferred to Infinity Oldies sister KOOL/Phoenix as PD. He succeeds Todd Wallace, who exited in May and is now focusing on his consultancy.

Lake reports to Infinity/Phoenix Sr. VP/Market Manager Mark Steinmetz, who said, "The KOOL staff is excited to work with Charley. He is a terrific programming manager who knows how to get the most from a talented team. He'll have everyone involved in the process of developing KOOL's potent and compelling air sound and brand image."

Lake told R&R, "KOOL is already an extremely successful radio station. So what's the first law of the Hippocratic Oath? Do no harm. I'll be following that. KOOL, like many of today's gold-based stations, has moved far more strongly into the era of '70s-based music. That's a good thing for Oldies stations."

"I'll miss the outstanding staff at WJMK and the many friends I've made at Infinity/Chicago, but the opportunity to work with the super-talented lineup at one of America's

LAKE See Page 10



Lake

Arbitron Kicks Off Q2 Earnings Season

Revenue grows, one-time gain boosts profit

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

Getting the earnings season off to an upbeat start, Arbitron on July 21 announced that its Q2 revenue increased 7%, to \$69.8 million, while EBIT rose 17%, to \$18.6 million. Helped along by those increases and a one-time reduction in income-tax expenses, the company's net income improved from \$8.6 million (27 cents per share) a year ago to \$15.4 million (48 cents).

Arbitron President/CEO Stephen Morris said, "We made steady progress on our two key growth initiatives, the Houston market demonstration of the Portable People Meter and the pilot panel for Project Apollo, the national marketing-research service that will collect multimedia and purchase information from a common sample of consumers."

During Arbitron's earnings conference call, Morris said the company is focused on getting the first Project Apollo panel installed this year and hopes to have initial feedback from that trial in the first six to nine months of 2006.

About the PPM trial, he said, "Arbitron went to Houston to demonstrate our ability to recruit a PPM panel in an ethnically diverse mar-

ket and to show that consumers will participate in a PPM ratings panel. As of June 30, when we completed the recruitment of 2,100 consumers, key ethnic and racial groups were well-represented in the installed panel."

Morris also said the July 20 release of his company's joint study with the RAB on the PPM's potential impact (see story, Page 1), combined with other efforts in the industry, paints a hopeful picture for radio's adoption of electronic measurement.

"This study certainly seems to suggest that there are significant economic incentives for radio to move forward," he said. "I think this

EARNINGS See Page 6

Study: Michigan Listeners Loyal To Local Radio

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

A study of radio listening conducted by the Communications Research Institute of East Lansing, MI shows that local radio remains strong among listeners in the state of Michigan.

Among the key findings of the study, released last week: Seventy-nine percent of those surveyed said they spend as much or more time listening to local radio as they did a year ago. Ninety-five percent said they expect to listen to local radio as much or more in the coming year, 88% feel their local radio station pro-

vides a valuable service to the community, and just 20% listen regularly to personal players, including iPods, CD players and Walkman-type devices.

Meanwhile, says the study, "Virtually every research participant could name their favorite local radio station." People also miss their

old stations when they move to another area and like listening to local radio for area news, weather and sports.

On the subject of satellite radio, 8% of those surveyed had access to either XM or Sirius. Half of those satellite radio consumers said they don't get good reception when driving, and 83% said they wouldn't continue to pay for satellite radio if it started carrying commercials.

MICHIGAN See Page 6

BUSINESS BRIEFS

Emmis Would Buy ABC Radio For Right Price

After London's daily *Financial Times* reported that Emmis had made a bid on Walt Disney Co.'s ABC Radio stations, a well-placed Emmis source told R&R that the company would be interested in acquiring some or all of the ABC stations if the deal made financial sense.

"We've always been interested," the source said. "At the right valuation we'd do it, and at the wrong valuation we wouldn't. You can't give up too much of your business to make a deal. Radio companies have learned that lesson over the last five years."

The source nonetheless believes Emmis would be a perfect new home for some of ABC's top stations. "They have stations in Los Angeles, New York and Chicago, and so do we, so the matchup is the best," the source said. "For a lot of reasons, it would strengthen them and strengthen us. But the deal has to make sense."

That *Financial Times* report also said that Citadel and Entercom have bid on the ABC properties, then quoted an insider as saying the bids were "underwhelming" and that Disney had asked the three bidders to "sharpen their pencils" before it decides whether to select a preferred bidder.

The 72 ABC stations are said to be worth approximately \$3 billion, and ABC Radio is presently fifth in owner rank, with estimated 2004 revenue of \$454.8 million, according to BIAfn.

A Citadel executive did not wish to comment on the report when contacted by R&R, and Entercom Exec. VP/General Counsel Jack Donlevie was not available for comment before R&R's press time. Disney execs told the *Financial Times* that ABC Radio is "a wonderful asset" but did not comment further.

In other news concerning Emmis, TheStreet.com last week quoted "a source close to the deal" as saying that Emmis is willing to "take a haircut" on the price of its TV stations, now up for sale, since no serious bids have emerged for the whole group.

Responding to the report, an Emmis source told R&R, "This person is absolutely, completely out to lunch. That is totally erroneous, false and nonsensical. I'm not sure what this person's agenda was, but it sounds like somebody who wants to drive down the price."

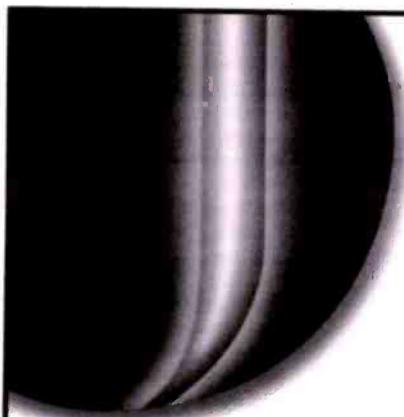
The source wouldn't comment on how many bidders are in the running for the TV stations but did say that Emmis is happy with the level of interest in its TV assets and believes it will snag more than \$1 billion for the properties.

Analyst: Ad Rates Struggle To Balance Inventory Cuts

In a report issued July 26, Wachovia Securities analyst Marci Ryvicker credited the radio industry for sticking to its inventory-reduction efforts. But she also said operators must do more to compensate for the revenue that's being sacrificed in the name of lower commercial loads.

"We do not believe ad rates are high enough to offset the year-over-year inventory reduction that has occurred to date," Ryvicker said. "Year-over-year FM drivetime reductions of approximately one unit and 1 1/2 minutes per hour have remained unchanged since the beginning of the year. We are pleased that radio groups are

Continued on Page 6

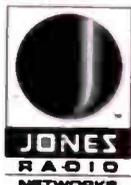


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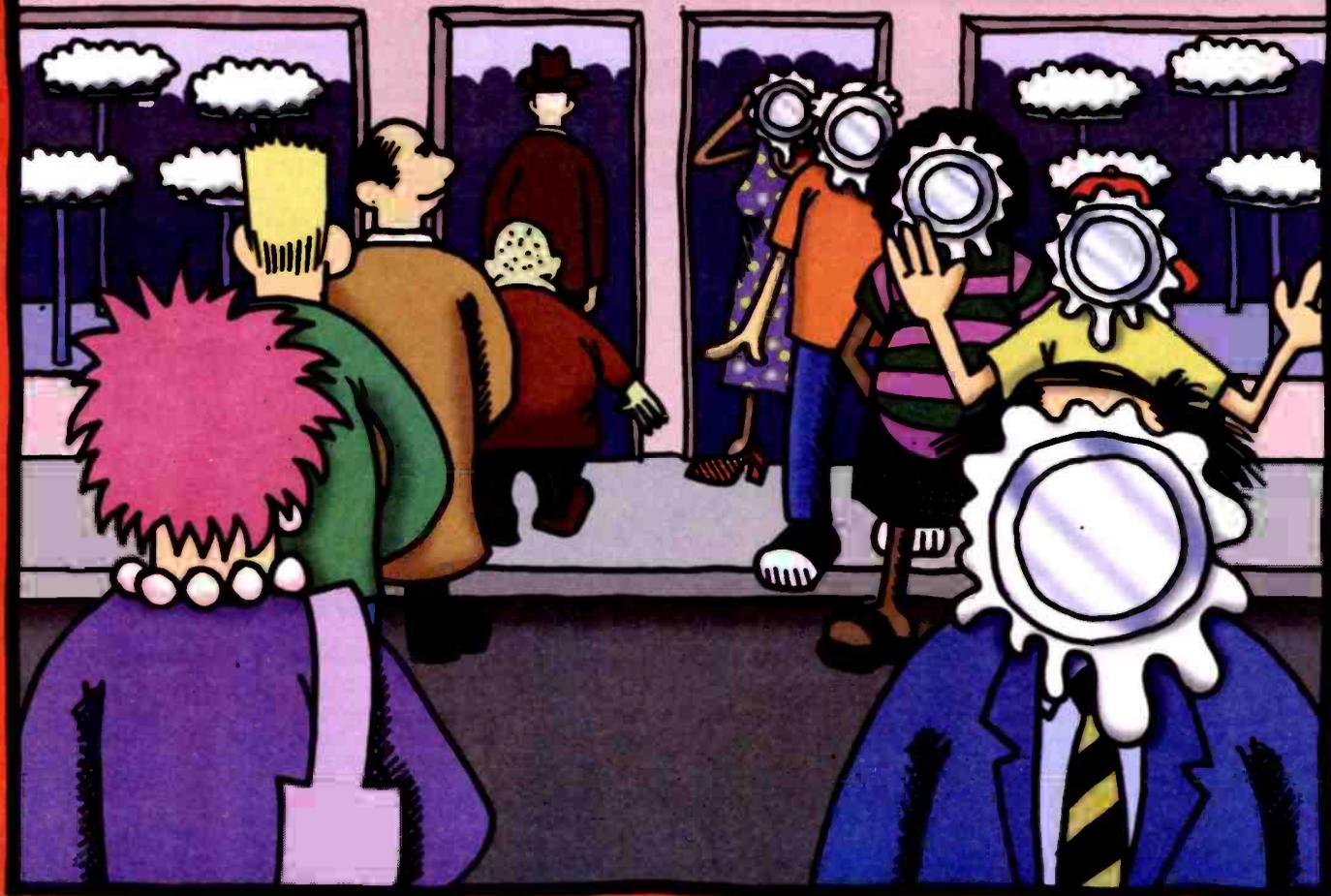
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BUSINESS BRIEFS

Continued from Page 4

maintaining their lower inventory levels, but our hope is for this year-over-year reduction to expand even further."

Meanwhile, citing weak revenue trends, Ryvicker reduced her June radio-industry growth forecast from 3% to 1% and cut her Q3 forecast from 3% to 2%. She also cut her expectations for several companies, including Cox Radio, Entercom and Radio One. Ryvicker said, "As Q2 appears to be weaker than originally expected, we believe that most groups will meet the low end rather than the high end of Q2 guidance and provide Q3 forecasts of low- to mid-single digits."

Meanwhile, in his weekly "Broadcast Beat" report, Banc of America Securities analyst Jonathan Jacoby said national pacsings have over the past week "decelerated further for July, August and September."

He noted in the July 22 report that July business is pacing ahead in the single-digit-percentage range and said August pacsings are still negative. While acknowledging that it's still too early to make a firm call on the month, Jacoby said September pacsings, while down slightly, are still up in the mid-single-digit range. However, he also reiterated his belief that the month is being propped up by early business being booked for Labor Day weekend.

When Stern Goes, Will Listeners Stay?

According to a new report from Bridge Ratings, just 5% of listeners to affiliates of New York-based syndicated morning host Howard Stern plan to stick with their station once Stern heads to Sirius Satellite Radio in January 2006.

Continued on Page 11

Earnings

Continued from Page 4

report, in aggregate, is good news for radio and good news for the PPM."

Morris said Arbitron is scheduling meetings with some of its biggest customers regarding the commercial launch of the PPM, adding, "If the radio industry is ready to move, we are, in fact, ready to move with them."

Clear Channel last month requested proposals for competing electronic-measurement technology, and Morris said the request is healthy for the process. He said that while he doesn't know the details of how Clear Channel is proceeding, he

thinks the move was a catalyst for increasing interest in new measurement technologies for radio.

In Other Earnings

In other earnings news, revenue in Journal Broadcast Group's radio division grew 5%, to \$21.4 million, while operating earnings increased 9%, to \$5.4 million. For the company's broadcasting division overall, including its television operations, revenue increased 2%, to \$42.9 million.

Operating revenue for the division fell 19%, to \$8.9 million, due to tough year-ago comps for the TV side, which didn't effectively re-

place the robust political ad spending of 2004. TV revenue dipped 1%, to \$21.5 million, and operating earnings decreased 43%, to \$3.5 million.

In the New York Times Co.'s broadcasting division, revenue dipped 1%, to \$37.2 million, as the company's stations felt the loss of \$3.4 million in political spending from 2004. However, Q2 gains in automotive, financial services and home-improvement spending partly offset the lost political dollars.

NYT's Q2 operating profit decreased 17%, to \$9.2 million, due primarily to higher employee compensation costs.

Michigan

Continued from Page 4

"The research confirms what we suspected all along," Jackson Radio Works co-Chairman and Michigan Association of Broadcasters Radio Issues Committee Chairman Bruce Goldsen said. "Listeners in Michigan place a high value on what we do best, which is keeping citizens in touch with their local communities through news, community service,

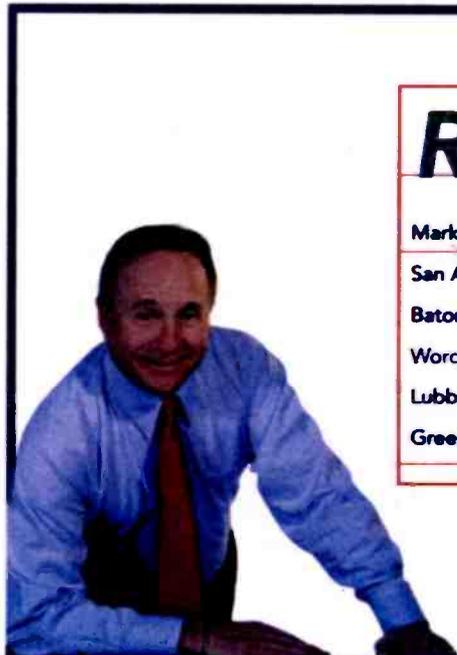
music that is preferred by local citizens and personalities who become part of the extended family."

The results were presented to the MAB board, which commissioned the research, on July 21 at the group's annual meeting and leadership retreat. The MAB hired the CRI to conduct the study, led by Michigan State University Communications Professors Dr. William Donohue and Dr. Charles Atkin and retired

MSU Professor Dr. Bradley Greenberg.

During April and May 2005, the CRI conducted a statewide telephone survey of 300 Michigan residents and seven focus groups involving 75 individuals.

"Most adults still feel close ties to their local radio stations, which satisfy listener needs for information about the community as well as their preferred type of music," At-



Reaganonomics

Market	Calls	AQH Share	Spring 2004	Fall 2004	Change
San Antonio, TX	KTSA	P 25-54	2.7	3.5	+30%
Baton Rouge, LA	WJBO	P 25-54	4.2	6.5	+55%
Worcester, MA	WTAG	P 25-54	6.9	8.5	+23%
Lubbock, TX	KFYO	P 25-54	3	5.1	+70%
Green Bay, WI	WTAQ	P 25-54	2.1	7.4	+252%

Weekdays 6p-9p EST, 3p-6p PST,
Refeed 9p-midnight EST, 6p-9p PST,
Weekend Edition, Saturdays 8a-10a EST, 5a-7a PST

TRANSACTIONS AT A GLANCE

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

- AM CP/Farmington, NM \$50,000
- WMVO-AM & WQIO-FM/Mount Vernon, OH \$2 million
- WTTC-AM & FM/Towanda, PA \$350,000
- WDRF-AM/Woodruff, SC \$210,000
- KLGH-FM/Mission, SD \$32,000
- WBLT-AM/Bedford, VA \$240,000
- WHLF-FM/South Boston, VA \$1 million
- KTRW-AM/Spokane, WA \$850,000

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

DEAL OF THE WEEK

• WAGE-AM/Leesburg, VA

PRICE: \$2.25 million

TERMS: Asset sale for cash

BUYER: Potomac Radio, headed by Manager James

Weitzman. Phone: 703-532-0400. It owns no other stations.

SELLER: Radio WAGE, headed by President Grenville Emmet.

Phone: 703-777-1200

FREQUENCY: 1200 kHz

POWER: 5kw day/1kw night

FORMAT: News/Talk

BROKER: Larry Patrick of Patrick Communications

2005 DEALS TO DATE

Dollars to Date:

\$1,081,456,641

(Last Year: \$1,836,782,950)

Dollars This Quarter:

\$116,000,701

(Last Year: \$492,830,639)

Stations Traded This Year:

554

(Last Year: 843)

Stations Traded This Quarter:

63

(Last Year: 198)

kin said. "Even young adults under age 30 are regular radio listeners, despite their increased use of personal players and other new technologies."

MAB President/CEO Karole White said, "We felt we had a good story to tell, but we wanted hard, unbiased data to demonstrate what we suspected to be true. The facts show that the hype being put forth

by emerging technologies doesn't align with the reality that local radio is uniquely positioned to provide the local touch listeners value."

The MAB plans to use the CRI research to help develop a campaign, set for late summer, to promote the strengths of local radio throughout Michigan. The MAB represents more than 300 Michigan radio and television stations.

THE
**MICHAEL
REAGAN**
The Legacy Lives On SHOW

Recently added:

WMET - Washington, D.C.

WWTC - Mpls/St. Paul

WCOJ - Philadelphia

KOGO - San Diego

WGKA - Atlanta

WIND - Chicago

KFYI - Phoenix

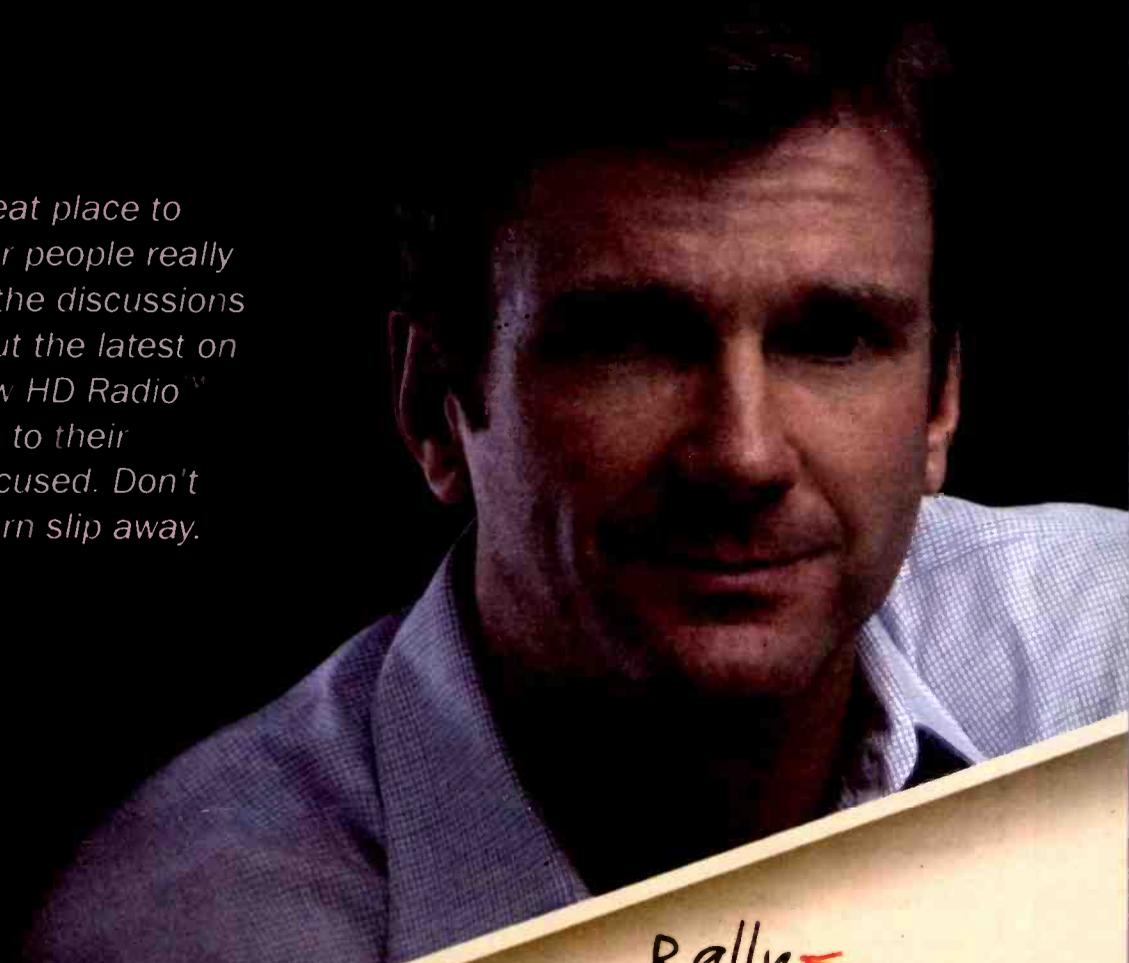
KBJD - Denver

Affiliate Relations, Call
Steve Graham, 866-523-4258

**Radio
America**
www.radioamerica.org

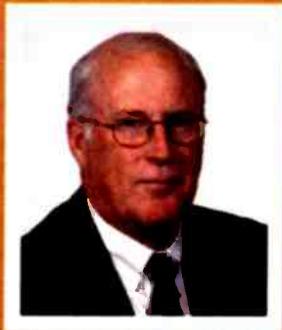
"The NAB Radio Show is a great place to refuel your creative engine. Our people really benefit from the timeliness of the discussions and panels. From hearing about the latest on the Jack format to learning how HD Radio affects them, our team returns to their stations more informed and focused. Don't let this great opportunity to learn slip away. See you there."

John Dickey
Executive Vice President
Cumulus Media, Inc.
Atlanta, GA



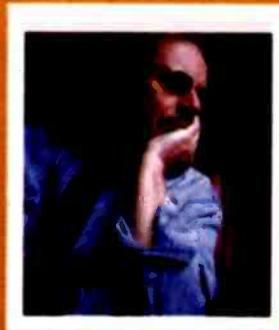
*Rally
Around Radio!*

Listen. Learn. Profit.



Radio Luncheon
Friday, September 23
John F. Dille III
President and Chief Executive Officer
Federated Media
NAB National Radio Award Recipient

Luncheon Sponsored by



**NAB Marconi Radio Awards
Reception, Dinner & Show**
Thursday, September 22
Delbert McClinton
BMI singer/songwriter

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R&R TRIPLE A 2005 SUMMIT AGENDA

Wednesday August 10, 2005

- 3:00-7:00pm REGISTRATION OPEN**
- 3:00-5:00pm TRIPLE A LABEL SUMMIT**
By invitation only
- 6:00-8:00pm NICKEL CREEK/KBCO PRIVATE PREVIEW AT THE REEF**
Hear the band play their new CD, *Why Should The Fire Die?*, in it's entirety as part of a KBCO promotion.
- 6:30pm-8:15pm E-TOWN AT THE BOULDER THEATER**
Performances by Soulive and Raul Midon
- 8:00pm- Midnight FOX THEATRE**
Performances by:
Jackson Browne, Inside Recordings/CDS
Leo Kottke & Mike Gordon, RCA Victor Group



Jackson Browne

Thursday August 11, 2005

- 8:30-9:30am FRIENDS OF BILL W.**
- 10:00am-4:00pm REGISTRATION OPEN**
- 10:00-11:45am BRINGING NEW BLOOD TO THE FORMAT**
Sponsored by Capitol Records
The kickoff panel of the R&R Triple A Summit always seems to set the tone for the rest of the gathering, and this year should be no exception. This session will focus on the newer and younger members of the community: the programmers, promotion people and potential listeners. We will look at the subject from two angles: younger programmers within the format and new ways to attract a younger adult audience to Triple A programming.
- NOON-1:45pm LUNCHEON**
Sponsored by Columbia Records and Red Ink
Performances by Aqualung and Brandi Carlile
- 2:00-3:30pm SIX IN 60**
Sponsored by W.F. Leopold Management
This year's SBR Creative Media session is called "Six in 60." It will feature six hot topics that affect your radio life delivered in 60 minutes, including understanding and counter-programming the "Jack"-type Adult Hits format and the evolving ways to market your station. In addition to its esteemed panelists, the session will open with an appearance by a very special mystery guest.
- 4:30-6:00pm COCKTAIL PARTY**
Sponsored by Carib Records
Performance by DeSol
- 6:00-8:00pm E-TOWN AT THE BOULDER THEATER**
Performances by: Beth Orton and Turin Brakes
- 8:30pm- Midnight FOX THEATRE**
Performances by:
David Gray, ATO Records/RCA Music Group
Mike Doughty, ATO Records
The Fray, Epic Records
- 9:00-11:00pm PLAYERS CLUB**
Performances by:
Brett Dennen, Flagship Recordings
James Blunt, Atlantic Records
- 12:30am CLUB R&R**
Sponsored by Virgin Records
Performance by Tristan Prettyman



David Gray

Friday August 12, 2005

- 8:30-9:30am FRIENDS OF BILL W.**
- 10:00am-4:00pm REGISTRATION OPEN**

- 10:00-11:45am MENTORING**
Just because we work in the format, does that mean we know everything there is to know or that we can't learn something new? Some of the most recognizable and successful format veterans will be available to answer your questions. The session will be split into two parts: small-group brainstorming and a period to ask questions and get advice from veterans on both the radio and records sides.
- NOON-1:45pm LUNCHEON**
Sponsored by Warner Bros. Records and RCA Music Group
Performances by William Topley and Judd & Maggie
- 2:30-4:15pm SMALL BUT PROFESSIONAL**
There are many stations that have been successfully executing the Triple A format in small and medium-size markets for years. This panel will address the unique — and perhaps not so unique — problems and needs of this very important segment of the Triple A radio community.
- 4:30-6:00pm COCKTAIL PARTY**
Sponsored by 429 Records
Performance by Saucy Monk
- 8:30pm- Midnight FOX THEATRE**
Performances by:
Pete Yorn, Columbia Records
The Wallflowers, Interscope Records
Ringside, Geffen Records



Pete Yorn



The Wallflowers

- 9:00-11:00pm PLAYERS CLUB**
Performances by:
World Leader Pretend, Warner Bros. Records
Missy Higgins, Reprise Records
- 12:30am CLUB R&R**
Sponsored by Lost Highway
Performance by Mary Gauthier

Saturday August 13, 2005

- 8:30-9:30am FRIENDS OF BILL W.**
- 10:00-2:00pm REGISTRATION OPEN**
- 10:00-11:45am STRATEGIC VISIONING**
Lois Todd and Chris Chopyak, partners in consulting company Alchemy, offer new ways to look at your job and those who work with you, as well as tools to help you reach your goals in your personal life. They believe that all the necessary resources exist in any given system or individual, and they challenge and encourage us to become inspired.
- NOON-2:00pm R&R INDUSTRY ACHIEVEMENT AWARDS LUNCHEON**
Sponsored by Verve Music Group
Performances by Jackie Greene and Teddy Thompson
- 2:15-4:15pm SNEAK PREVIEW OF ELIZABETHTOWN**
Sponsored by RCA Records
Elizabethtown is a new film by director Cameron Crowe, starring Oriando Bloom and Kirsten Dunst. Music is an integral part of the film, and it includes new music written expressly for the feature by such artists as Ryan Adams, Lindsey Buckingham, Nancy Wilson and My Morning Jacket. There will also be a short intro by the director himself and Jim James from My Morning Jacket will perform a few songs. Sorry, no press allowed.
- 4:30-6:00pm RATE-A-RECORD**
Sponsored by New West Records
Refreshments Courtesy of Songlines
Vote Tabulation by Broadcast Architecture
The annual "Rate-A-Record" is once again coordinated by WXP/Philadelphia PD Bruce Warren. In addition to the opinions of the radio and records community, we have again invited listeners of Summit host station KBCO to join us. It will be a chance to preview some exciting new releases scheduled for late summer and early fall. Facilitator: Bruce Warren, WXP/Philadelphia
"Rate-A-Record" is a service mark of dick clark productions
- 8:30pm- Midnight FOX THEATRE**
Performances by:
Spin Doctors, Ruffnation/CDS
Amos Lee, Blue Note/EMC
Shannon McNally, Back Porch/Narada
- 9:00-11:00pm PLAYERS CLUB**
Performances by:
Big Blue Hearts, Eagle Eye/CDS
Dirty Blonde, Zomba Label Group



Spin Doctors

Agenda subject to change.

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SUMMIT registration

FAX THIS FORM BACK TO 310-203-8450

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R&R Triple A Summit
P.O. Box 515408
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Please print carefully or type in the form below.
Full payment must accompany registration form. Please include separate forms for each registration. Photocopies are acceptable.

OR REGISTER ONLINE AT www.radioandrecords.com

MAILING ADDRESS

Name _____
Title _____
Call Letters/Company Name _____
Street _____
City _____ State _____ Zip _____
Telephone # _____ Fax # _____
E-mail _____

SEMINAR FEES

BEFORE JULY 8, 2005 \$350
JULY 9 - AUGUST 5, 2005 \$399
AFTER AUGUST 5, 2005
ON-SITE REGISTRATION ONLY \$425

No refunds after July 1, 2005

METHOD OF PAYMENT

PLEASE ENCLOSE SEPARATE FORMS FOR EACH INDIVIDUAL REGISTRATION

Amount Enclosed: \$ _____
 Visa MasterCard American Express Check
Account Number _____
Expiration Date _____
Month _____ Date _____ Signature _____
Print Cardholder Name Here _____

QUESTIONS? Call the R&R Triple A Summit Hotline at 310-788-1696

HOTEL registration

Millennium Harvest House Hotel, Boulder, CO

Thank you for requesting reservations at the Millennium Harvest House Hotel. Our staff would like to take the opportunity to extend a warm welcome to you during your upcoming meeting.

- To confirm your reservation, your arrival must be guaranteed by charging two nights deposit to a major credit card, or you may send payment by mail. Deposits will be refunded only if reservation is cancelled at least 30 days prior to arrival.
- Reservations requested after July 26, 2005 or after the room block has been filled are subject to availability and may not be available at the Summit rate.
- Check in time is 3:00 pm; check out time is 12noon.

TYPE OF ROOM	TRIPLE A SUMMIT RATE
Deluxe (single/double)	\$129/139 night
Millennium Club Rooms (single/double)	\$149/159 night

FOR HOTEL RESERVATIONS, PLEASE CALL:
303-443-3850 or 866-866-8086
Or mail to: Millennium Harvest House Hotel
1345 28th Street, Boulder, CO 80302
Millenniumhotels.com (Group Code:12746)

Abrams

Continued from Page 3

an exceptional job of keeping Infinity's stations competitive in the crowded Denver marketplace, and I'm confident he will bring the same enthusiasm to working with our stations elsewhere."

Abrams took on programming

oversight for Infinity/Denver's Rhythmic Oldies KDJM, AC KIMN and Kool 105 in July 2004. He has previously served as Station Manager of Mercury Broadcasting's KALL, KCPX, KOBY & KRAR/Salt Lake City. Abrams has also been PD of KBSG-FM/Seattle, WWMG/Charlotte, WPYR/Memphis and WHTX/Pittsburgh.

March

Continued from Page 3

Earlier in his career March spent nine years as PD of Davis Broadcasting's Urban cluster in Colum-

bus, GA, overseeing Urban WFXE, Urban AC WKZJ and Gospel WOKS. He began his career in Louisville as an air personality and later moved to St. Louis.

EXECUTIVE ACTION

Siino Set As Metro EVP/Sales, Mktg. & Ops

Sal Siino has been appointed Exec. VP/Sales, Marketing & Operations for the radio division of Metro Networks, based in New York. He was previously Metro's Sr. VP/Eastern Region & Operations.

"Sal has been instrumental in the resurgence of the Metro Networks division of Westwood One," said WW1 co-COO Peter Kosann, to whom Siino reports. "Since joining the company, Sal has demonstrated a strong ability to deliver revenue growth, streamline our sales processes, work well with our advertising clients to help them achieve their marketing goals, and recruit talented sales executives."

Before joining Metro Siino practiced law and worked as an investment banker.

Pressley New PD Of Press' Radio Breeze Network

Press Communications has named Lauren Pressley PD of the Radio Breeze network, which consists of WBHX & WWZY/Monmouth-Ocean and WKOE/Atlantic City, NJ.

Pressley's radio experience includes stints at WJDM-AM/New York; WCTC-AM/Middlesex; WJLK/Monmouth-Ocean; and WBUD & WKXW/Trenton, NJ. She has also held positions at Sirius Satellite Radio and Shadow Traffic.

Lake

Continued from Page 3

greatest radio stations is simply irresistible."

Following WJMK's flip to "104.3 Jack FM," Lake began overseeing the development of the Oldies WJMK-HD2 channel and Internet stream wjmk.com, designed to continue the station's previous format. He's been with Infinity since 1998 and spent five years as OM of WAZU, WHOK & WLVQ/Columbus, OH. Lake has also been National PD for the Bartell group; VP/Promotion for the Epic, East/West and Motown labels; and a promotion exec at A&M Records.

ESPN

Continued from Page 3

local programming with ESPN Radio to bring high-quality, entertaining shows to the market."

Joining the stations as PD is former WGAN/Portland, ME programmer Doug Tribou, who will oversee an initial lineup of such ESPN Radio Network shows as *Mike & Mike in the Morning*, *The Colin Cowherd Show*, *The Dan Patrick Show*, *The SportsBash* and *ESPN GameNight*. Additionally, the station will air local sports updates every 20 minutes.

Martin

Continued from Page 3

the ability to keep this great station on the right track is fantastic. Greg Solk and [Bonneville/Chicago VP/GM] Jerry Schnacke have been terrific leaders, allowing us to out our niche in the market.

"I've learned so much in the past four years, and I'm thrilled to have this opportunity to continue in an expanded role. Now if I could only figure out how to change the signature on my e-mail."

Roc La Familia

Continued from Page 3

Necktie. Perez said, "I'm happy to open doors to artists of diverse cultures such as Aztek Escobar, a rapper born in the U.S. with Colombian heritage."

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Lloyd

Continued from Page 1

listener. I started applying for jobs, WBZ/Boston called me, and I was off to the races.

R&R: Did you ever try your hand as a music DJ?

CL: No, but music actually steered me toward radio. I had a first-class FCC license and was the head sound manager for some Boston bands. I thought about doing engineering before I did news.

R&R: How did male engineers deal with a female counterpart?

CL: This was the mid-70s, and nobody believed I could do it. That was an eye-opener, because I thought I could do everything. People wouldn't let me touch electrical wires, and I was the engineer.

R&R: How did you deal with that?

CL: I kept a good attitude. Also, I had four brothers growing up who used to beat me up, so I learned how to fight for what I needed without making a scene.

R&R: Discuss working your way through the male-dominated radio news ranks.

CL: It was challenging, but I didn't recognize that it was such a boys' club until I was faced with certain things. Entering the business, I wasn't trying to break down barriers or prove something other than that I was the best at my job. That attitude helped me ignore a lot of slights.

R&R: What were the biggest challenges?

CL: The biggest problems were male anchors who didn't believe I was the best producer and editor. I was questioned on stories, and some guys went over my head to ask people less knowledgeable than me because I was a woman. Or they'd yell to the other guy in the room. I had more expertise, but it didn't matter. I realized that other people didn't have the same expectations for me that I had for myself.

R&R: Did you confront them?

CL: I confronted some, but I'm no tattletale, and I never told the bosses. Maybe I should have, but I wanted to deal with it. I think too many women feel like they have to do that, rather than resolve conflicts. When it's a pervasive attitude, if it doesn't change from the top, it will never change from the bottom.

R&R: Contrast those challenges with today's environment.

CL: More women are entering newsrooms and getting more respect. Prejudice against female editors isn't gone, but it has lessened. The biggest problem is keeping women around. They have a harder time proving that it's not about spending time in the newsroom. Many people think that if you aren't working 12 hours a day or aren't available at a second's notice, you aren't up for the job.

Many women leave because they have families, and we're losing them

three times as fast as men. Only about 15% of top media executives are women, but it's only when people are in decisionmaking positions that they can influence programming.

R&R: You're a woman in a decisionmaking position. Describe your responsibilities.

CL: I walk around the newsroom and ask, "How does this relate to people's lives?" I elbow everyone to bring it down to some relatable fact. I also make sure we have a diverse group in terms of age, sex and culture to raise different issues that affect people. The more diverse a newsroom is, the more questions that get asked.

R&R: How have you managed to balance family and work?

CL: I didn't find a good balance. I'm a single mother with two kids. My balance was, I dedicated my whole heart and head to news-gathering at work, and while I was home I tried to dedicate myself to that. But it was a balancing act that neither side won. The myth of a supermom is just that — a myth.

R&R: If you could go back, what would you do differently?

CL: I didn't explore new horizons until my children grew up a little bit. Maybe I would have changed jobs more if I didn't have children. I probably would have, but I'm not sure how.

R&R: But you reached the top of the business and also raised your children. Didn't you find that balance?

CL: I'll tell you an anecdote about that. My two children will never go into broadcast news because it was their rival. They hate broadcast news. They listen to the news and talk about what's going on in the world, but that's as far as it goes.

I think I'm a successful woman, but I don't think I'm a successful mom in some ways, in terms of what other parents gave their kids. But in other ways I'm a very successful mom, because I raised two girls who understand their contributions to the world around them.

R&R: Share a memorable moment from your career.

CL: When John Belushi died I called Chevy Chase, who was his close friend. He didn't know yet, and it was most emotion-filled, heart-wrenching interview I ever did. And here is a talent a woman brought to that: I let him be emotional in a conversation. I let him half-sob, because I understood that the emotion was going to carry that conversation. As a woman, I brought greater talent to that situation than many men would have.

R&R: What's your advice for women getting into radio news today?

CL: You don't have to prove yourself, but be performance-oriented and bring your best interests and your best self into the newsroom.

— Joe Howard

PPM

Continued from Page 1

In fact, the study, released July 20, found that nearly one in four ad agencies and individual advertisers currently using radio would increase their annual spending if the device were fully implemented and operating in place of the diary system. Broken down by group, 22% of agencies said they'd increase spending once Arbitron fully adopts electronic measurement, compared to 24% of advertisers.

Eight percent of agency and advertiser respondents said their radio budgets would decrease if Arbitron's diary system remained the company's sole measurement method. Both national and local advertisers were surveyed.

Interestingly, advertisers indicated that other dayparts would benefit from the worse-than-expected morning drive ratings numbers found in last year's PPM test in Philadelphia.

Ad-agency respondents said they'd spend 3% less money on morning drive, while individual advertisers said they'd lower their morning drive spending by 5%. Presented with findings that morning drive audience estimates were 10%-20% lower with PPM vs. diary data, while other dayparts were 10%-20% higher, roughly

Finest City

Continued from Page 1

intensely focused on a commitment to the listeners and advertisers in the community we live in with a group of people who have a driving passion for both radio and America's Finest City."

Also coming on board are Kevin Stapleford, who departs R&R's Alternative Editor post to serve as VP/Programming of Finest City and PD of Magic 92.5 and 91X, and Rick Thomas, who will program Z90. Citadel/Spokane VP/GM Jim Votaw will be one of Finest City's VPs/Sales.

Stapleford, who joined R&R in October 2004, has a 15-plus-year history with Alternative radio, including programming 91X. He also launched and programmed KNDD/Seattle and consulted such stations as WHFS/Washington and the former KREV & WREV (Rev105)/Minneapolis.

McKenna

Continued from Page 1

McKenna joined KALC, KEZW, KKHK-FM & KOSI/Denver in May 2002. Before that he served as Exec. VP and Regional VP for Citadel, overseeing the company's stations in California and Nevada. He's also been VP/Market Manager for Infinity/Sacramento, VP/GM of KGMS & KSFM/Sacramento and KITS/San Francisco, and GM of WMIL & WOKY/Milwaukee.

84% of respondents said they would increase or continue their spending habits outside morning drive.

The study noted, however, that in overall spending the net results of the reallocated dollars would be close to the break-even point.

PPM Skeptic Responds

Cox Radio CEO Bob Neil, who's long been critical of the PPM's technological capabilities, believes the survey "skews to the positive," adding that the results should be considered "hypothetical."

In a statement, Neil said, "Our concern regarding the study is that it appears to portray Arbitron's PPM as being a technology that has the ability to measure all radio listening, which, in our opinion, is not the case. Cox Radio's position continues to be that the technology currently employed by Arbitron does not, in fact, have the ability to measure all radio listening."

Neil added that while those misgivings led to his company's refusal to participate in the ongoing Houston PPM trial, Cox still supports the industry's adoption of electronic audience measurement.

"We welcome the opportunity to participate in the testing of a technology that we feel has the potential to measure all radio listening, whether that technology is developed by Arbitron, other research companies or even an industry-

sponsored effort," he said. "Once electronic measurement becomes a reality, may the predictions of this study be just the tip of the iceberg as it relates to the positive future of radio."

Can The PPM Meet Expectations?

Barc of America Securities analyst Jonathan Jacoby said in a July 21 report that while adopting electronic measurement will help the industry's accountability with advertisers, he questions whether the study's results make a strong enough case.

"This study was done in a vacuum. The real-world impact likely will be more muted," Jacoby said. "We believe that other media will also look to improve their measurement technologies, making it more difficult for radio to completely close the perceived measurement gap."

Jacoby also noted that the study sought respondents' input only on their radio spending but didn't consider from which media that increased spending would come.

"While we believe the PPM will help radio close the measurement gap with other media, we estimate its economic impact will be modest," he said. "Radio's long-term success is much more dependent on the medium's ability to compete for mindshare, listeners and quality programming."

— Joe Howard

"The chance to reconnect with proven winners like Mike and Jim and to work alongside a programmer of Rick's caliber is very exciting," Stapleford told R&R. "I'm going to miss R&R and being at the center of the storm, but Finest City Broadcasting is on the verge of creating something huge in my hometown. I couldn't not be a part of it."

Thomas, who launched Z90 and Magic 92.5, was most recently PD of KBBT/San Antonio and OM of Univision's San Antonio cluster. He has also programmed KOY-FM/Phoenix, KSFM/Sacramento and KYLD/San Francisco.

"It's a little extra special, coming back to San Diego for this," he told R&R.

BUSINESS BRIEFS

Continued from Page 6

Bridge President Dave Van Dyke said, "Forty-one percent listen only because of Howard, and their intent is to seek other radio stations for their morning listening once Stern joins Sirius." Twenty-three percent of the 2,650 Stern fans interviewed in seven major markets said they intend to subscribe to Sirius, while another 31% are considering it.

Since Sirius CEO Mel Karmazin has said the new Stern show will include commercials, Bridge asked about the impact spots will have on a paid version of the program. Twelve percent of those who were unsure about subscribing to Sirius said it was "very likely" they would subscribe if there were no commercials on the show. Meanwhile, 100% of those who now intend to subscribe said they'd do so if the show were commercial-free — but that drops to 71% when eight commercials an hour are proposed, and to 39% when 16 spots an hour are on the table.

Navigauge Acquired By TV Ratings Company

Acknowledging that it faced challenges in breaking into the business, budding in-car ratings measurement company Navigauge, which studied the relationship among in-car radio listening, outdoor advertising and driver behavior, has agreed to sell its intellectual property and assets to **erinMedia**, which conducts TV-audience research for broadcast, cable, satellite and online services.

Former Navigauge Sr. VP Drew Simpson said, "Most or all radio broadcasters in larger markets have signed long-term, high-dollar contracts. Over time, this has removed nearly all the ratings dollars from the radio marketplace. Navigauge was relegated to being an 'add-on' or 'custom research' line item for radio-station and ownership-group budgets."

Payola

Continued from Page 1

and to implement an internal accounting system designed to detect future abuses. Spitzer credited the company for its cooperation in the investigation, saying executives "promptly agreed to reforms when the problems were identified."

In a statement attached to the settlement, Sony BMG said, "Despite federal and state laws prohibiting unacknowledged payment by record labels to radio stations for airing of music, such direct and indirect forms of what has been described generically as 'payola' for spins have continued to be an unfortunately prevalent aspect of radio promotion."

"Sony BMG acknowledges that various employees pursued some radio promotion practices on behalf of the company that were wrong and improper and apologizes for such conduct. Sony BMG looks forward to defining a new, higher standard in radio promotion."

Radio Station Employees Named

While no record-label staffers were named, a handful of radio programmers were singled out in the settlement. Among them were KHTS/San Diego PD Diana Laird, who allegedly accepted a flat-screen TV from Epic Records, and WRHT/Greenville, NC's Blake Larson, who reportedly accepted airfare, a laptop computer and a Sony PlayStation 2. Both Laird and Larson are said to have hidden the gifts by using fictitious names and claiming the items were awarded to listeners.

According to the settlement, former WKSE/Buffalo PD Dave Universal — who was fired by Entercom in January — took trips to New York and Miami that were tied to adding specific Epic records, including "I'm Real" by Jennifer Lopez in 2001, "Hold On" by Good Charlotte in late 2003 and "Take Me Out" by Franz Ferdinand in August 2004.

In an exclusive interview with R&R, Universal said, "The way they described each of these three instances in the settlement is completely inaccurate. Under the advice of my lawyer, pending our future lawsuit, I can't be more specific right now."

"All I can say is, any time I took a trip, it had nothing to do with airplay of a specific song or artist. What those labels chose to write these trips off against, it's up to them to explain."

Also named is WHYI/Miami's Donnie Michaels, who allegedly accepted airfare to Las Vegas and a laptop during his time at WFLY/Albany, NY. Columbia's promotions department also allegedly paid for a trip to Boston for unnamed "programmers" at Clear Channel's WWHT/Syracuse.

Those deals were approved, said the agreement, by a "former VP/Top 40 at Columbia."

Spitzer's staff reported that it foiled a plan by Sony's urban promotion staff to give a plasma TV to Urban WWPR/New York PD Michael Saunders. The TV and other equipment were allegedly going to be sent to Saunders' home address, but Spitzer's investigators caught wind of the deal before the merchandise could be delivered.

Saunders offered no comment when contacted by R&R. Aside from Saunders and Universal, the radio personnel mentioned in the Sony documents did not respond to R&R's requests for comment.

Clear Channel — which owns KHTS, WWHT and WWPR — said "We are cooperating fully with Mr. Spitzer's office. Clear Channel has extremely strict internal policies against payola. We investigate any allegation of this nature, and anyone who is found to have violated our strict internal policies will be disciplined, up to and including dismissal. The allegations made will be fully investigated, and any wrongdoing will be met by swift and appropriate disciplinary action."

On the label side, R&R had confirmed by its Tuesday press time that Epic Exec. VP/Promotion Joel Klaiman had exited.

Payola Methods Detailed

The settlement stated that Sony BMG staff were required to keep specific records of how radio staffers were being compensated for playing Sony BMG artists' songs. Documents were found stating, "Junior promotions personnel are directed to obtain approval and to provide weekly reports of their pay-for-play transactions," while a May 2003 e-mail from Columbia's VP/Pop directed staff to report "any promotions you did this week for airplay; flyaways, equipment, etc."

In exchange for the promotions, Sony BMG reportedly expected specific returns from stations. "Promotion staff must demonstrate the value of specific promotional activity in terms of airplay," said the report. "Frequently, Sony BMG employees seek not just a promise from the station to add the song, but a specific spin commitment — an agreement by the radio programmer to play a song a minimum number of times, usually at specified times during the day."

In fact, one Columbia exec told investigators that such commitments were used to "hold stations accountable for the expensive promotional support they received." Spitzer's office said, "Such pay-for-play deals have constituted an integral part of Sony BMG's business strategy and have proceeded with the knowledge and approval of the top promotion executives at each Sony BMG label."

Washington Reacts

Armed with the stunning results

of Spitzer's yearlong investigation, FCC Commissioner Jonathan Adelstein called on his agency to investigate the payola practices that had been uncovered.

"We've seen a lot of smoke around payola for a while, but now we know it's coming from a real fire," he said. "It's time to dump a bucket of cold water on it. We need an immediate investigation to determine whether these practices violate federal payola laws. I've asked Mr. Spitzer to share all of the evidence that he has uncovered with the FCC."

Adelstein also noted that it is unfair to listeners "if they hear songs on the radio because someone was paid off, not because it's good music." This isn't the first time Adelstein has issued a plea for FCC action on pay-for-play issues: In May he expressed his desire for an FCC investigation of potential violations of the agency's product-placement rules.

Adelstein continued, "It's a real tribute to Attorney General Eliot Spitzer that he has blown the lid off a potentially far-reaching payola scandal. I've been expressing concern about this for some time in terms of enforcing our federal rules, but it took someone with Spitzer's tenacity and subpoena power to bring forward solid evidence." Adelstein is also challenging the entertainment industry to voluntarily reform these practices.

Wisconsin Sen. Russ Feingold, a longtime crusader against pay-for-play practices, expressed his satisfaction with the news and said now is the time for lawmakers to step up enforcement efforts against payola and similar practices.

"I have long been concerned about these payola schemes, which, combined with increasing concentration and vertical integration in the radio industry, have the strong potential for limiting creativity, localism and diversity on our airwaves," Feingold said late Monday.

"I have introduced legislation in the past to promote competition in the radio and concert industries, and, while this settlement is a step in the right direction, it provides even more evidence that it is time for Congress to address these issues at a national level."

Feingold has twice introduced legislation — once in 2002 and again in 2003 — to, among other things, "close a loophole in the FCC regulations covering payola to ensure that radio station broadcasts are not improperly influenced by the payment, whether directly or indirectly, to the licensee of any radio station unless an appropriate sponsorship identification announcement is made." The legislation — dubbed the "Competition in Radio and Concert Industries Act" — has never gained traction.

Additional reporting by Kevin Carter and Dana Hall.



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Funny Lady

Who knew politics could be funny?

Unlike some of her counterparts, talk host Stephanie Miller doesn't take life and politics all that seriously. Her left-leaning Jones Radio Networks-syndicated talk show — produced by Democracy Radio and WYD Media Management — was launched just a little under a year ago and has enjoyed steady growth in markets across the country, including such major cities as Los Angeles, Washington and Boston.

Her current show isn't Miller's first round of success in Talk radio. The stand-up comic and daughter of former Republican Congressman William Miller has previously hosted successful local talk shows on both KABC and KFI in Los Angeles and a network show for ABC Radio.



Stephanie Miller

In addition to her radio resume, Miller's TV credits include co-hosting CNBC's *Equal Time* alongside Bay Buchanan and, most recently, hosting the revived *I've Got a Secret* on the Oxygen Network. The first time I met Miller was at an R&R Talk Radio Seminar held in Washington, DC back in 1998. The unabashed liberal showed me then that comedy always wins out over political dogma by showing up at a TRS cocktail party wearing a black beret and sporting a big cigar while doing a dead-on impression of former Clinton White House intern Monica Lewinsky.

I recently caught up with Miller and asked if she would participate in this week's R&R Focus on women in the industry. True to form, she replied, "Why not? I have breasts and a microphone, so I guess that would qualify me, right?"

In this candid one-on-one chat I asked how the daughter of a onetime Republican candidate

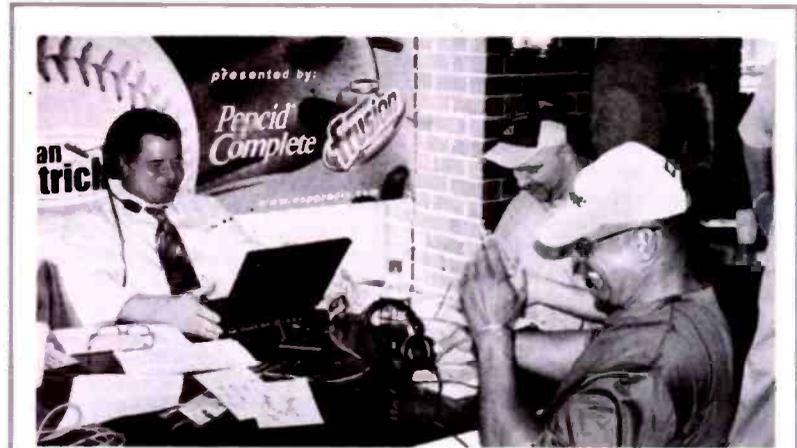
for vice president ended up on the left side of the political media and why she thinks progressive Talk radio can succeed better when it has a sense of humor.

R&R: You come from a pretty Republican background for a liberal.

SM: You really want to hear my whole abandoned-by-wolves-and-raised-by-Republicans story? OK. My dad ran for vice president on the Republican ticket with Barry Goldwater in 1964. I'm the punch line to that joke. But I was only 3 years old at the time so I don't really remember anything about it, and I don't think anyone can actually blame me for the landslide.

Honestly, as I have talked about on the radio, my dad passed away about 20 years ago, and I truly believe that if he were alive today, he would be appalled at what has become of not only the Republican party he was part of, but also the whole country. What exists today is not my dad's Republican party, and, frankly, I don't even think it's Goldwater's Republican party anymore.

My dad was truly a compassionate conservative in a very real sense, not just some catch-



A JULY VISIT WITH MR. OCTOBER Baseball Hall of Famer Reggie Jackson (r) shares a laugh with ESPN Radio's Dan Patrick (l) during the 76th annual Major League Baseball All-Star Weekend in Detroit earlier this month. ESPN Radio provided play-by-play, pre-game and post-game coverage of this year's All-Star Game.

phrase you hear today from the GOP. Although it would make for a much better story, my politics are not a rebellion against my dad; it's a path I found and took completely on my own.

R&R: Was politics something you heard a lot about around your house?

SM: Not really. I didn't grow up wanting to go into politics or anything like that. Actually, I grew up wanting to be Carol Burnett, so it's kind of odd that I ended up in political talk. I never planned it to turn out this way. My roots are radio, not political radio. Does anybody remember when it was just radio — just good radio?

R&R: So how did you end up in the radio business?

SM: Like so many things in life, it was sort of an accident. You know how the saying goes: Life is what happens while you're making other plans. I was just out of college and my dad had

"After co-hosting Equal Time with Bay Buchanan, I don't worry about anything anymore. I've stared down a Buchanan and lived."

led to another. I ended up moving to Rochester, NY, then Chicago and then New York City. I was like anyone else who graduates from college with a really useful theater arts degree: I was trying to figure out what I could do to make a living with it. Radio kind of happened for me, and I ended up loving it.

R&R: When did it first occur to you that you might be funny?

SM: In high school I was a class clown, and I realized that I really liked making people laugh. Growing up, my heroes were Carol Burnett and Lucille Ball. I loved what they did, and I wanted to entertain people and make them laugh. And guess what? News flash, people: Radio is actually an entertainment medium.

Continued on Page 14

The STEPHANIE MILLER Show

just died, so I found myself back home in Buffalo, which is where I grew up. I had a friend who was in radio, and I started doing comedy bits and character voices for *The Sandy Beach Show*.

That led to my getting my own show on a station in suburban Lockport, NY, and one thing



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Funny Lady

Continued from Page 13

We may be the poor red-haired bastard step-child of show business, but, damn it, we're show business! As Jerry Seinfeld said when he was given an award at the Museum of Television and Radio: "Hmmm ... the Museum of Television and Radio. So just who are the hangers-on here?"

R&R: Your current show isn't your first go-around with a national radio show, is it?

SM: No, it's not. When I was working at KABC in Los Angeles, ABC Radio gave me a nationally syndicated show, but that was back when there was no such thing as progressive Talk radio. Despite good ratings and a lot of people telling us how funny the show was, there was difficulty clearing it nationally. So many people at the time felt that you couldn't put a

"Capitalism will be a fact at progressive Talk stations just as it is at conservative Talk stations. The good shows that get ratings and attract advertisers will succeed, and the ones that don't will not — it's as simple as that."

show like mine — and I have never tried to hide my liberal leanings — on a conservative Talk station, which was all there was out there at the time.

I used to hear all the time that no liberals had ever been successful on the radio, but I was doing pretty well, and so were others who were hosting local shows, like Ed Schultz and Randi Rhodes.

I think the mistake that was being made was that they kept putting people on the air who were big names, like Mario Cuomo and Jim

Hightower. They weren't radio people, and their shows just weren't very entertaining. It's hard for me to believe that people never seem to understand that Rush Limbaugh — regardless of what you may think of his politics — is a radio guy who is also a very good entertainer.

R&R: So I take it that you still believe, despite the current move to format purity for stations on the left vs. the right, that entertaining listeners is still job one?

SM: Absolutely. I have said this over and over again: The minute progressive Talk becomes strictly a political movement, we're dead. We have to do highly entertaining shows that get good ratings just like everyone else.

Conservative talk hosts and stations don't call it "conservative Talk" — it just is. And it can't be any different for liberal or progressive Talk. It just is what it is, and it must be entertaining and get ratings, not be a political movement, if it's going to succeed.

Capitalism will be a fact at progressive Talk stations just as it is at conservative Talk stations. The good shows that get ratings and attract advertisers will succeed, and the ones that don't will not — it's as simple as that.

R&R: You're clear that entertainment is your first concern and that politics comes second on your show. Do you worry about getting typecast because of the way Talk radio is structured today, with stations generally offering either all conservative or all liberal shows?

SM: After co-hosting *Equal Time* with Bay Buchanan, I don't worry about anything anymore. I've stared down a Buchanan and lived. But, yes, I do worry about that a little. Then again, I hope down the road that radio — and our country — won't always be this divided. Our crew jokes that we're sort of like the radio version of the Island of Misfit Toys — too liberal for conservatives and too politically incorrect for liberals.

It's fair to say that there's a bit of Don Imus or Howard Stern in our approach to the show, and I can say that, from my own experience, we have a lot of listeners from both sides. Like I said before, I'd like to think that if a show is good, people will listen to it, regardless of what kind of station it's on. I feel pretty sure that Rush Limbaugh wouldn't have the ratings he has if only conservatives listened to him.

R&R: Conservatives are criticized for constantly relishing the Clinton presidency. Are you concerned at how much time many progressive talk shows spend relishing the 2004 and even the 2000 elections?

SM: Again, as always, it comes down to doing good radio. I recall people saying that it would be the end of Rush when Clinton left, but guess what? He's still here because he's a great radio person. The way I look at it, when Clinton was in office, I was playing defense, and now I'm on offense. People who say that George W. Bush's re-election was the best thing that ever happened for liberal Talk don't get it. It doesn't matter. You either play defense or offense, depending on who's in the White House.

R&R: With everyone so divided these days, do you think that talk hosts have any obligation to try to change the tone in America?

"I have said this over and over again: The minute progressive Talk becomes strictly a political movement, we're dead."

SM: I actually see it as my solemn duty to lower the level of discourse, but people with more dignity than I have — senators and congressmen — yes, they should do that. Deep down, most people are sick of the divisiveness and would like to see an end to all the arguing. Then again, the divisiveness is probably a good thing for Talk radio from both the left and the right.

R&R: Describe your show for someone who hasn't heard it.

SM: It's a great shock. You really should be medicated before listening. I always joke that when people are hearing our show for the first time, they must look a little like the audience did while watching "Springtime for Hitler" in *The Producers*. It takes a bit of getting used to.

It is essentially a comedy show that happens to talk about politics, entertainment and whatever the heck else is going on out there in the world. It's a well-worn phrase, but you really do need to talk about what people are talking about at the water cooler. Real folks don't stand around talking about a new farm bill or congressional bill number XYZ; they're talking

about Michael Jackson or Tom Cruise or what disease Brad Pitt has. We try to cover it all and talk about what real people are talking about.

I don't need to get in there and announce, "I'm a liberal," because if you listen to the show, it will be clear to you that I come at whatever it is I'm talking about with a point of view. When I did shows on conservative-leaning stations I didn't say I was a liberal, and now that I am on primarily progressive Talk stations I still don't need to say it. I do the show that I do, and you can take it however you want to as a listener.

R&R: What changes have you seen as a woman in the industry?

SM: Well, for one thing, I'm a little less of a circus freak as a woman in radio today than I used to be. There are a couple more of us out there now. When I started 20 years ago there were a lot fewer of us, especially women who were the main hosts of shows and not just side-kicks. Certainly, that has changed, and it's great.

R&R: You've done both TV and radio in the past couple of decades, but you seem to always return to your radio roots. What is it about the medium that keeps bringing you back?

SM: It is my first love. Also, the more TV I have done, the more I've learned to love radio. There's nothing as creatively free on TV as there is on radio. In television there are so many cooks in the kitchen — it's always very hit or miss. I've done a couple of TV shows that I've loved doing, but it is hard to replicate on TV the kind of creative freedom you can have in radio.

Might I do TV again? Maybe, but right now I am really totally focused on the radio show. Frankly, one of the mistakes I may have made early on in my radio career was saying yes to every opportunity that came along and not focusing enough on the radio show. I'm working on this show 24/7 these days, and I can honestly say that I am having the best time of my life.

TALK BACK TO R&R!

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

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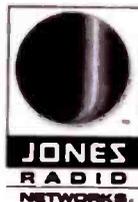
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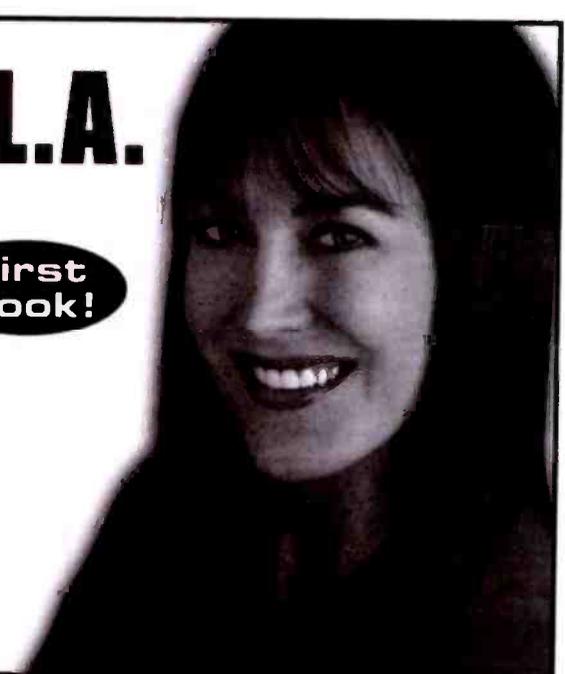
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Advice From Our 'Foremothers'

Tips from some of radio's most influential women

By Jaye Albright

Michelle Wie isn't trying to rewrite golf history; she just wants to play in the same league with the very best golfers. A few weeks ago, though she was losing in the quarterfinal round of the Men's U.S. Amateur Public Links tournament, Wie — the only woman in a field of 157 golfers — rightfully garnered the lion's share of attention from the press and emerged the clear moral victor.

Wie crushed all but seven of the men against whom she competed. The 15-year-old made history by becoming the first woman to compete in the tournament. Her big drives and very large dreams inspire golfers of all ages, ethnicities and genders.

In radio we have a group of women who no doubt feel very much like Wie. In 1996 a list of the 40 most powerful people in radio didn't contain a single woman's name. Now, a decade later, the same list still annually honors 40 of radio's most powerful executives — but this year five of them are women.

Number 14 is Citadel COO Judy Ellis, who makes the list for the third time, while at No. 21 is Radio One Chairperson Catherine Hughes, appearing for the sixth consecutive year. Also on the list, at Nos. 24, 38 and 40, respectively, are first-timers Susquehanna President/Radio Nancy Vaeth-Dubroff, Hubbard Broadcasting President Ginny Morris and NRG President/CEO Mary Quass.

In 1998, three years after that first list of powerful executives was released, a group of 40 of radio's most influential women organized to mentor budding female radio leaders. And between 1999 and 2005 a total of 78 female radio executives have made the list.

Ten of the women on the 1999 list — Quass,

Emmis Radio VP Val Maki, WLTW & WTJM/New York VP/GM Rona Landy, Judy Carlough, Breakthrough Marketing CEO Julie Lomax-Brauff, Edie Hilliard, Arbitron Outdoor VP Joan Gerberding, Southern California Broadcasters Association President Mary Beth Garber, Translucent Media President Corinne Baldassano and R&R's own Erica Farber — banded together to create an ad hoc group, now called Mentoring and Inspiring Women in Radio.

The game was radio, and these pioneers — our "foremothers," if you'll permit a little poetic license — blazed a trail for women to follow, creating an organization that reaches out to both women and men who aspire to professional leadership in our industry.

From the MIW website (www.radiomiw.com), some of radio's most influential women share their experience and offer some tips that can help you succeed.

Nancy Vaeth-Dubroff

Susquehanna Radio President, Nancy Vaeth-Dubroff is the 2005 spokesperson for MIW in Radio. She says, "Success is not a



Nancy Vaeth-Dubroff

gender thing. My path to management has been through sales. I have been with the same company for 25 years. There have been opportunities with other companies, but there have also been lots of opportunities within Susquehanna that have kept me challenged.

"I've worked in three of our markets — Dallas, Houston and Indianapolis — and have done regional work the last four years. One of the reasons I've always stayed put is our company's commitment to and investment in its people. I've had the benefit of ongoing education, training and support.

"We all have periods of frustration from time to time. For me, the best way to deal with those is to work through them and not make any major changes or decisions as the result of what is usually a temporary condition. I also equate giving up with failure, and if there is one thing I really hate, it's to lose. So it's always been best for me to

LEADERSHIP SPOTLIGHT



If I had to choose one word to describe my management philosophy, it would be *empathy*. The best managers are able to step outside themselves and their own heads and see any situation through the eyes and needs of those they manage.

In order to move a person from one position to another on something, you must show that person why it truly is in his or her best interest to make the move. The only way you can begin the change process is to really understand what motivates and inspires each person.

If you are not an empathetic leader, you will find it difficult to achieve any meaningful changes in your people and your organization.

— Lorna Ozmon, President, Ozmon Media

Each week R&R invites successful people in and outside the radio and recording industries to share their thoughts on defining and communicating leadership.

ride out the storm. The sun always comes out eventually.

"I've worked hard to keep balance in my life. I've enjoyed the relocations, meeting new people, working on new assignments and tackling new projects. That doesn't mean I haven't had days where I asked myself what would have happened if I'd made other choices, but I don't spend a lot of time thinking that way.

"I am also lucky to have an extremely supportive and encouraging husband. I'm happy with the choices I've made because they've brought me to the place I am today — and it's a pretty good place to be."

Amy Rosenthal



Amy Rosenthal

Amy Rosenthal, formerly GM of ABC Radio/Minneapolis, says, "I was destined for a career in advertising, some way, somehow. My dad was in it for 40 years. My older brother went into it. After graduating from college with a B.A. in literature and rhetoric, I moved back in with my parents and took

Continued on Page 16

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Advice From Our 'Foremothers'

Continued from Page 15

the summer off to have fun. When my dad got tired of that, he said, 'Go get a job ... now!'

"So I pounded the pavement in Manhattan and got a job as a bookkeeper at a tiny privately owned ad agency off Park Avenue. I had no business being the bookkeeper because I could barely add a column of numbers — I was terrible.

"The gal sitting at the desk next to mine was the media planner and buyer. When she announced that she was leaving the agency, the owner decided to train me to replace her, so I became the media department. After a few months of buying media it was obvious that the people who were calling on me were having more fun, so I decided to give radio sales a shot.

"I spent seven years with two different radio companies in Syracuse, my last four as LSM at Park Communications' Country WRRB. Park also owned stations in Minneapolis, and in 1986 they offered me a GSM position there.

"My marriage had ended, so the timing was right to make the move to a new start in a bigger market. Minneapolis would have been a huge shock to my system had I not spent those years in Syracuse. Syracuse proved to be a great buffer zone between New York City and Minneapolis — the snow, the slower pace, just about everything.

"After I arrived in Minneapolis the deal with Park went sour and I got a job selling airtime at KQRS/Minneapolis. It was the first station ABC purchased after the Cap Cities-ABC merger.

"I grew up in a liberal Democratic household where the mantra was, 'You can be whatever you want to be and do whatever you want to do if you put your heart and mind to it.' My parents were fabulous role models for that. I always looked straight ahead and did whatever work needed to be done.

"Always take note of where you are on the food chain and remember that your job is to make your boss' job easier. That's a fact of life in any big company. You may perceive yourself to be a terrific employee or manager, but if you're not giving your boss what she or he needs, you're not doing your job.

"My personal life philosophy is that the decisions I make are the right ones for me at the time I am making them, so there's no point in looking back on them with regrets."

Here are Rosenthal's top 10 tips for success:

1. Do your homework. That means be prepared. Whether you're calling on a client or following up on something for your boss, always be thorough.
2. Anticipate roadblocks. Try to imagine the consequences of any action you take. If you can anticipate what could go wrong, you've got the battle nearly won.
3. Manage laterally. Manage the relationships with your peers in the sales department, or with your fellow department heads if you're a manager. Managing them means to manage the perceptions that they have of you. Be a team player — offer help and ask for help.
4. Manage up. Everyone in business must know her place on the food chain. You have to manage up to your boss. Your job is to make your boss' job easier. You do that by being prepared, providing information and providing assistance in getting results for the company. And you do it willingly and cheerfully.

5. Don't ask anyone to do anything you wouldn't do. Lead by example.

6. Communicate, communicate, communicate. You can never communicate too much. Be clear at all times.

7. Don't take yourself too seriously. Be able to laugh at yourself. Life's too short not to.

8. Think big picture. Think long term. In this business everyone is after quick fixes and short-term results. Leaders with vision think beyond the short term and imagine results over the long haul.

9. Don't be embarrassed to ask questions. Seek out help and you will get it. It's no shame to admit that you don't know something. You'll be surprised at how willing people will be to help you.

10. It's the vision thing. All leaders have it. They know where they want to take their company, and they can imagine and visualize how to get there. They get their team to buy in to that vision and chase it down together. You can do that on a smaller scale if you have a vision for your own career. Start there.

Kim Guthrie

Cox Radio Regional VP/GM Kim Guthrie also has a list of tips for success to share.

1. Work hard. Long hours get noticed. Management is not a 9-to-5 job, and even on your way to your car to go home for the night, you'll find that you will have many conversations in the parking lot before you actually get to go home.

2. Happy people are productive people. Do your part to be a positive influence on the rest of the team. Be the one who pulls the practical jokes or organizes the station softball team.

3. Volunteer for additional responsibilities without being asked to do so and without expecting to be paid for it. Run the department

when your manager is on vacation. You want to be seen as the heir apparent for that job if and when it becomes available. Don't wait until the position is open to show them what you can do.

4. Be willing to move. Often, the best jobs with the best companies are not going to be conveniently located near you.

5. Tell your boss your goal is to someday be promoted. You have to be "sold up the chain" to your manager's boss too. Be sure they all know your future intentions.

6. You need support at home. Your whole family gets into the radio business, not just you — and it is so much easier to be into your job when your spouse, significant other or children are behind you and into it too.

7. Don't have a gender agenda. You want to be promoted because you're good, not because you're a woman (or a man).

8. Be prepared to give up your own priorities for their priorities. Whether it's a crisis one of your AEs is having or your boss needs that report *now*, you will get used to reshuffling your priorities all day long. And their priorities need to come before yours.

9. Be a leader now, whether it's in getting great spot rates, leading in new business or coming up with solutions to problems. You need (and want) to set the pace.

10. Management is the spreading of hope. The best managers — and the most promot-



Kim Guthrie



Dawn Jones

Mark Your Calendars

Important dates and events in the coming months



August

Aug. 10-13 — R&R Triple A Summit 2005, Boulder, CO; www.radioandrecords.com.

Aug. 19-20 — Dan O'Day's International Radio Creative & Production Summit, Los Angeles, CA; www.danoday.com/summit

September

Sept. 2-5 — Tom Joyner Family Reunion 2005, Orlando; www.blackamericaweb.com/family05

Sept. 21-24 — NAB Radio Show, Philadelphia; www.nab.org

Sept. 23-Dec. 15 — Fall Arbitron

October

Oct. 14 — R&R Smooth Jazz Label Summit, Los Angeles; www.radioandrecords.com.

October

Oct. 16 — Nashville Songwriters Foundation Hall of Fame Dinner, Nashville; www.nashvillesongwriters.com.

Oct. 17 — ASCAP Country Awards Dinner, Nashville; www.ascap.com

Oct. 18 — BMI Country Awards, Nashville; www.bmi.com

Oct. 19 — SESAC Country Awards Dinner, Nashville; www.sesac.com

Oct. 22 — International Gospel Music Hall of Fame and Museum induction ceremony, Detroit; www.igmhf.org

December

Dec. 8-11 — R&R Christian Summit, Nashville; www.radioandrecords.com.

Dec. 12-13 — Last reporting days of the year

able people — are the ones who lead the staff with their vision and optimism. You don't need to be a manager to be a positive influence on others.

Dawn Jones

Dawn Jones, Sales Manager/New Business, NTR & Training at Beasley/Fayetteville, NC, offers a few more useful tips.

1. If you help enough people get what they want, you will get what you want. Be a team player. It comes back to you in great multiples.

2. Find out what your specialty is and work it. If you're a computer or a qualitative guru, offer your assistance to management. Become their go-to person. Offer your assistance to your team as well, so you can be viewed as the inside source.

3. Have systems in place to be more organized. Set a weekly and daily schedule for collections, new business calls, returning calls and making appointments. Stick to your schedule to avoid distractions. Make an appointment with yourself so you're not double-booking your time.

4. Take care of your inside champions. Recognize and take care of the assistants, traffic people and receptionists in your building, and also outside your building. The receptionist at your client's office may give you more information than you'll get from the client. Take care of her with little spiffs — they go a long way.

5. Find a mentor. Find someone who's had

success in the area of radio you are interested in, and don't be shy about asking questions and picking her brain. Her experience can help you avoid pitfalls, and she can be the gateway to good networking.

Big Thanks

R&R's Management, Marketing and Sales pages will leave the golf lessons to Michelle Wie, but a big thank you to Nancy, Amy, Kim and Dawn for sharing lessons from women whose own success is proof that their advice works. And thanks to MIW webmaster Ruth Presslaff of Presslaff Interactive Revenue for her assistance in writing this report.

If you'd like to make a serious commitment to your career, click the "Mentoring" tab at www.radiomiw.com. Some of radio's most powerful women are prepared to make a serious commitment to you if you're selected as one of the group's 2005-2006 mentees.

The MIWs are committed to using their influence and resources to support women in radio to develop strong management and leadership skills. The MIWs are equally committed to advocating the advancement of women to senior positions in radio companies and corporations.

Jaye Albright is a consulting partner at Albright & O'Malley Consulting.



BRIDA CONNOLLY
bconnolly@radioandrecords.com

Broadcasting In An On-Demand World

R&R Convention tech session ranges far and wide

The "Broadcast Entertainment in an On-Demand World" technology session that opened R&R Convention 2005 in June covered just about everything broadcast radio has to do — and stop doing — in order to keep up with an ever-growing band of online, on-demand and satellite competitors.

On the panel were Yahoo! Music/Launchcast Radio Sr. Music Director John Lenac; Manager Internet/Operations for Bonneville's WGMS, WTOP-AM & FM & WWZZ/Washington, FederalNewsRadio.com and VivaLaVoce.com Steve Dolge; and David Lawrence, host of *Net Music Countdown*, *The David Lawrence Show* and *Online Tonight*. I co-moderated with Clear Channel Sr. VP/GM Online Music & Radio Gerrit Meier.

Be Where The People Are

After the introductions Meier cited a recent NPJ Group study that showed radio listening was down 4% from a year ago while listening to music stored on a computer rose 22% and ownership of portable digital players rose by 127%.

He said, "The question we need to ask ourselves is, how about traditional radio in an on-demand world? Is this a world that traditional radio needs to embrace?"

Lawrence responded, "I think that if there's any message you should walk away from here today with, it's to lose any concept that the radio that's in your car, that is on your table, that is in your cubicle at work or that is a Walkman is the only way the station is going to get your signal to your listeners."

"Whether it's through podcasting, whether it's through mobile distribution, whether it's through combination devices that have yet to be created by the Samsungs and the Sonys and the Apples of the world, our content is king. It always was king. It never stopped being king."

Dolge said, "Everything that you see today in terms of digital media, satellite radio — they're taking off slivers of the pie. And that's all they are right now. The day could come when they're

taking off big pieces of the pie, but radio is still radio and is still the favorite listening device among most people.

"Having said all that, we should be where the people are. There's only so much we can do to drive listeners to the radio. Teasing and appointment listening are only so effective because, frankly, people's habits are not driven by your teases. People's habits are not driven by your clock, they're driven by their clock at home."

Asked for his perspective on programed content vs. on-demand, Lenac said he believes they complement one another. "About half of our usage is customized stations," he said. "In our last Arbitron book, last month, we had 3.3 million come and an AQH of 270,000. Half of those people are listening to stations they create and customize themselves."

Who's Watching The Website?

The first step to moving toward on-demand is, of course, setting up a station website. I asked Dolge, who heads up WTOP-AM & FM's award-winning *www.wtopnews.com*, if radio stations overall are making the most of their sites.

"No," he replied. He noted that WTOP, with its News format, has the advantage of never being short of web content, but continued, "At most radio stations you can tell when a website is controlled by the marketing director. That means that people think of the website as a billboard or a bus back for the radio station. But you can shift out of that mentality and think of the website as its own entity, as its own radio station."

Dolge also said that streaming the over-the-air signal is essential. Asked what makes a good website, he said, "Number one is content that people can come back to consistently and find over and over" — including, at a music site, information about what's being played on the air.

"Radio stations that really care and want to make money with their websites can," Lawrence said, "but only if they take advantage of the construction tools that are available to them to take it to a level beyond a second-generation website with a lot of Flash, a lot of animated GIFs, and not a lot of substance."

"If they're willing to put in the resources too," said Dolge. "We have one person dedicated to the sales effort for all our websites, and his job is to prevent salespeople from giving away the website, which is far and away the No. 1 problem that radio stations have in terms of generating revenue from the web — that it's all value-added.

"If you believe your website has value, you should be compensated for that value." That philosophy, he said, has the WTOP website on pace to bill \$1 million in 2005, and all the Bonneville/DLL web properties pacing to bill \$4 million.

When the discussion turned to what makes a good music website, Lenac said, "One of the biggest problems with FM websites is clutter. So the point about using sites as value-added shows that the sales departments are perceiving that's all a website is for, that it's not an extension of a brand.

"The consumers are going there, the listeners are going there, and they're just seeing a bazillion ads. And even if it's not cluttered with ads, it's cluttered with a bazillion different kinds of content, with promotions and things. People don't like that."

Meier agreed that a station website has to be uncluttered and easy to use. "It has to be updated, and it has to be relevant," he said. "There's a certain kind of behavior that people already have when they're in the online world, how they click and where they look, and it becomes very intuitive. To go against that will be counterproductive."

Podcasting, Anyone?

Asked to explain what, exactly, a podcast is, Dolge replied, "Podcasting is essentially the automatic downloading of MP3 content, audio files, through an RSS feed. Podcast can also refer to an actual file — a podcast, a show."

"Podcasting is essentially amateur radio on demand. Anybody with a computer, a microphone, an Internet connection and a website host can create a podcast."

"Radio stations that really care and want to make money with their websites can."

David Lawrence

Dolge began producing podcasts for WTOP earlier this year. "I'll put together an eight- to 10-minute podcast with weather, top stories, wraps from our reporters, sports and a little entertainment feature," he said. "I usually record this after 4pm. I get the closing numbers on Wall Street and post it around 4:30."

The target for the podcasts is commuters and other people out of reach of a radio — "riding the Metro, the subway and the bus" — because, Dolge said, "Those are found listeners. Those are people you aren't going to get anyway."

Meier said, "The main difference with podcasting, which is the time-shifting of content, is the frequency at which that content is being updated. Otherwise, it's really just an on-demand download." He pointed to Clear Channel's successful podcast version of WHTZ/New York's "Phone Tap" morning show feature, updated daily and available as a free download at *www.z100.com*.

HD Radio On Track

HD Radio, which will bring radio in the United States into the digital era, is growing rapidly. Hundreds of stations are broadcasting in HD, new consumer hardware is rolling out — including, for the first time, tabletop receivers — and

"One of the biggest problems with FM websites is clutter."

John Lenac

deals with automakers are reportedly in the works.

The panelists agreed that content, especially new programming offered over the "side channels" or "subchannels" that a digital signal makes possible, is going to be critical to making HD a success with consumers.

"The content is going to drive this more than the audio quality," Dolge said. "Some audiophiles might disagree with me, but I think most people are relatively satisfied with the audio they're getting out of their automobile, because they understand they're in their automobile. So the jump in audio quality from going to digital, while nice, probably isn't going to make you buy a new radio."

Dolge noted that webcast side channels for terrestrial stations (though they were never enthusiastically adopted by commercial radio) can be very successful — if the content is right. He pointed to Viva La Voce, a side channel for Classical WGMS, and added, "Our FederalNewsRadio stream [originally a side channel for WTOP] was so successful that we bought a terrestrial signal. I definitely believe that it'll be the content that drives sales of HD radios over the quality."

Lawrence, meanwhile, said that it shouldn't be taken for granted that HD Radio will bring better audio. "We've got to be very, very careful about assuming that there will be a jump in quality upward when it comes to HD Radio," he said. "We're all looking at options for how we're going to split the signal and how it's going to sound."

"People are no longer associating digital with quality. And if you split your signal too much, something's got to give."

Very Demanding

Meier asked the panel, "What's the one thing radio should focus on when moving to on-demand content?"

Lawrence replied that stations should focus on the practical aspects, saying, "Find somebody you can trust and that doesn't charge you an arm and a leg to explore new options and help you decide which ones you should pursue. Let somebody give you a bird's-eye view of things and then show you why an on-demand application will make money for you, not just how cool it is."

Dolge's advice was "Stream if you're not streaming." He continued, "Think about where your listeners are and try to go there, rather than trying to force them to where you are. Don't let Arbitron dictate everything you do, and don't let sales dictate everything you do. There will be a payoff in the end. In the long run, it's not all about trying to monetize every single thing you do."

"Keep it as simple as possible, and, when it comes to on-demand, think about creating your own content," Lenac said. "The No. 1 song in the U.K. two weeks ago was a ringtone [the "Crazy Frog Axel F" tone]. So who's to say that, instead of just monetizing ringtones, you can't have your morning show jingle be a ringtone?"

"We should be where the people are. There's only so much we can do to drive listeners to the radio."

Steve Dolge

Jeff & Jer Ready To Cross The Street

There was a monumental disturbance in the radio force in San Diego this week as word spread that market vets **Jeff & Jer**, synonymous with mornings at KFMB-FM (100.7 Jack FM), will cross the street for the same shift at Clear Channel rival KMYI (My 94.1), possibly as soon as Sept. 1. No word yet on what Jack PD **Tracy Johnson** will do to replace J&J, who have worked for him for years — all the way back to the late KKLQ (Q106). When this historic deal goes down at My 94.1, *My Mornings With Duncan & Mel* will magically transform itself into *My Afternoons*, giving PD **Duncan Payton** and partner **Mel McKay** a much-needed break from that 3am alarm they've been waking up to since **Jagger & Kristi** left in February. **Jason Kane**, who's been voicetracking afternoons since March, will move to nights.

Bert In Mirror Is Larger Than He Appears

Noted buff guy **Bert Weiss**, morning dude at Susquehanna CHR/Pop WWWQ (All The Hits Q100)/Atlanta, did not win the recent Cadillac Valet Challenge for Charity. He didn't even come close. Weiss and his elite cadre of four



Bert shown almost actual size.

area valet-parking employees competed in precision-driving and -parking events against teams led by fellow Atlanta jocks **Ryan Cameron** of WVEE (V103), **WCLK's Carl Anthony**, **Jimmy Baron** from sister WNNX (99X) and **Ray Mariner** of WSTR (Star 94). "Ray won, and my team came in fourth because the driver's seats were at a predetermined position and I literally couldn't reach the pedals!" the 5' 4" Weiss shrieks.

Cadillac supplied the high-end Escalades, XLRs and CTSs and the prize money, which went to the charity of the winning team's choice. In addition to his seat issues, Weiss managed to complicate matters further: "During the relay, I couldn't get the door open, so I climbed out of the window, which was a 30-second time violation." Sadly, even sitting in a stylish Escalade didn't help Weiss's image. "I looked like a high school freshman behind the wheel of his daddy's new Caddy," he tells **ST**. "I could barely see over the dashboard."

Label Love

Longtime Island Def Jam VP/Promotion **Mike Easterlin** has made a lifestyle decision and is returning home to Dallas with



Easterlin learning to speak Texan.

his family on Aug. 10 to become Columbia's new Regional Director/Promotion. Now meet his eerily familiar replacement: noted IDJ Rock Chick **Laura Curtin**, who will now have to deal with grownups as the new VP/Adult Formats. Curtin will be joined in her upper-demo adventure by **Brigitte Germroth**, who comes in from A.I.R.

• Jive/Zomba Label Group National Director/Top 40 Promotion **Jeff "JR" Rizzo** has been pre-approved to add the prefix "Senior" in front of his title, thus rendering him Sr. National Director/Top 40 Promotion, which, we all can agree, is a much better-sounding gig. Despite his potent new powers, the humble Mr. Rizzo will remain based in Chicago.

Wedding Crashed, No Injuries Reported

It's only natural that some enterprising radio personalities would try and capitalize on the current *Wedding Crashers* phenomenon by trying to crash a local wedding. Such was the case at KMHX (Mix 104.1)/Santa Rosa, CA, when Afternoon Munchkin **Athena** solicited listeners to spill the beans about promising local weddings that she and PD **Brandon Bettar** could crash. "Hey, free food and booze, right?" Bettar says. On paper, it looked good. "Initially, one wedding planner gave us permission to crash three different weddings, but, the day before, they got cold feet and told us not to show up," Bettar continues. Undeterred by a simple no, Bettar began cold-calling local hotels, trying to find any wedding possible. "I finally found one at the local Hyatt, but the receptionist recognized my voice and asked me if we were going to crash it," he says. "I was busted, so we decided to send Athena in alone."

So the 4' 11" Athena, armed only with a minidisc recorder and charm to burn, crashed the Hyatt wedding by herself. "Athena proceeded to blend right in and started chatting with family members, friends and, of course, the bartender," says Bettar. "Everything was going well until the bride overheard her talking with the bride's sister. That's when she came over and said, 'You're that annoying girl from Mix. Will you please leave?' Athena did — but not before doing 'The Worm' on her way out!"

Lovely Libby Leaving Lisa

WHFS/Baltimore Asst. PD **Libby Carstensen** is taking a break from the industry after 10 years. "I've wanted to do this for a long time, but I have never had the courage to do it," she tells **ST**. "I love radio, but I want to figure out if there are other things that I love. And the beauty of it is, like the prodigal son, you can always come back home to radio." Carstensen, who also programmed KFMA/Tucson, will return home to Iowa, where our minions — er, interns — are currently scouting out picturesque Dubuque as a potential site for R&R Convention '06.

The Programming Dept.

• "Good news/bad news" is the best way to describe the decidedly mixed emotions felt by **Jim Murphy**, OM/VP of Hot AC KEZR/San Jose and AC KBAY/Gilroy, CA. Following a stellar spring book for both stations, Murphy was invited to exit after 10 years, along with GM **Joe Armao** and GSM **Michael Hobson**, as the stations make the transition from Infinity to NextMedia by LMA.

• In the wake of OM **Greg Dunkin's** recent departure from Journal/Tucson, lucky Journal/Omaha Director/Operations **Tom Land** gets to commute back and forth to oversee both markets for now. Land will hang in Tucson during the week and head back to Omaha on the weekends. He assures us that the search will begin soon for Dunkin's replacement; otherwise, the pace will kill him.

• PD **Annie Sommers** has resigned from Pamal AC WMEZ/Pensacola, FL, the former radio home of R&R's own Kevin Peterson. The gig is now open, so if you're a fan of sun, surf, sand and the odd hurricane or two, rush your stuff to consultant-to-the-stars **Joel Salkowitz** at nflyboy@aol.com.

• WYKS/Gainesville PD **Jeri Banta** has a prime opening as Asst. PD/MD/afternoon jock **Alan Fox** exits stage left.

• Univision flips Spanish Contemporary **KQMR/Las Vegas** to Hispanic Urban as "La Kalle."

Quick Hits

• New York radio vet **Kim Ashley** (ex-WPLJ) has joined the morning show at Infinity's WNEW, where she'll work with host **Michelle Visage** and news-person **Judy DeAngelis**.



Ashley: Up with the chickens.

• The **Star & Buc Wild** empire continues to swell noticeably with the addition of Clear Channel Urban **WBTJ** (106.5 The Beat)/Richmond, where it replaces the syndicated **Doug Banks Morning Show**.

The Premiere-syndicated **Star & Buc Wild** can now be loved

R&R TIMELINE

1 YEAR AGO

- **Chris Geisen** adds PD duties at **WNDE/Indianapolis**.
- **Danny Ocean** named PD of **WMC-FM/Memphis**.
- **John Stevens** named COO/Radio of **Paragon Media Strategies**.



Danny Ocean

5 YEARS AGO

- **Jerry Blair** named Exec. VP of **Arista Records**.
- **Dennis Reese** appointed Sr. VP/Promotion at **Elektra Entertainment Group**.
- **Bruce Agler** promoted to OM at **KOTK/Portland, OR**.

10 YEARS AGO

- **Tom "Grover" Biery** elevated to VP/Alternative Promotion at **Warner Bros. Records**.
- **Rick Van Cise** named PD/News Director at **KOMO-AM/Seattle**.
- **Barbara Bolan** named Sr. VP/Marketing at **Virgin Records America**.



Barbara Bolan

15 YEARS AGO

- **Win Communications** hires **George Sosson** as President/COO.
- **Robert Callahan Jr.** named President of **ABC Radio Networks**.
- **Chrysalis** promotes **Steve Schnur** to VP/Album, Alternative & Video Promotion.

20 YEARS AGO

- **Jim Herron** moves to PD of **WCLR/Chicago**.
- **Joe Capobianco** named PD of **WPIX/New York**.
- **Dick Harlow** promoted to VP/GM of **WMFR & WMAG/Greensboro, NC**.



Joe Capobianco

25 YEARS AGO

- **Monte Lang** named Exec. VP/Radio at **Amaturo Group**.
- **Jack Beach** named PD of **WLPL/Baltimore**.
- **Carolyn Metheny** appointed Director of Operations for **KJJJ & KXTC/Phoenix**.

30 YEARS AGO

- **Jimmy Guercio** forms **Caribou Records**.
- **Don Wright** appointed PD of **KSJO/San Jose**.
- **Chris Holliday** named PD of **WLCY/Tampa**.

in six markets, including WWPR/New York; WUSL/Philadelphia; WMIB/Miami; WPHH/Hartford; and WPRW/Augusta, GA.

• With Steve Sweeney gone from Infinity Classic Rock WZLX/Boston, who will fill the gaping hole in mornings? Our guess: **Karlson & McKenzie**, last seen at WPDH/Poughkeepsie, NY. WZLX also welcomes **Anngelle Wood** to the airstaff. Wood was last seen at crosstown Alternative WFNX, where she was morning co-host and music & entertainment reporter.

• Crawford Urban WPWX (Power 92.3)/Chicago welcomes **Kendra G** to the overnight shift, replacing Shawn Knight. Since November 2003 Ms. G has been tearing up nights at WBLK/Buffalo.

• Hartford residents are standing down from Condition Mauve following **Dana's** move into nights at WTIC-FM. She was last heard doing part-time at WBMX/Boston, and her arrival pushes **Mike Kelley** to overnights.

• NextMedia Alternative WFSM/Wilmington, NC welcomes **Kimberly "Vegas" Kilhoffer** for middays. Vegas, a former standup comic, comes by way of noted comedy hot-bed WQSM/Fayetteville, NC.

• **Ryan Hall** risks life, limb and culture shock by trading the afternoons/Creative Services post at Hot AC KLLY/Bakersfield for afternoons at Citadel's WBHT/Wilkes Barre. Hall replaces Marino, who was lured by the big money and loose women (or is that big women and loose money?) of Washington, DC to work part-time at WIHT (Hot 99.5).

Low Times For Hy Lit



Hyski, back in the day.

Legendary Philadelphia personality **Hy Lit** — who once commanded an amazing 71% of the nighttime audience on then-Top 40 WIBG — has fallen on hard times, according to Stu Bykofsky, a reporter for Philly newspapers the *Daily News* and *Inquirer*. Lit, now 71, suffers from Parkinson's disease and is facing mounting medical and drug bills that are reportedly in excess of \$1,200 a month.

Bykofsky is spearheading an effort to help the 50-year Philly radio legend and is asking fans to contact him at stubyko@phillynews.com with any offers of assistance.

FILMS

BOX OFFICE TOTALS

July 22-24

Title	Distributor	\$ Weekend	\$ To Date
1	<i>Charlie And The Chocolate...</i> (WB)	\$28.25	\$114.05
2	<i>Wedding Crashers</i> (New Line)	\$25.66	\$80.36
3	<i>Fantastic Four</i> (Fox)	\$12.64	\$122.93
4	<i>The Island</i> (DreamWorks)*	\$12.40	\$12.40
5	<i>Bad News Bears</i> (Paramount)*	\$11.38	\$11.38
6	<i>War Of The Worlds</i> (Paramount)	\$8.92	\$208.42
7	<i>Hustle & Flow</i> (Paramount)*	\$8.01	\$8.01
8	<i>The Devil's Rejects</i> (Lions Gate)*	\$7.06	\$7.06
9	<i>Batman Begins</i> (WB)	\$4.72	\$191.10
10	<i>March Of The Penguins</i> (Warner Ind.)	\$4.38	\$9.30

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

COMING ATTRACTIONS: This week's openers include *Sky High*, whose Hollywood soundtrack contains covers of '80s classics by **Bowling For Soup** (Modern English's "I Melt With You"), **They Might Be Giants** (Devo's "Through Being Cool"), **Vitamin C** (Til Tuesday's "Voices Carry"), **Elefant** (The Smiths' "Please Please Please Let Me Get What I Want"), **Cary Brothers** (Spandau Ballet's "True"), **Caleigh Peters** (The Cars' "Just What I Needed"), **Skindred** (English Beat's "Twist and Crawl") and more.

Also opening this week is *Stealth*, whose Epic soundtrack includes three new cuts by **Incubus** — "Make a Move," "Admiration" and a duet with **Chrissie Hynde** called "Neither of Us Can See" — along with **Kasabian's** "L.S.F. (Lost Souls Forever)"; "(She Can) Do That" by **David Bowie** and **BT**; "Bullet-proof Skin" by Gavin Rossdale's new group, **Institute**; and a version of "Nights in White Satin" by **Glenn Hughes** with The Red Hot Chili Peppers' **Chad Smith** and **John Frusciante**.

Epic is also releasing the ST to *Must Love Dogs*, which contains songs by **Sheryl Crow**, **Linda Ronstadt**, **Rilo Kiley**, **Natalie Cole**, **Rodney Crowell**, **Ryan Adams** and more.

— Julie Gidlow

The 'K' Is Silent

It's the end of an era at Infinity's WLTE (102.9 Lite FM)/Minneapolis, where legendary morning guy **Orly Knutson** has retired after 20 years at Lite and 46 years in this great industry of ours. Knutson and his wife are loading up the Family Truckster and will move back to Indiana. "Not only is this a loss to the 102.9 Lite FM airstaff and Infinity/Minneapolis, but it is a great loss to Twin Cities broadcasting," says Lite PD **Phil Wilson** while reaching for a Kleenex. "He will be sorely missed."

M.I.A In Mornings

• Cox Hot AC KRAV (Mix 96)/Tulsa morning co-host **Chris Kellogg** plans to leave the station and move back to Connecticut to be closer to family. However, he will remain in place until OM Steve Hunter finds a replacement. Have you always secretly yearned to wake up in Tulsa? Really? If so, send your package to steve.hunter@cox.com.



Omelette: The high school years.

• After 10 years at the station — the last 8 1/2 in mornings — **Rob Moorehead** has left WDHA/Morristown, NJ. Market vet **Jim Monaghan** is filling in.

• Morning co-host **Omelette** exits Saga Active Rocker WLZX (Lazer 99.3)/Springfield, MA, leaving Leslie to temporarily fly solo.

Condolences



Forever a Good Guy

Joe O'Brien, who was one of the original "Good Guys" during a 34-year career at the legendary WMCA/New York, was killed last weekend in a car crash in Lenox, MA. He was 90. His passenger, Ruth Meyer of Kansas City, and the driver of the other car were not injured. If Meyer's name sound familiar, it's because she was PD of WMCA during the Good Guys era in the mid-'60s.

TELEVISION

TOP 10 SHOWS

Total Audience
(109.6 million households)

- 1 *CSI*
- 2 *Without A Trace*
- 3 *So You Think You Can Dance*
- 4 *Two And A Half Men*
- 5 *Law & Order: Criminal Intent*
- 6 *NCIS*
- 7 *Brat Camp*
- 8 *Law & Order: SVU*
- 9 *Law & Order*
- 10 *CSI: Miami*

July 18-24

Adults 18-49

- 1 *CSI*
- 2 *So You Think You Can Dance*
- 3 *Without A Trace*
- 4 *Brat Camp*
- 5 *Family Guy*
- 6 *Big Brother 6 (Tuesday)*
- (tie) *Two And A Half Men*
- 8 *Hell's Kitchen*
- (tie) *The Simpsons (8:30pm)*
- 10 *American Dad*
- (tie) *Big Brother 6 (Thursday)*

Source: Nielsen Media Research

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HITS TOP 50 ALBUMS

THE INDUSTRY'S NO. 1 RETAIL CHART July 29, 2005

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
-	1	NOW THAT'S WHAT I CALL...	Various	Capitol	427,770	-
5	2	MARIAH CAREY	The Emancipation Of Mimi	Island/IDJMG	88,418	-10%
1	3	R.KELLY	Tp.3 Reloaded	Jive/Zomba Label Group	84,485	-35%
4	4	COLDPLAY	X&Y	Capitol	79,109	-21%
3	5	BOW WOW	Wanted	Sony Urban/Columbia	57,038	-50%
8	6	BLACK EYED PEAS	Monkey Business	A&M/Interscope	56,830	-13%
14	7	GORILLAZ	Demon Days	Virgin	54,949	+6%
-	8	CARLY SIMON	Moonlight Serenade	Columbia	53,593	-
11	9	FOO FIGHTERS	In Your Honor	RCA/RMG	53,538	-8%
13	10	KELLY CLARKSON	Breakaway	RCA/RMG	52,561	-4%
7	11	YING YANG TWINS	U.S.A.(United States Of Atlanta)	TVT	51,775	-25%
2	12	SLIM THUG	Already Platinum	Geffen	50,741	-61%
12	13	GWEN STEFANI	Love, Angel, Music, Baby	Interscope	49,549	-10%
-	14	MARY MARY	Mary Mary	Sony	49,289	-
15	15	MIKE JONES	Who Is Mike Jones?	Asylum/Warner Bros.	46,773	+1%
9	16	MISSY "MISOEMEANOR" ELLIOT	The Cookbook	Gold Mind/Violator/Atlantic	46,103	-28%
-	17	B5	B5	Bad Boy/Atlantic	45,538	-
16	18	RASCAL FLATTS	Feels Like Today	Lyric Street	43,513	-5%
20	19	TOBY KEITH	Honkeytonk University	DreamWorks	42,960	+10%
6	20	ALL-AMERICAN REJECTS	Move Along	DreamWorks	39,727	-55%
17	21	SYSTEM OF A DOWN	Mezmerize	American/Columbia	39,320	-7%
10	22	GEORGE STRAIT	Somewhere Down In Texas	MCA	38,428	-36%
18	23	CAROLE KING	The Living Room Tour	Concord	37,045	-11%
22	24	KEITH URBAN	Be Here	Capitol	35,972	+4%
24	25	FALL OUT BOY	From Under The Cork Tree	Island/IDJMG	35,814	+14%
26	26	GREEN DAY	American Idiot	Reprise	33,604	+9%
23	27	KILLERS	Hot Fuss	Island/IDJMG	32,130	0%
28	28	SUGARLAND	Twice The Speed Of Life	MCA	31,195	+5%
30	29	HUSTLE & FLOW	Soundtrack	Atlantic	31,058	+6%
21	30	50 CENT	The Massacre	Shady/Aftermath/Interscope	30,026	-15%
25	31	JACK JOHNSON	In Between Dreams	Brushfire/Universal	28,465	-9%
32	32	PRETTY RICKY	Blue Stars	Asylum/Warner Bros.	26,979	-2%
35	33	WEEZER	Make Believe	Geffen	25,815	-3%
31	34	AUDIOSLAVE	Out Of Exile	Interscope/Epic	25,642	-8%
29	35	COMMON	Be	Geffen	25,481	-15%
40	36	WEBBIE	Savage Life	Asylum/Trill	24,343	+2%
38	37	OFFSPRING	Greatest Hits	Columbia	24,275	+1%
-	38	DUKES OF HAZZARD	Soundtrack	Columbia	23,486	-
34	39	SHAKIRA	Fijacion Oral Vol.1	Epic	22,352	-17%
36	40	CIARA	Goodies	LaFace/Zomba Label Group	22,331	-13%
27	41	DAVE MATTHEWS BAND	Stand Up	RCA/RMG	21,589	-29%
-	42	LUDACRIS	The Red Light District	Def Jam/IDJMG	21,357	-
33	43	BACKSTREET BOYS	Never Gone	Jive/Zomba Label Group	21,014	-22%
45	44	LIFEHOUSE	Lifehouse	DreamWorks	20,787	-5%
37	45	WHITE STRIPES	Get Behind Me Satan	Third Man/V2	19,675	-19%
44	46	PAPA ROACH	Getting Away With Murder	DreamWorks	19,603	-12%
46	47	ROB THOMAS	Something To Be	Atlantic	19,433	-8%
-	48	KEM	Kem li	Motown/Universal	19,356	-
48	49	MY CHEMICAL ROMANCE	Three Cheers For Sweet Revenge	Reprise	19,223	+3%
39	50	LYFE JENNINGS	Lyfe 268-192	Columbia	18,483	-23%

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ON ALBUMS

Hot Fun In The Summer-time: Now 19 At No. 1

Hot damn! And we mean hot! A lot of position-jumping upward this week, but the clear truth seems to be that if everything could be a compilation, the world might be a better place. That's certainly the message of the chart this week, as Cap-



All American Rejects

itol's *Now That's What I Call Music 19* comes in at No. 1, with 42,000 units sold.

Of course, it doesn't hurt that the disc contains hits by many artists currently — or, at least, recently — in the top 10, including Capitol's own Coldplay, who manage to maintain the No. 4 spot this week, with 79,000.

Also featured on *Now* are Virgin's Gorillaz, rapidly becoming one of the big success stories of the summer as they jump from No. 14 to No. 7, with 55,000 sold. And it's only going to get bigger, since "Feel Good Inc." is everywhere



Bow Wow

these days.

Mariah Carey continues to amaze. The Island/IDJMG diva comes in at No. 2 this week, up from last week's No. 5, with 88,000. Jive/Zomba's R. Kelly drops from No. 1 to a still-respectable No. 3, with 84,000 sold.

Columbia's Bow Wow is at the top 10 halfway mark, down two places, to No. 5, with 57,000. Rounding out the bottom of the list are A&M/Interscope's Black Eyed Peas, jumping from No. 8 to No. 6, with 57,000; Columbia/CRG's Carly Simon, making a strong baby booming kinda debut at No. 8, with 54,000; Roswell/RMG's Foo Fighters, jumping from No. 11 to No. 9 on 54,000; and American Idol Kelly Clarkson (RCA/RMG) at No. 10, up from unlucky 13, with 53,000.

Other notable debuts: Sony Urban's Mary

Mary, at No. 14, with 49,000; Bad Boy/Atlantic's B5, at No. 17, with 46,000; and the *Dukes Of Hazzard* soundtrack (Columbia/SMS), at No. 38, with 23,000. Reentries include Def Jam South/IDJMG's Ludacris, at No. 42, with 21,000; and Motown/Universal's Kem, at No. 48, with 19,000 sold.



Slim Thug

Next week: Look for strong showings from Young Jeezy, Jason Mraz, comedian Dane Cook and Babyface.



MIKE TRIAS
mtrias@radioandrecords.com

All Jacked Up

Last year Gretchen Wilson went from small-town girl from Pocahtontas, IL to award-winning multiplatinum artist seemingly overnight after the release of her debut album, *Here for the Party*. But the truth is, she paid her dues in Nashville's music circles like virtually all country artists do. Wilson's industry experience will be an asset as she deals with the release of her pivotal sophomore album. "All Jacked Up," the lead single and title track from the CD, is Going for Adds at Country next week.



Gretchen Wilson

While the full song is just hitting radio, a clip is already available as a ringtone through Cingular Wireless. This is the second time the company has debuted a high-profile song before radio airs it. Earlier this year Cingular offered Coldplay's "Speed of Sound" to its customers before the song aired at radio. Cingular is also the sponsor of the current Kenny Chesney-Gretchen Wilson tour, which draws to a close in Louisville on Aug. 28.

Paul McCartney returns to radio next week with "A Fine Line," our first taste of his upcoming album *Chaos and Creation in the Back Yard*, which is due in stores Sept. 12. *Chaos* is McCartney's 20th studio recording since leaving The Beatles and his first album in four years. It was produced by Nigel Godrich (Radiohead, Beck) and recorded in London and Los Angeles over the past two years.

"I did not want to rush this album," McCartney says. "I think it was worth the wait though. The music became more interesting over time, and I'm really proud of what we did. We made a lot of it up as we went along. I'd try something, and if it didn't work, I'd try something else. It was like making a go-cart in the backyard." Look for McCartney to embark on a 37-city U.S. tour on Sept. 16.



Paul McCartney

Institute enter the big leagues next week as they go for adds with "Bullet-Proof Skin," the first single from their introductory album, *Distort Yourself*. Though the album doesn't hit stores until Sept. 13, the song is already on shelves as part of the soundtrack of the film *Stealth*. Institute comprises some familiar faces: Gavin Rossdale of Bush fame serves as vocalist-guitarist, Chris Traynor (Helmet, Orange 9mm) also strums the guitar, Cache Tolman (Rival Schools, CIV) plays bass, and Charlie Walker (Chamberlain) pounds the skins. The quartet will promote the CD with a trek across the U.S. in August.

Get ready to experience some "Good Times" with Tommy Lee. The Motley Crue drummer enlists the aid of Butch Walker for the single, the first from Lee's upcoming album *Tommyland: The Ride*. August will be a big month for Lee. Not only will his album drop Aug. 9, his six-part NBC reality show, *Tommy Lee Goes to College*, premieres Aug. 16. Lee and Motley Crue will also be in the midst of their 55-date North American tour with openers Sum 41, The Exies and Silvertide.

After they reportedly partied together in Las Vegas, there was much speculation that Lee was set to remarry ex-wife Pamela Anderson soon. Anderson, however, denied the reports and addressed the rumors in her online journal. "I am not engaged to Tommy Lee," she wrote. "Please. We are friendly, we're family, but that is not the truth. The press has some nerve." At the end of her journal entry she posted a few pics of her and Lee together, including one of Lee wearing what looks like a tuxedo.



Tommy Lee

R&R Going For Adds

Week Of 08/1/05

CHR/POP

No Adds

CHR/RHYTHMIC

- NIKKI FLORES *Strike (Epic)*
- NOAH Dat Boy Chevy (*Live/Zomba Label Group*)
- PURPLE RIBBON ALLSTARS... *Kryptonite (Purple Ribbon/Virgin)*
- T. LEE #BUTCH WALKER *Good Times (TL Education Services)*
- YOUNG JEEZY #AKON *Soul Survivor (Def Jam/IDJMG)*
- YUMMY BINGHAM #JADARSS *Come Get It (Motown/Universal)*

URBAN

- FANTASIA *Ain't Gon' Bag You (J/RMG)*
- JAE MILLZ *I Like That (Universal)*
- PURPLE RIBBON ALLSTARS... *Kryptonite (Purple Ribbon/Virgin)*
- SCRYBE #P-MINOR *Lose Control (Liv Entertainment)*
- T-PAIN *I'm Sprung (Live/Zomba Label Group)*
- YOUNG JEEZY #AKON *Soul Survivor (Def Jam/IDJMG)*
- YUMMY BINGHAM #JADARSS *Come Get It (Motown/Universal)*

URBAN AC

- LATOYA LONDON *Every Part Of Me (Peak)*
- TROY JOHNSON *Man/Woman (Sought After Entertainment)*

GOSPEL

- KIERRA "KIKI" SHEARD *That Thing (EMI Gospel)*
- OSCAR WILLIAMS *You Are The One (Aleph Int'l)*

COUNTRY

- GRETCHEN WILSON *All Jacked Up (Epic)*
- KEITH ANDERSON *XXL (Arista)*
- LUKE STRICKLIN *American By God's Amazing Grace (Pacific)*

AC

- PAUL MCCARTNEY *A Fine Line (Capitol)*

HOT AC

- LIZ PHAIR *Everything To Me (Capitol)*
- MELISSA ETHERIDGE *Refugee (Island/IDJMG)*
- RA *Every Little Thing She Does Is Magic (Republic/Universal)*
- RINGSIDE *Tired Of Being Sorry (Flawless/Geffen)*
- T. LEE #BUTCH WALKER *Good Times (TL Education Services)*

SMOOTH JAZZ

- S. WONDER *From The Bottom Of My Heart (Motown/Universal)*
- U-NAM *I'm Only U Nam (Trippin' N' Rhythm)*

ROCK

- 3 DOORS DOWN *Live For Today (Republic/Universal)*
- INSTITUTE *Bullet-Proof Skin (Interscope)*
- ROLLING STONES *Rough Justice (Virgin)*
- SUPAGROUP *It Takes Balls (Foodchain)*

ACTIVE ROCK

- 3 DOORS DOWN *Live For Today (Republic/Universal)*
- INSTITUTE *Bullet-Proof Skin (Interscope)*
- SPIRACELL *Pulse (JMG)*
- SUPAGROUP *It Takes Balls (Foodchain)*

ALTERNATIVE

- 3 DOORS DOWN *Live For Today (Republic/Universal)*
- BLOODHOUND GANG *Fox Trot (Geffen)*
- D. "JR. GONG" MARLEY *Welcome To Jamrock (Tuff Gong/Universal)*
- INSTITUTE *Bullet-Proof Skin (Interscope)*
- SPIRACELL *Pulse (JMG)*
- STELLASTARR *Sweet Troubled Soul (RCA/RMG)*

TRIPLE A

- AMY RIGBY *I Don't Want To Talk About Love (Signature Sounds)*
- ASSEMBLY OF DUST *Roads (Hybrid)*
- BRANDI CARLILE *Fall Apart Again (Red Ink)*
- D. "JR. GONG" MARLEY *Welcome To Jamrock (Tuff Gong/Universal)*
- DAR WILLIAMS *Echoes (Razor & Tie)*
- FEIST *Mushaboom (Cherry Tree/Interscope)*
- JUDE JOHNSTONE *On A Good Day (BaJak)*
- LAKE TROUT *Street Fighting Man/Now We Know (Palm/Rx)*
- MELISSA ETHERIDGE *Refugee (Island/IDJMG)*
- PAUL MCCARTNEY *A Fine Line (Capitol)*
- ROBBERS ON HIGH STREET *The Price & Style (New Line)*
- ROLLING STONES *Rough Justice (Virgin)*
- SHIVAREE *2 For (Zoe/Rounder)*

CHRISTIAN AC

- CASTING CROWNS *Lifesong (Beach Street/Reunion/PLG)*
- WYNONNA *Rescue Me (Curb)*

CHRISTIAN CHR

- CASTING CROWNS *Lifesong (Beach Street/Reunion/PLG)*

CHRISTIAN ROCK

- GRAND PRIZE *Break Me (A'pastrophe)*

INSPO

- CASTING CROWNS *Lifesong (Beach Street/Reunion/PLG)*
- WYNONNA *Rescue Me (Curb)*

CHRISTIAN RHYTHMIC

No Adds

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 John Fagot at jfagot@radioandrecords.com.

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Rock

ARCADE FIRE Neighborhood #3 (Power Out)
 NINE INCH NAILS The Hand That Feeds
 SYSTEM OF A DOWN B.Y.O.B.
 BUDWYSE Happy?
 OASIS Lyla

Country

SARA EVANS A Real Fine Place To Start
 SUGARLAND Something More
 FAITH HILL Mississippi Girl
 TINI MCGRAW Do You Want Fries With That?
 JAMIE O'NEAL Somebody's Hero

Blues

JOHN LEE HOOKER JR. Boom Boom
 SUSAN TEDESCHI Don't Think Twice
 W. WILLIAMS & J. SUMEROUR Ain't Gonna...
 DR. JOHN R U 4 Real
 BIG HILL MORGANFIELD Boogie Child

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MT LIST

Justin Prager

ALL-AMERICAN PROJECTS Dirty Little Secret
 BOW WOW WOMARION Let Me Hold You
 CRAZY FROG Axel F
 HOWIE DAY She Says
 LUDACRIS Pimpin' All Over The World
 RYAN CABRERA Shine On

ROCK

Gary Susalis

INSTITUTE Bullet-Proof Skin
 TRAPT Stand Up

ALTERNATIVE

Gary Susalis

NINE INCH NAILS Only
 WHITE STRIPES My Doorbell

TODAY'S COUNTRY

John Hendricks

KEITH ANDERSON XXL
 RANDY TRAVIS Angels
 RAY SCOTT My Kind Of Music

AMERICANA

Liz Opoka

MICHELLE SMOCKED How You Play The Game
 NICKEL CREEK When In Rome
 SHARON ROSSLYN Miracle Mile
 SHOOTER JENNINGS Busted In Baylor County
 SON VOLT Gramophone

VIA MUSIC MIX

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Artist/Title

Total Plays

KELLY CLARKSON Behind These Hazel Eyes	22
D.M.T. Listen To Your Heart	22
PUSSYCAT DOLLS (DUSTA) RHYMES Don't...	22
RHIANNA Pon De Replay	22
BLACK EYED PEAS Don't Phunk With My...	22
BABY BASH (VAMON) Baby I'm Back	20
BOW WOW WOMARION Let Me Hold You	20
PAPA ROACH Scars	18
LIFEHOUSE You And Me	18
MARIAH CAREY We Belong Together	18
BOWLING FOR SOUP Ohio (Come Back...)	16
JESSICA SIMPSON These Boots Are Made...	16
PRETTY RICKY Grind With Me	16
GWEN STEFANI Cool	14
PRAS MICHEL (SHARLI) McQUEEN Haven't...	14
COLDPLAY Speed Of Sound	12
CROSSFADE Cold	12
50 CENT Just A Lil' Bit	12
WILL SMITH Switch	10
FRANKIE J How To Deal	10
FAT JOE (MELLY) Get It Poppin'	10
MISSY ELLIOTT (CIARA) Lose Control	10
NATASHA BEDINGFIELD These Words	8
CIARA (LUDACRIS) Oh	8
GREEN DAY Holiday	6
SIMPLE PLAN Untitled	6

Adds

WEEZER Beverly Hills
 CLICK FIVE Just The Girl
 LUDACRIS Pimpin' All Over The World
 ROB THOMAS This Is How A Heart Breaks

SIRIUS

SATELLITE RADIO

1221 Ave. of the Americas

New York, NY 10020

212-584-5100

Steve Blatter

Sirius Hits 1

Kid Kelly

HOWIE DAY She Says
 BLACK EYED PEAS Don't Lie
 FALL OUT BOY Sugar, We're Goin' Down
 REV RUN Mind On The Road

Left Of Center

Rich McLaughlin

IDLEWILD El Capitan
 DEATH CAB FOR CUTIE Soul Meets Body
 REDWALLS Thank You
 GIRAFFES Man U.

Octane

Jose Mangin

NINE INCH NAILS Only
 3 DOORS DOWN Live For Today
 CONEED & CAMBRIA Welcome Home

Hard Attack

Jose Mangin

TRIVIUM A Gunshot To The Head Of Trepidation
 SOUL WORK Weapon Of Vanity

The Pulse

Haneen Arafat

BON JOVI Have A Nice Day
 DANIEL POWTER Bad Day

Outlaw Country

Jeremy Tepper

BARJO & SULLIVAN I'm At Home Getting Hammered...
 BARJO & SULLIVAN I Don't Give A Truck
 TURFERS Wise Out 2005

The Beat

Howard Marcus

ANNIE Heartbeat
 STONEBRIDGE I/THERESE Take Me Away
 GROOVE COVERAGE Poison

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

ALTERNATIVE

Dave Sloan

STELLASTARR Sweet Troubled Soul
 DAMNEN MANLEY Welcome To Jamrock

ROCK

Dave Sloan

3 DOORS DOWN Live For Today
 ROLLING STONES Rough Justice

ADULT CONTEMPORARY

Jason Shift

HOWIE DAY She Says
 3 DOORS DOWN Here By Me
 KEANE Bend And Break
 DAVID GRAY The One I Love

COUNTRY

Leanne Flask

TRACE ADKINS Arlington
 LISA BROOKOP Big Picture
 RYAN SHUPE & THE RUBBERBAND Dream Big

RHYTHMIC DANCE

Danielle Ruyschaert

EVE (GWEN) STEFANI Let Me Blow Your Mind (Club Mix)
 MICHAEL GRAY The Weekend
 DURAN DURAN Girls On Film (Salt Tank Remix)

ROCK

Dave Sloan

3 DOORS DOWN Live For Today
 ROLLING STONES Rough Justice

88.5-MYTIMES

21,000 movie theaters

WEST

1. COLDPLAY Speed Of Sound
 2. SCOTT GRIMES Livin' On The Run
 3. TINI MCGRAW Do You Want Fries With That?
 4. AUDIOSLAVE Be Yourself
 5. LEANN RIMES Probably Wouldn't Be This Way

MIDWEST

1. COLDPLAY Speed Of Sound
 2. TINI MCGRAW Do You Want Fries With That?
 3. SCOTT GRIMES Livin' On The Run
 4. AUDIOSLAVE Be Yourself
 5. LEANN RIMES Probably Wouldn't Be This Way

SOUTHWEST

1. COLDPLAY Speed Of Sound
 2. TINI MCGRAW Do You Want Fries With That?
 3. TINI MCGRAW Do You Want Fries With That?
 4. ERIC BENET Last Time
 5. LEANN RIMES Probably Wouldn't Be This Way

NORTHEAST

1. COLDPLAY Speed Of Sound
 2. SCOTT GRIMES Livin' On The Run
 3. TINI MCGRAW Do You Want Fries With That?
 4. ERIC BENET Last Time
 5. LEANN RIMES Probably Wouldn't Be This Way

SOUTHEAST

1. COLDPLAY Speed Of Sound
 2. SCOTT GRIMES Livin' On The Run
 3. TINI MCGRAW Do You Want Fries With That?
 4. LEANN RIMES Probably Wouldn't Be This Way
 5. AUDIOSLAVE Be Yourself

RADIO Disney

Artist/Title

Total Plays

HILARY DUFF Wake Up	81
ARON Lonely	80
CRAZY FROG Axel F	79
JESSE McCARTNEY She's No You	78
JESSE McCARTNEY Beautiful Soul	78
BOWLING FOR SOUP 1985	77
KELLY CLARKSON Behind These Hazel Eyes	76
GWEN STEFANI (EVE) Rich Girl	35
BACKSTREET BOYS Incomplete	33
CHEETAH GIRLS I Won't Say	32
BS Dance For You	32
USHER Caught Up	31
ALY & A.J. Do You Believe In Magic	30
KELLY CLARKSON Since U Been Gone	30
JOJO Leave (Get Out)	29
ASHLEE SIMPSON Pieces Of Me	29
JESSE McCARTNEY Get Your Shine On	28
KELLY CLARKSON Breakaway	28
BLACK EYED PEAS Let's Get It Started	28
ALY & A.J. No One	26

Playlist for the week of July 18-24.



WONDER IF HE WEARS THEM AT NIGHT Seen here with sunglasses donned is Oasis bandmember Noel Gallagher, who recently stopped by Sirius' New York studios to chat with Alt Nation personality Demos. During the scintillating conversation Gallagher revealed his dislike of rap and also said that even though he fights constantly with his brother Liam, they "haven't" had it out in a couple of years now.

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Top Alternative

Pete Schiecke
 SWITCHFOOT Stars
 CHERYL MONROE Satellites
 DECK GIRL

Top Pop

Jeff Graham
 HILARY DUFF Wake Up
 MARIAH CAREY Shake It Off

Top Country

Beville Darden
 KEITH URBAN Better Life
 DIENES BENTLEY Come A Little Closer
 KEITH ANDERSON XXL

Top Jams

Donya Floyd
 50 CENT (WROB) DEEP Outta Control
 YING YANG TWINS Badd

Country

Ken Moultrie • 800-426-9082

Adult Top 40

WEEZER Beverly Hills

CNR

Steve Young/John Fowkes
 BACKSTREET BOYS Just Want You To Know
 MARIAH CAREY Shake It Off
 HOPE PARTLOW Who We Are
 ROB THOMAS This Is How A Heart Breaks

Rhythmic CNR

Steve Young/John Fowkes
 JERMANNE DUPREE Gotta Getcha

Mainstream Country

Hank Aaron
 RYAN SHUPE & THE RUBBERBAND Dream Big

Now Country

Hank Aaron
 RYAN SHUPE & THE RUBBERBAND Dream Big
 KEITH ANDERSON XXL

Lia

Ken Moultrie/Hank Aaron
 MONTGOMERY GENTRY Something To Be Proud Of
 CRAIG MORRAN Redneck Yacht Club
 RYAN SHUPE & THE RUBBERBAND Dream Big

Boney Wright

Ken Moultrie/Hank Aaron
 LONESTAR You're Like Coming Home
 NEAL MCDOY Billy's Got His Beer Goggles On

Soft AC

Mike Bettelli/Teresa Cook
 KIMBERLEY LOCKE If I Could

Mainstream AC

Mike Bettelli/Teresa Cook
 CARRIE UNDERWOOD Inside Your Heaven

The Alan Kabel Show - Mainstream AC

Steve Young/Teresa Cook
 EAGLES No More Cloudy Days

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Rock Classics

Adam Fendrich
 ROLLING STONES Rough Justice

U.S. Country

Penny Mitchell
 LEE ANN WOMACK He Oughta Know By Now
 GRETCHEN WILSON All Jacked Up

WESTWOOD ONE

Charlie Cook • 661-294-9000

Adult Rock & Roll

Jeff Gonzer
 BON JOVI Have A Nice Day
 ALICE COOPER Sunset Babies (All Got Rabies)
 ROLLING STONES Rough Justice

Adult Contemporary

Andy Fuller
 RASCALS FLATTS Bless The Broken Road

Bright AC

Jim Hays
 BON JOVI Have A Nice Day

Mainstream Country

David Felker
 CRAIG MORRAN Redneck Yacht Club

Hot Country

Jim Hays
 TRACE ADKINS Arlington
 HOT APPLE PIE Hillbillies

Young & Verve

David Felker
 PHIL VASSAR Good Ole Days

After Midnight

Sam Thompson
 LONESTAR You're Like Comin' Home
 GARY ALLAN Best I Ever Had

Country Today

John Glenn
 JOSH GRACIN Stay With Me (Brass Belt)
 JASON ALDEAN Hicktown
 AARON TIPPIN Come Friday
 COWBOY CRUSH Nobody Ever Died Of A Broken Heart

AC Active

Dave Hunter
 HOOTIE & THE BLOWFISH One Love

Alternative Now!

Polychronopolis
 ADVANCED SEVENFOLD Bat Country
 311 Don't Tread On Me
 DISTURBED Stricken
 BLINDSIDE Fell In Love With The Game
 TOWERS OF LONDON On A Noose

the john teash radio show

Scott Meyers • 888-548-8637

Nightly Tesh Show

BACKSTREET BOYS Incomplete

Weekend Tesh Show

ANNA MALICK Breathe (2am)

LAUNCH

MUSIC ON YAHOO!

Jay Frank • 310-526-4247

Audio

BIG DADDY WEAVE What I Was Made For
 BILLY DEAN Race You To The Bottom
 BOW WOW (CIARA) Like You
 BRAD PASKLEY Alcohol
 BRANDI CARLILE Throw It All Away
 BY THE TREE Only To You
 DIENES BENTLEY Come A Little Closer
 HOOTIE & THE BLOWFISH One Love
 HOWIE DAY She Says
 INSTITUTE Bullet-Proof Skin
 JOSH TURNER Your Man
 KACI BROWN Unbelievable
 KEEKE WYATT Put Your Hands On Me
 MARC ANTHONY Amigo
 MARIO Here I Go Again
 MARY MARY Heaven
 ME-YO (PEEDI PEEDEI) Stay
 RABEEN DEVAUGHN Believe
 RAY J One Wish
 SHARISSA I Got Love
 U2 City Of Blinding Lights
 UNDEROATH A Boy Brushed Red...

Video

BLACK EYED PEAS Don't Lie
 BOBBY VALENTINO Tell Me
 BRAD PASKLEY Alcohol
 CHRIS BROWN Run It
 HILARY DUFF Wake Up
 RAY SCOTT My Kind Of Music

musicnippet.com

Tony Lamptey • 866-552-9118

Hip-Hop

JERMANNE DUPRI Gotta Getcha
 DIPLOMATS The Best Out

R&B

CHRIS BROWN Run It
 FATTY KID Chills

72 million households

Lori Parkinson
202-380-4425

CMT

COUNTRY MUSIC TELEVISION

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

TOP 20

	TW	WK
SHANIA TWAIN Ain't No Quitter	29	29
TRISHA YEARWOOD Georgia Rain	29	27
SARA EVANS A Real Fine Place To Start	28	31
FAITH HILL Mississippi Girl	28	28
TOBY KEITH As Good As I Once Was	28	28
ALAN JACKSON The Talkin' Song Repair Blues	28	25
LEANN RIMES Probably Wouldn't Be This Way	27	29
KEITH ANDERSON Pickin' Wild Flowers	27	28
BIG & RICH Big Time	27	27
SUGARLAND Something More	26	27
BROOKS & DUNN Play Something Country	26	28
MONTGOMERY GENTRY Something To Be...	25	12
RASCAL FLATTS Here's To You	23	23
WILLIE NELSON T. HOBBERT I'm A Worried...	23	12
PAT GREEN Baby Doll	22	28
BRAD PASKLEY Alcohol	22	12
VAN ZANT Help Somebody	17	14
KEITH URBAN Making Memories Of Us	15	20
DIERKS BENTLEY Lot Of Leavin' Left To Do	15	13
COWBOY TROY Play Chicken With The Train	15	12

Airplay as monitored by Mediabase 24/7 between July 18-24.



GREAT AMERICAN COUNTRY™

38.3 million households
Ed Hardy, President
Sarah Trahern, VP/Programming

GAC TOP 20

SUGARLAND Something More
FAITH HILL Mississippi Girl
TOBY KEITH As Good As I Once Was
TRISHA YEARWOOD Georgia Rain
BLAKE SHELTON Goodbye Time
BROOKS & DUNN Play Something Country
NEAL McCOY Billy's Got His Beer Goggles On
SHEDD'S Don't Worry 'Bout A Thing
TRUCK PONY It's A Heartache
BRAD PASKLEY Alcohol
SARA EVANS A Real Fine Place To Start
CHELY WRIGHT The River
JOSH GRACIN Stay With Me (Brass Bed)
KEITH ANDERSON Pickin' Wild Flowers
MONTGOMERY GENTRY Something To Be Proud Of
RYAN SHUPE & THE RUBBERBAND Dream Big
ALAN JACKSON The Talkin' Song Repair Blues
CRAIG MORGAN Redneck Yacht Club
ERIKA JO Break Things
DWIGHT YOAKAM International Heartache

Information current as of July 29.

POULSTAR

CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)
1	DAVE MATTHEWS BAND	\$1,046.2
2	KENNY CHESNEY	\$897.6
3	TOM PETTY & THE HEARTBREAKERS	\$613.2
4	STEVE NICKS / DON HENLEY	\$603.5
5	BRUCE SPRINGSTEEN	\$417.3
6	SANTANA	\$411.3
7	RASCAL FLATTS	\$399.6
8	MOTLEY CRUE	\$362.2
9	GREEN DAY	\$356.4
10	VANS WARPED TOUR	\$353.2
11	STING	\$351.3
12	SARAH McLACHLAN	\$322.3
13	ANDRE RIEU	\$286.7
14	MAROON 5	\$278.2
15	WIDESCREEN PANIC	\$266.4

Among this week's new tours:

CLEDUS T. JUDD
ERIC BIBB
KISSERS
NUMBER ONE FAN
STEVE KINOCK BAND

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

TELEVISION

Tube Tops

Dierks Bentley; Big & Rich with Cowboy Troy; Sara Evans; Alan Jackson; Miranda Lambert; Jo Dee Messina; Dolly Parton and The Grassie; Rascal Flatts; Sugarland; Keith Urban; Phil Vassar; Gretchen Wilson; Lee Ann Womack; Wynonna; and Trisha Yearwood are slated to perform on ABC's *CMA Music Festival: Country Music's Biggest Party* (Tuesday, 8/2, 9pm ET/PT).
Friday, 7/29



Jessica Simpson

- Jessica Simpson and Willie Nelson, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- Jack Johnson, *Jimmy Kimmel Live* (ABC, check local listings for time).
- Amos Lee, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- Keane, *Last Call With Carson Daly* (NBC, check local listings for time).
- Lindsay Lohan and Kelly Clarkson, *The Tony Danza Show* (check local listings for time and channel).

Clarkson, *The Tony Danza Show* (check local listings for time and channel).

Saturday, 7/30

- Green Day, *Saturday Night Live* (NBC, 11:30pm ET/PT).

Monday, 8/1

- Nail Diamond, *The Ellen DeGeneres Show* (check local listings for time and channel).

- Incubus, *Jay Leno*.

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

- Lovelace co-host Adam Carolla, *Jimmy Kimmel*.

- Fall Out Boy, *Conan O'Brien*.

- Scott Weiland, *Carson Daly*.

Tuesday, 8/2

- Alicia Keys, *Ellen DeGeneres*.

- Faith Hill, *Jay Leno*.

- Young Jeezy, *Jimmy Kimmel*.

- The Dan Band, *Carson Daly*.

- Patti LaBelle, *Tony Danza*.

Wednesday, 8/3

- Ricky Fanté, *Ellen DeGeneres*.

- Raul Midon, *Jay Leno*.

- Lucinda Williams, *David Letterman*.

- Missy Higgins, *Carson Daly*.

Thursday, 8/4

- Michael Penn, *Jay Leno*.

- Jessica Simpson, *David Letterman*.

- The Raveonettes, *Carson Daly*.

— Julie Gidlow

BRP (X1001)

Alan Freed
DEEP DISH | Say Hello
LIL LOVE | Little Love
MYLD | In Your Arms
HIGHWAY 16 (X1016)
Ray Knight
CATHERINE BRITT & ELTON JOHN | Where We Both...
JOE NICHOLS | Tequila Makes Her Clothes Fall Off
WARREN BROTHERS | Change
SHAWN KING | In My Own Backyard

SQUEZZ (X1040)

Charlie Logan
NINE NICH NAILS | Only
WEDDIE /BUN B. | Give Me That
SHAKIRA | La Tortura
BRAVERY | An Honest Mistake
PUSSYCAT DOLLS... | Don't Cha
DESTINY'S CHILD | Cater 2 U
BOW WOW /OMARION | Let Me Hold You

Video playlist for the week of July 18-24.

U-POP (X1029)

Ted Kelly
WEEZER | We Are All On Drugs
MELANIE C | Better Alone
ROOSTER | No Doggy
KRONOS QUARTET /VASHA BROSKE | Dum Maro Dum

THE LOFT (X1050)

Mike Marrone
AMIEE MANN | I Can't Help You Anymore
AMIEE MANN | Dear John
AMIEE MANN | That's How I Knew This Story...
EELS | Railroad Man
EELS | Trouble With Dreams
POSES | Love Comes
POSES | It's Great To Be Here Again
VAN MORRISON | Magic Time
VAN MORRISON | Carry On Regardless
X COUNTRY (X1012)
Jessie Scott
TWO TONS OF STEEL | Vegas
MICHELLE SMOCKED | Don't Ask
LIMBECK | Let Me Come Home
VARIOUS ARTISTS | Brewed In Texas, Vol. 2

BET

38 million households
Cindy Mahmoud,
VP/Music Programming
& Entertainment

This week's BET Playlist frozen.

VIDEO PLAYLIST

DESTINY'S CHILD | Cater 2 U
BOYZ IN DA HOOD | Dem Boyz
PRETTY RICKEY | Grind With Me
BOW WOW /OMARION | Let Me Hold You
FANTASIA | Free Yourself
LYFE | Must Be Nice
NINE JONES | Back Then
GAME | Dreams
LUDACRIS /BOBBY VALENTINO | Pimpin' All Over The World
MARIAN CAREY | We Belong Together

RAP CITY

GAME | Dreams
NINE JONES | Back Then
WEDDIE /BUN B. | Give Me That
JERMAINE DUPRI /JOHNTA AUSTIN | Gotta Getcha
YING YANG TWINS /NINE JONES | Badd
KANYE WEST... | Diamonds...
BOYZ N DA HOOD | Dem Boyz
T.I. | A.S.A.P.
LUDACRIS /BOBBY VALENTINO | Pimpin' All Over The World

Video playlist for the week of July 17.

75 million households
Rick Krim
Exec. VP

ADDS

LEELA JAMES | Music
REV RUN | Mind On The Road
STANHO | Right Here
TOMMY LEE | Good Times

MARIAN CAREY | We Belong Together
PUSSY CAT DOLLS /BUSTA RHYMES | Don't Cha
BLACK EYED PEAS | Don't Phunk With My Heart
PAPA ROACH | Scars
COLDPLAY | Speed Of Sound
NATASHA BEDINGFIELD | These Words
LIFEHOUSE | You And Me
GREEN DAY | Holiday
GWEN STEFANI | Cool
ROB THOMAS | This Is How A Heart Breaks
FOO FIGHTERS | Best Of You
RIHANNA | Pon De Replay
KELLY CLARKSON | Behind These Hazel Eyes
JESSICA SIMPSON | These Boots Are Made For Walkin'
SHAKIRA /ALEJANDRO SANCHEZ | La Tortura
R. KELLY | Trapped In The Closet
BECK | Girl
ANNA KALICK | Breathe
BLACK EYED PEAS | Don't Lie
WEEZER | Beverly Hills

Video playlist for the week of July 25-31.

The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading digital-music service in the U.S., offering a catalog of more than 1 million songs from all four major label groups and hundreds of independents. Here's a snapshot of the top-selling downloads on Tuesday, July 26, 2005.

Top 10 Songs

- RIHANNA | Pon De Replay
- GORILLAZ | Feel Good Inc.
- FALL OUT BOY | Sugar, We're Goin' Down
- PUSSYCAT DOLLS /BUSTA RHYMES | Don't Cha
- LIFEHOUSE | You And Me
- FOO FIGHTERS | Best Of You
- WEEZER | Beverly Hills
- KANYE WEST /JAY-Z | Diamonds From Sierra Leone
- MISSY ELLIOTT /CIARA & FAT MAN SCOOP | Lose Control
- BLACK EYED PEAS | Don't Phunk With My Heart

Top 10 Albums

- JASON MRAZ | *Mr. A-Z*
- COLDPLAY | *X & Y*
- FALL OUT BOY | *From Under The Cork Tree*
- THE ALL-AMERICAN REJECTS | *Move Along*
- JACK JOHNSON | *In Between Dreams*
- DANNY ELFMAN | *Charlie & The Chocolate Factory ST*
- GORILLAZ | *Demon Dayz*
- BLACK EYED PEAS | *Monkey Business*
- NICKEL CREEK | *iTunes Live Sessions*
- BECK | *Beck Remix #1 (EP)*



SAT BISLA
sat@anrworldwide.com

Whirlwind 'Round The World

We jet off to Australia, New Zealand and Portugal

It's been a whirlwind month for the A&R Worldwide staff, with visits to Australia, New Zealand and Portugal. It's essential to understand the global markets by actually visiting each territory. By traveling we can learn about the state of the creative industries in particular areas, meet with heads of music and media so we can make better decisions about our relationships with the markets, and discover new artists and the response they get from their home fans.

This week we give you an overview of our recent visit to New Zealand and Australia as participants in the highly successful Big Sound music conference in Brisbane. So fasten your seatbelts as we journey around the globe — major frequent-flier miles included.

First Leg: New Zealand

Three days in Auckland, NZ were perfect for a bit of catch-up on the time change — and the seasonal changes: 40 degrees and always the threat of rain in this winter-in-July climate. And the water *does* run counterclockwise down the drain! But friends and fine music (OK, adult beverages and fine dining too) are pretty much constant year-round in this stunning country.

Our gracious hosts, the wizard Brendan Smyth, the essential Nikki Donoghue of NZ on Air and manager extraordinaire Paul McKessar of CRS Management (which manages Scribe, Breaks Co-Op, Blindspott, Bic Runga, Brooke Frasier, The Bleeders and others), engaged me and A&R Worldwide partner Jim McKeon in discussions on the issues involved in exporting the plethora of deserving NZ talent beyond the nation's shores.

Among the artists of interest in New Zealand now are The Checks, Elemeno P,

Breaks Co-Op and Steriogram, the last of whom have one fine international Capitol release under their belts already. We met with representatives of all these acts during our brief stay and confirmed our belief that, with a population base of 4 million (roughly equal to metropolitan Atlanta), New Zealand boasts far more than its expected share of creative, exportable musical talent.

Our trip coincided with perhaps the biggest sporting event of the year in New Zealand: The NZ All Blacks were playing the British & Irish Lions. This is world-class rugby, friends. Happily for the locals, and very sadly for yours truly, the home team triumphed mightily. Well, bring on more fine Hawkes Bay cabernet, and let's hear that Breaks Co-Op CD again!

Queensland Rocks

One of the largest gatherings of international independent music-industry professionals Australia has ever seen descended on Q Music's Big Sound conference in Brisbane from July 5-9. McKeon and Bisla jointly opened the event with a keynote speech, giving the delegates an overview of the global music and media businesses and offering solutions and opportunities for the future.

Managers, artist managers, publicists, talent brokers and many other music-industry pros from mainland Europe, North America, the U.K. and around the world were in attendance, including Triple J Radio/Australia MD Richard Kingsmill and Project Manager Rob Scott; New Zealand Music Industry Commission Chairman Cath Anderson; Australasian Performing Right Association CEO Brett Cottle; Village Sounds' Jessica Ducrou; Triple J's Costa Zouliou; ABC Radio's



PREPPING FOR RUGBY IN NEW ZEALAND Getting ready for the NZ vs. Irish & English Lions game are (l-r) A&R Worldwide's Sat Bisla, NZ On Air Manager Brendan Smyth, Check co-managers Phil Moore and Alan Pettersen and A&R Worldwide's Jim McKeon.

Kellie Riordan; the Phonographic Performance Co. of Australia's Lindy Morrison; Dmand Management's Darren Clark; What Management/International Music Forum's Alistair Cranney; Black Lung's David Thrusell; Sarah Longhurst; Modern Music's Dave Leonard; Boat People Management's Rick Chazan; Sound Gallery Management's Millie Millgate; Stuart McCollough of *Amplifire* magazine, Pete Murray Management and Sony BMG A&R; *Time Off* magazine's Matt Connors; Mobile Independent Music's Brett Burford; MC Management's Marshall Cullen; Buzz Office's Leanne De Souza; Reservoir Promotions' Deb Gann; and KIWI Radio/Auckland PD Grant Hislop.

Big Music featured artist performances that showcased some of Australia's diverse emerging talent pool. The event, organized by Q Music, also facilitated meetings between international guests, Q Music and state ministers in arts, education, liquor licensing, fair trade and tourism.

According To McKenna

"Big Sound attracted thousands of participants over the course of the week to many different events, including showcases, panels, roundtables at venues and other events, all coordinated by Q Music," says Q Music Exec. Officer Ant McKenna.

"Our focus is to build a local and global community. Due to the informal nature of the gathering and discussions, all delegates were able to engage in a relaxed and friendly environment, sharing information, contacts and ideas in supportive and intimate surroundings. The inclusion of a large number of international and interstate guests meant that the conference was truly building local and global communities.

"Partnerships with the Association of Independent Record Labels, Music Manager's Forum, APRA and many government departments and local councils were established. Derek Sivers from CD Baby, the largest seller of independent CDs

online in the world, attended the conference and confirmed his commitment to opening an Australian office based in Brisbane.

"Brisbane Deputy Lord Mayor David Hinchcliffe expressed his support for a local music hub in which organizations such as Q Music and AIR would share office space with local music businesses, CD Baby and more, enabling a vibrant hub of industry activity and much more."

A&R Worldwide congratulates Q Music President Matt Connors, McKenna and the entire Q Music staff for organizing and executing a very successful event. We also thank Queensland Government Trade & Investment Office Manager/Business Development Tina Radburn and the rest of the trade-office staff for their support. Additional highlights from Big Sound are available at www.qmusic.com.au/bigsound2005.

Lisbon's Gift to the World

Extraordinarily talented Portuguese four-piece The Gift, who impressed many music-industry executives with their powerful performance at the MUSEXPO conference in Los Angeles in May, recently played in front of a sellout crowd in their home city of Lisbon.

While in Portugal I was excited to accompany a dynamic group of industry decision-makers from the U.S., U.K. and mainland Europe to catch the band's amazing show for a large hometown crowd. The Gift are available for signing, licensing, publishing and legal representation and are now the topic of serious discussion at record labels worldwide.



A&R WORLDWIDE GOES UNIVERSAL A&R Worldwide's Sat Bisla and Jim McKeon enjoyed Universal Music/New Zealand MD Adam Holt's hospitality while previewing upcoming Bleeders and Elemeno P music. Seen here (l-r) are Bisla, Holt and McKeon.



WARM BRISBANE WELCOME. Seen here (l-r) are A&R Worldwide's Sat Bisla; Queensland, Australia Governor Quentin Bryce; and A&R Worldwide's Jim McKeon at the governor's residence, Government House.



KEVIN CARTER
kcarter@radioandrecords.com

KRBE: Designed By Women, For Women

Like Secret, it's strong enough for a man — but made for a woman

Perennial CHR/Pop superstar KRBE/Houston is reigned over by the incredible brain trust of PD Tracy Austin and Asst. PD/MD Leslie Whittle, who effortlessly combine their Wonder Twins powers to keep the station on target. That kind of leadership has pushed KRBE consistently to the top five in Houston's ratings and was recognized by you, the unwashed masses, who voted Austin CHR/Pop PD of the Year at R&R Convention 2005 in Cleveland.

Noted *Star Wars* aficionado Austin (we have Halloween photos but are morally and contractually bound not to print them), a Houston native, can honestly trace her humble radio beginnings back to the original holy trinity of George Lucas films.

"One of the big things that KRBE's archival, 93Q [KKBQ], did when I was a senior in high school was have a big premiere of *Return of the Jedi*, and I did whatever I could to get into it," Austin says. "They also had a spirit contest, where they brought Duran Duran to a local high school. Our school didn't win, and I was very disappointed, but I did manage to get tickets to the *Jedi* premiere."



Tracy Austin
Austin says she went into radio was that she was jealous of a friend who got to go on the air at 93Q. As we fast-forward to today, revenge is indeed sweet. "It's a big victory for me, because now he's working for the phone company, and I'm in radio," Austin says with a maniacal laugh. "I am victorious!"

Larger Than Life

Austin remembers being profoundly affected by the sheer star power radio stations seemed to possess back in the day. That feeling was the final piece of the puzzle that made her realize she should dive headfirst into this wacky industry of ours.

"I wanted to be part of that excitement and I love music, so it seemed to make a lot of sense," she says. "When I went to college I became a news intern at KHFI/Austin, and I've been doing it ever since."

Austin and Whittle crossed paths early in their careers, at noted industry proving ground KHFI. Whittle, then working as her unmarried alter ego, Leslie Basenberg, did an internship at the station and was working in

"Obviously, we live the lifestyle and talk about the things that women in the demo talk about. It's not hard for us to force ourselves to watch *Sex & the City* or go shopping."

Leslie Whittle

the promotions department around the time that Austin departed (only to later end up at KIIS-FM/Los Angeles). Both women acknowledge the mentoring skills of then-KHFI PD John Roberts.

"John ended up grooming me after Tracy left," says Whittle. "I did pretty much every job there and eventually worked my way up to MD, and then PD in 1998. I loved it there, and they were good to me, but the chance to come to KRBE was incredible, because it was a whole new world for me."

"KRBE was one of the big stations we always watched. Jay Michaels hired me, and I was already here when Tracy arrived."

Joined, But Not Siamese

Together, this dynamic duo have been wreaking havoc on the airwaves (not to mention the malls) of Houston since 2002, and their programming partnership has blossomed into a strong friendship.

Austin sings Whittle's praises and enjoys the bond they have. "We're joined at the hip,"

she says. "I look to her to make a lot of the big decisions. I look to her to decide what wine to order at dinner and where to go shopping and where to get those new shoes."

Whittle says, "I wonder if there's another station in the country where the PD and Asst. PD/MD have that kind of relationship. We know we have something very special here, and we know how fortunate we are."

The two lead a staff that has been scoring big numbers with women everywhere in the Houston metro. OK, so we have to ask the "woman question": Is KRBE's success due to the fact that it's led by two women who happen to reside squarely in its target demo? "I don't think it's an issue unless you make an issue," Austin says. "Diverse PDs can program any format."

"Hopefully, I won't limit myself to Pop for my whole career, because everyone has to be flexible in this age of programming multiple stations. You need to be able to do any format, but, fortunately, I'm in this one, where I think my gender is a positive thing. I like the music we play, I'm a consumer — probably a little too much of one — and I love pop culture and entertainment and all the things we try to focus on."

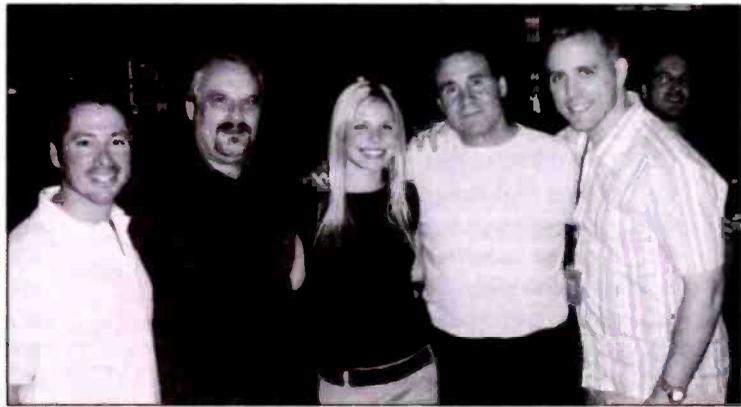
Whittle agrees, saying, "Obviously, we live the lifestyle and talk about the things that women in the demo talk about. In some ways that makes it easier for us. It's not hard for us to force ourselves to watch *Sex & the City* or go shopping."

Neither Austin nor Whittle feels she's been discriminated against careerwise based on her gender. "In business you expect professionalism from the people you work with," Austin says. "The gender thing shouldn't even be an issue."

"They say that sometimes the best man for a job is a woman. Well, sometimes the best man for the job is a man; it just happens that way. It comes down to knowledge and how you interview and your history and how you get along with people. No matter the market size, the fundamentals of people and relationships and communication are the same."

The Crystal Ball

What's next for KRBE? Austin, Whittle and their crack programming staff and promo pros



LOTS OF HOPE During their trip to exotic Minneapolis last week for Conclave XXX, R&R CHR/Pop Editor & Street Talk Daily Overlord Kevin Carter and Sales Guy Extraordinaire Steve Resnik witnessed firsthand the wonder that is Virgin recording artist Hope Partlow. Seen here are (l-r) Virgin's Danny Cooper, Carter, Partlow, Resnik and Virgin's Jason McFadden.

are already looking forward to unleashing their unique brand of radio all over Houston during the upcoming fall book.

Austin says the station is in an "exciting new energizing period," and part of that is dealing with a rare full-time opening: Midday queen Michele Fisher has announced that she's leaving after a decade at KRBE to focus on her family. Austin also promises some exciting morning show news soon, so stay tuned to your favorite trade publication.

Another issue hanging out in the station's jock lounge like the proverbial elephant in the living room is Susquehanna's impending sale. Does the uncertainty of KRBE's future weigh on Austin's mind? "There are always going to be some people who will assume the worst," she says.

"But, having been through this so many times at the different places I've worked, I know I can't worry about the things I can't control. It's the guys on Wall Street, and it's a big business transaction, and they'll always need good people to run stuff, no matter what's happening."

Thankfully, she says, Susquehanna hasn't tap danced around the sale, but has been extremely upfront and honest. Right now it's a non-issue for Austin and KRBE, making things business as usual — and business is good.

"I'm in one of the last great oases of radio," Austin says. "We're still having fun, and we're still learning. We're privileged. You can feel that vibe. People say that when they come to visit, they can feel it in the halls. Some places are totally sanitized, and there's a row of control rooms and the feeling of 'Where am I again? I don't know what station this is, because there are five in the building.'

"That's a fact of life, and there are plenty of advantages to it, but there's also the pride of being a standalone. This is a heritage station, it's got a kick-butt sales team, and there's all kinds of artist stuff in the hallways that goes way back. There's George Michael and Morrissey on these walls, as well as the new Mariah and No Doubt and Gwen Stefani."

Austin is wielding her newfound power as R&R CHR/Pop PD of the Year with reckless abandon. "My R&R Achievement Award is right behind my desk so I can point at it whenever I need to exercise my authority," she says, getting a little misty-eyed as she delivers this final sentiment: "But when you look at the people who have occupied this chair, it's very flattering to be able to continue it."

CHR/POP TOP 50

July 29, 2005

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	MARIAH CAREY We Belong Together (Island/IDJMG)	9302	-158	742925	16	117/0
2	2	KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	8830	-101	709979	17	117/0
3	3	BLACK EYED PEAS Don't Phunk With My Heart (A&M/Interscope)	7784	-336	599504	15	115/0
5	4	D.H.T. Listen To Your Heart (Robbins)	8377	+549	461506	10	112/2
4	5	PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)	6343	+111	452491	14	112/0
6	6	RIHANNA Pon De Replay (Def Jam/IDJMG)	6035	+287	495531	8	115/0
7	7	PAPA ROACH Scars (Geffen)	5781	+46	420335	23	114/0
10	8	LIFHOUSE You And Me (Geffen)	5207	+400	357142	15	108/1
9	9	WILL SMITH Switch (Interscope)	5040	-358	376086	23	114/0
8	10	GWEN STEFANI Hollaback Girl (Interscope)	4730	-716	352691	17	117/0
13	11	FAT JOE f/INELLY Get It Poppin' (Atlantic)	4449	+418	319697	9	107/2
11	12	3 DOORS DOWN Let Me Go (Republic/Universal)	4053	-371	299990	29	112/0
12	13	CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	3993	-347	270252	14	109/0
15	14	GREEN DAY Holiday (Reprise)	3732	+166	203400	11	104/1
20	15	GWEN STEFANI Cool (Interscope)	3731	+567	251880	5	116/0
17	16	NATASHA BEDINGFIELD These Words (Epic)	3470	+87	186851	11	111/0
14	17	50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	3480	-347	234139	13	103/0
21	18	FRANKIE J. How To Deal (Columbia)	3368	+257	245813	11	100/2
18	19	PRETTY RICKY Grind With Me (Atlantic)	3314	+90	198937	13	84/1
16	20	BABY BASH Baby I'm Back (Latium/Universal)	3082	-338	274019	18	87/0
26	21	MISSY ELLIOTT Lose Control (Gold Mind/Violator/Atlantic)	2823	+631	228703	8	97/8
19	22	SIMPLE PLAN Untitled (Lava)	2646	-533	175229	16	105/0
27	23	WEEZER Beverly Hills (Geffen)	2470	+484	119585	8	92/4
25	24	COLDPLAY Speed Of Sound (Capitol)	2335	+132	120093	7	89/2
22	25	CROSSFADE Cold (Columbia)	2197	-359	116781	26	98/0
28	26	BOW WOW f/OMARION Let Me Hold You (Columbia)	2063	+464	155150	5	72/3
24	27	BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	1788	-424	166350	16	102/0
31	28	CLICK FIVE Just The Girl (Lava)	1815	+302	67678	5	77/3
33	29	LUDACRIS Pimpin' All Over The World (Def Jam South/IDJMG)	1512	+388	102055	5	63/6
35	30	MARIAH CAREY Shake It Off (Island/IDJMG)	1468	+614	94682	2	95/12
32	31	LIL ROB Summer Nights (Upstairs)	1444	+233	99722	5	48/4
30	32	JESSICA SIMPSON These Boots Are Made For Walkin' (Columbia)	1409	+94	61060	5	67/1
34	33	BOWLING FOR SOUP Ohio... (Silvertone/Jive/Zomba Label Group)	1213	+152	41549	4	73/1
29	34	GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	1116	-261	71942	19	89/0
45	35	BACKSTREET BOYS Just Want You To Know (Jive/Zomba Label Group)	1077	+564	69166	2	83/13
38	36	ROB THOMAS This Is How A Heart Breaks (Atlantic)	947	+205	40639	3	56/5
41	37	50 CENT f/MOBB DEEP Outta Control (Shady/Aftermath/Interscope)	849	+175	61329	3	41/9
42	38	AKON Belly Dancer (Bananza) (Universal)	843	+175	93404	3	39/8
40	39	GORILLAZ Feel Good Inc. (Virgin)	824	+109	29187	4	53/2
39	40	HOPE PARTLOW Who We Are (Virgin)	787	+53	17818	6	57/2
44	41	MARIO Here I Go Again (J/RMG)	623	+64	22045	2	51/2
43	42	BROOKE VALENTINE f/BIG BOI & LIL' JON Girlfight (Virgin)	607	-3	33014	12	55/0
37	43	NATALIE Energy (Latium/Universal)	597	-222	59315	9	51/0
Debut	44	HILARY DUFF Wake Up (Hollywood)	572	+344	19782	1	53/9
49	45	KILLERS All These Things That I've Done (Island/IDJMG)	499	+76	14257	2	37/2
46	46	DADDY YANKEE Like You (El Cartel/VI/Machete Music)	497	+47	88010	3	13/0
Debut	47	FOO FIGHTERS Best Of You (RCA/RMG)	481	+116	11386	1	46/5
48	48	FATTY KOO Bounce (Columbia)	463	+36	18890	2	22/0
50	49	NB RIDAZ f/ANGELINA Notice Me (Upstairs)	457	+43	84507	2	6/0
36	50	PRAS MICHEL f/SHARLI MCQUEEN Haven't Found (Universal)	444	-387	9383	8	52/0

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
BLACK EYED PEAS Don't Lie (A&M/Interscope)	58
3 DOORS DOWN Here By Me (Republic/Universal)	22
FEFE DOBSON Don't Let It Go To Your Head (Island/IDJMG)	18
BACKSTREET BOYS Just Want You To Know (Jive/Zomba Label Group)	13
MARIAH CAREY Shake It Off (Island/IDJMG)	12
HILARY DUFF Wake Up (Hollywood)	9
50 CENT f/MOBB DEEP Outta Control (Shady/Aftermath/Interscope)	9
CRAZY FROG Axal F (Universal)	9
MISSY ELLIOTT Lose Control (Gold Mind/Violator/Atlantic)	8
AKON Belly Dancer (Bananza) (Universal)	8

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MISSY ELLIOTT Lose Control (Gold Mind/Violator/Atlantic)	+631
MARIAH CAREY Shake It Off (Island/IDJMG)	+614
GWEN STEFANI Cool (Interscope)	+567
BACKSTREET BOYS Just Want You To Know (Jive/Zomba Label Group)	+564
D.H.T. Listen To Your Heart (Robbins)	+549
WEEZER Beverly Hills (Geffen)	+484
BOW WOW f/OMARION Let Me Hold You (Columbia)	+464
FAT JOE f/INELLY Get It Poppin' (Atlantic)	+418
LIFHOUSE You And Me (Geffen)	+400
LUDACRIS Pimpin' All Over The World (Def Jam South/IDJMG)	+388

NEW & ACTIVE

DESTINY'S CHILD Cater 2 U (Columbia)
Total Plays: 410, Total Stations: 26, Adds: 4

CARRE UNDERWOOD Inside Your Heaven (Arista)
Total Plays: 403, Total Stations: 28, Adds: 3

BETTER THAN EZRA A Lifetime (Artemis)
Total Plays: 346, Total Stations: 31, Adds: 1

BEN MOODY f/ANASTACIA Everything Burns (Wind-up)
Total Plays: 342, Total Stations: 26, Adds: 0

ALL-AMERICAN REJECTS Dirty Little Secret (Interscope)
Total Plays: 328, Total Stations: 29, Adds: 4

BLACK EYED PEAS Don't Lie (A&M/Interscope)
Total Plays: 323, Total Stations: 67, Adds: 58

ANNA MALICK Breathe (2am) (Columbia)
Total Plays: 314, Total Stations: 21, Adds: 6

YING YANG TWINS f/MIKE JONES Badd (TVT)
Total Plays: 287, Total Stations: 16, Adds: 5

RELIENT K Be My Escape (Capitol/Gotee)
Total Plays: 256, Total Stations: 17, Adds: 3

CRAZY FROG Axal F (Universal)
Total Plays: 226, Total Stations: 15, Adds: 9

Songs ranked by total plays

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

118 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/17-7/23. 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 Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

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CHR/POP TOP 50 INDICATOR

July 29, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	4377	+58	72987	16	67/0
1	2	MARIAH CAREY We Belong Together (Island/IDJMG)	4345	-87	69498	18	68/0
3	3	BLACK EYED PEAS Don't Phunk With My Heart (A&M/Interscope)	4145	-56	67355	15	67/0
4	4	PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)	3895	+255	63443	14	67/0
6	5	D.H.T. Listen To Your Heart (Robbins)	3600	+519	58589	11	67/2
5	6	PAPA ROACH Scars (Geffen)	3231	+23	49248	24	61/1
8	7	LIFHOUSE You And Me (Geffen)	3188	+184	51562	15	68/3
10	8	RIHANNA Pon De Replay (Def Jam/IDJMG)	3110	+314	51957	7	62/2
7	9	WILL SMITH Switch (Interscope)	2638	-382	44319	23	57/0
11	10	3 DOORS DOWN Let Me Go (Republic/Universal)	2425	-313	38034	30	59/0
9	11	GWEN STEFANI Hollaback Girl (Interscope)	2294	-583	36880	17	56/0
13	12	GREEN DAY Holiday (Reprise)	2287	+98	36246	11	63/0
15	13	FAT JOE f/NELLY Get It Poppin' (Atlantic)	2172	+251	32364	9	60/0
19	14	GWEN STEFANI Cool (Interscope)	2104	+429	34511	5	67/2
16	15	NATASHA BEDINGFIELD These Words (Epic)	1895	+55	32832	10	58/4
18	16	FRANKIE J. How To Deal (Columbia)	1808	+125	29003	11	59/3
12	17	CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	1803	-417	29381	13	53/0
14	18	BABY BASH Baby I'm Back (Latium/Universal)	1667	-392	26204	18	47/2
22	19	PRETTY RICKY Grind With Me (Atlantic)	1637	+136	25245	11	52/2
21	20	COLDPLAY Speed Of Sound (Capitol)	1609	+93	26050	10	56/3
23	21	WEEZER Beverly Hills (Geffen)	1502	+241	23248	8	50/5
17	22	SIMPLE PLAN Untitled (Lava)	1435	-328	23535	16	42/0
20	23	50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	1264	-392	18306	11	45/0
27	24	MISSY ELLIOTT Lose Control (Gold Mind/Violator/Atlantic)	1259	+318	19348	7	53/3
28	25	JESSICA SIMPSON These Boots Are Made For Walkin' (Columbia)	1101	+181	16714	5	46/2
24	26	BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	1005	-214	15248	16	32/0
29	27	ROB THOMAS This Is How A Heart Breaks (Atlantic)	1002	+268	17172	5	48/6
31	28	CLICK FIVE Just The Girl (Lava)	903	+255	15232	4	42/4
35	29	BOW WOW f/MARION Let Me Hold You (Columbia)	901	+359	13384	4	42/7
25	30	CROSSFADE Cold (Columbia)	870	-289	15061	19	29/0
36	31	MARIAH CAREY Shake It Off (Island/IDJMG)	853	+426	13802	3	51/11
33	32	LIL ROB Summer Nights (Upstairs)	847	+267	13529	4	39/5
30	33	BOWLING FOR SOUP Ohio... (Silvertone/Jive/Zomba Label Group)	731	+71	11177	4	36/4
38	34	LUDACRIS Pimpin' All Over The World (Def Jam South/IDJMG)	529	+157	7128	5	34/9
39	35	GORILLAZ Feel Good Inc. (Virgin)	447	+135	4901	5	25/4
32	36	NATALIE Energy (Latium/Universal)	446	-174	7266	10	21/1
47	37	BACKSTREET BOYS Just Want You To Know (Jive/Zomba Label Group)	417	+234	6688	2	29/14
37	38	CRINGE Burn (Listen)	409	+15	6599	15	13/0
50	39	50 CENT f/MOBB DEEP Outta Control (Shady/Aftermath/Interscope)	330	+159	5905	2	22/8
42	40	FRICKIN' A Naked In My Bed (Toucan Cove/Alert)	328	+59	5641	3	19/1
43	41	CUTTING EDGE Everyday I Try (Thunderquest)	300	+37	4348	4	14/1
34	42	PRAS MICHEL f/SHARLI MCQUEEN Haven't Found (Universal)	299	-263	4155	5	20/0
Debut	43	AKON Belly Dancer (Bananza) (Universal)	258	+91	4564	1	15/2
Debut	44	FOO FIGHTERS Best Of You (RCA/RMG)	235	+94	4056	1	12/4
45	45	HOPE PARTLOW Who We Are (Virgin)	226	+1	3840	4	16/1
Debut	46	JEANNIE KENDALL You Just Don't Get Me - Do You? (Golden Music)	214	+52	3165	1	8/1
40	47	GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	208	-76	2481	18	12/0
44	48	AVRIL LAVIGNE Fall To Pieces (Arista/RMG)	203	-28	3200	13	9/0
48	49	ANNA KALICK Breathe (2am) (Columbia)	200	+19	3054	2	9/1
49	50	MARIO Here I Go Again (J/RMG)	191	+15	3551	2	12/2

69 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 7/17 - Saturday 7/23.
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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
BLACK EYED PEAS Don't Lie (A&M/Interscope)	23
BACKSTREET BOYS Just Want You To Know (Jive/Zomba Label Group)	14
MARIAH CAREY Shake It Off (Island/IDJMG)	11
LUDACRIS Pimpin' All Over The World (Def Jam South/IDJMG)	9
50 CENT f/MOBB DEEP Outta Control (Shady/Aftermath/Interscope)	8
BOW WOW f/MARION Let Me Hold You (Columbia)	7
ROB THOMAS This Is How A Heart Breaks (Atlantic)	6
WEEZER Beverly Hills (Geffen)	5
LIL ROB Summer Nights (Upstairs)	5
NATASHA BEDINGFIELD These Words (Epic)	4
CLICK FIVE Just The Girl (Lava)	4
BOWLING FOR SOUP Ohio (Come Back To Texas) (Silvertone/Jive/Zomba Label Group)	4
GORILLAZ Feel Good Inc. (Virgin)	4
FOO FIGHTERS Best Of You (RCA/RMG)	4
HILARY DUFF Wake Up (Hollywood)	4
JASON MRAZ Wordplay (Atlantic)	4
3 DOORS DOWN Here By Me (Republic/Universal)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
D.H.T. Listen To Your Heart (Robbins)	+519
GWEN STEFANI Cool (Interscope)	+429
MARIAH CAREY Shake It Off (Island/IDJMG)	+426
BOW WOW f/MARION Let Me Hold You (Columbia)	+359
MISSY ELLIOTT Lose Control (Gold Mind/Violator/Atlantic)	+318
RIHANNA Pon De Replay (Def Jam/IDJMG)	+314
ROB THOMAS This Is How A Heart Breaks (Atlantic)	+268
LIL ROB Summer Nights (Upstairs)	+267
PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)	+255
CLICK FIVE Just The Girl (Lava)	+255
FAT JOE f/NELLY Get It Poppin' (Atlantic)	+251
WEEZER Beverly Hills (Geffen)	+241
BACKSTREET BOYS Just Want You To Know (Jive/Zomba Label Group)	+234
LIFHOUSE You And Me (Geffen)	+184
JESSICA SIMPSON These Boots Are Made For Walkin' (Columbia)	+181
50 CENT f/MOBB DEEP Outta Control (Shady/Aftermath/Interscope)	+159
LUDACRIS Pimpin' All Over The World (Def Jam South/IDJMG)	+157
PRETTY RICKY Grind With Me (Atlantic)	+136
GORILLAZ Feel Good Inc. (Virgin)	+135
FRANKIE J. How To Deal (Columbia)	+125
GREEN DAY Holiday (Reprise)	+98
FOO FIGHTERS Best Of You (RCA/RMG)	+94
COLDPLAY Speed Of Sound (Capitol)	+93
AKON Belly Dancer (Bananza) (Universal)	+91
BOWLING FOR SOUP Ohio (Come Back To Texas) (Silvertone/Jive/Zomba Label Group)	+71
ALL-AMERICAN REJECTS Dirty Little Secret (Interscope)	+63
FRICKIN' A Naked In My Bed (Toucan Cove/Alert)	+59
KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	+58
HILARY DUFF Wake Up (Hollywood)	+58
NATASHA BEDINGFIELD These Words (Epic)	+55

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July 29, 2005



America's Best Testing CHR/Pop Songs 12+ For The Week Ending 7/29/05

Artist Title (Label)	TW	LW	Famil.	Burn	W 12-17	W 18-24	W 25-34
KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	4.31	4.36	99%	30%	4.33	4.24	4.34
GREEN DAY Holiday (Reprise)	3.94	3.80	95%	24%	4.05	3.75	3.83
LIFHOUSE You And Me (Geffen)	3.93	4.15	91%	23%	3.90	3.99	4.18
SIMPLE PLAN Untitled (Lava)	3.91	4.01	94%	25%	4.02	3.73	3.82
BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	3.89	3.81	98%	31%	3.75	3.95	3.86
D.H.T. Listen To Your Heart (Robbins)	3.89	3.97	90%	23%	3.91	4.00	3.74
3 DOORS DOWN Let Me Go (Republic/Universal)	3.88	3.93	95%	32%	3.82	3.81	3.84
PAPA ROACH Scars (Geffen)	3.84	3.96	90%	28%	4.15	3.77	3.54
HOWIE DAY Collide (Epic)	3.80	3.93	93%	30%	3.59	3.94	3.90
GAVIN DEGRAW Chariot (J/RMG)	3.73	3.81	94%	29%	3.73	3.84	3.70
MARIAH CAREY We Belong Together (Island/IDJMG)	3.72	3.80	98%	43%	3.47	3.84	3.83
WILL SMITH Switch (Interscope)	3.68	3.62	98%	43%	3.62	3.60	3.76
WEEZER Beverly Hills (Geffen)	3.68	-	74%	16%	4.08	3.58	3.41
CROSSFADE Cold (Columbia)	3.67	3.84	82%	24%	3.89	3.60	3.67
BLACK EYED PEAS Don't Phunk... (A&M/Interscope)	3.64	3.75	98%	42%	3.81	3.87	3.31
GWEN STEFANI Cool (Interscope)	3.63	3.62	75%	14%	3.42	3.43	3.71
GWEN STEFANI Hollaback Girl (Interscope)	3.62	3.43	99%	54%	3.52	3.43	3.84
PUSSYCAT DOLLS I BUSTA RHYMES Don't Cha (A&M/Interscope)	3.53	3.67	95%	35%	3.44	3.54	3.34
COLDPLAY Speed Of Sound (Capitol)	3.48	3.54	78%	22%	3.38	3.41	3.57
FRANKIE J. How To Deal (Columbia)	3.46	3.56	77%	22%	3.50	3.63	3.30
FAT JOE (NELLY) Get It Poppin' (Atlantic)	3.41	3.39	85%	28%	3.44	3.47	3.27
RIHANNA Pon De Replay (Def Jam/IDJMG)	3.38	3.41	89%	33%	3.59	3.18	3.15
MISSY ELLIOTT Lose Control (Gold Mind/Violator/Anti)	3.38	3.34	80%	24%	3.41	3.38	3.06
NATASHA BEDINGFIELD These Words (Epic)	3.37	3.42	72%	19%	3.52	3.10	3.18
CIARA (LUDACRIS) Oh (LaFace/Zomba Label Group)	3.28	3.23	95%	48%	3.32	3.36	3.18
BABY BASH Baby I'm Back (Latium/Universal)	3.25	3.33	85%	32%	3.34	3.30	3.21
TRICK DADDY Sugar (Gimme Some) (Slip-N-Slide/Anti)	3.18	3.22	86%	49%	3.24	3.18	3.02
GAME (50 CENT) Hate It Or Love It (Aftershock/Interscope)	3.15	3.05	90%	45%	3.25	3.18	2.98
50 CENT Just A Lil' Bit (Shady/A&M/Interscope)	3.04	3.02	93%	49%	3.12	3.08	2.97

Total sample size is 359 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. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



CHR/POP TOP 30

POWERED BY MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	MARIAH CAREY We Belong Together (Island/IDJMG)	568	-12	12	11/0
2	2	RIHANNA Pon De Replay (Def Jam/IDJMG)	525	+20	6	11/0
4	3	KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	413	+21	12	7/0
3	4	BLACK EYED PEAS Don't Phunk... (A&M/Interscope)	410	-32	15	8/0
5	5	PUSSYCAT... (B. RHYMES) Don't Cha (A&M/Interscope)	385	+11	10	7/0
8	6	SIMPLE PLAN Untitled (Atlantic)	385	+23	14	6/0
9	7	MASSARI Be Easy (Capital Prophet)	348	+12	7	6/0
11	8	SHAWN DESMAN Red Hair (Sony BMG Canada)	319	+12	10	8/0
10	9	JULY BLACK Sweat Of... (Universal)	319	-7	8	8/0
7	10	GWEN STEFANI Hollaback Girl (Interscope)	313	-38	15	8/0
18	11	D.H.T. Listen To Your Heart (Robbins)	307	+54	6	7/0
12	12	NATASHA BEDINGFIELD These Words (Epic)	295	+11	7	7/0
15	13	COLDPLAY Speed Of Sound (Capitol)	283	+17	9	6/1
14	14	CIARA (LUDACRIS) Oh (LaFace/Zomba Label Group)	260	-17	11	7/0
17	15	FAT JOE (NELLY) Get It Poppin' (Atlantic)	255	-2	5	8/1
6	16	50 CENT Just A Lil' Bit (Shady/A&M/Interscope)	255	-105	8	10/0
16	17	GREEN DAY Holiday (Reprise)	253	-9	8	8/0
19	18	DANIEL POWTER Bad Day (Warner Bros.)	251	+2	8	8/0
13	19	BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	238	-45	17	8/0
28	20	GWEN STEFANI Cool (Interscope)	230	+77	2	6/0
22	21	LIFHOUSE You And Me (Geffen)	228	+1	7	6/0
20	22	AVRIL LAVIGNE Fall To Pieces (Arista/RMG)	222	-24	12	8/0
23	23	WEEZER Beverly Hills (Geffen)	220	-2	7	6/1
21	24	DIVINE BROWN Old Skool Love (Blacksmith)	211	-22	18	7/0
24	25	WILL SMITH Switch (Interscope)	191	-23	20	6/0
25	26	PAPA ROACH Scars (Geffen)	180	-13	6	5/0
26	27	BABY BASH Baby I'm Back (Latium/Universal)	169	-13	5	5/0
29	28	MAX GRAHAM VS. YES Owner Of A Lonely Heart (#6-Bias)	164	+14	4	5/0
30	29	CORY LEE Goodbye (Hipoint)	158	+22	2	3/0
Debut	30	FESSIONAL Summer Vibes (Independent)	155	+22	1	0/0

15 Canadian CHR reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/17-7/23. 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. © 2005 Radio & Records. ♣ Indicates Cancion.



KISS GETS BABE-ALICIOUS Epic artist Natasha Bedingfield had some spare time on her hands, so she thought, "Hey, why not stop by and say hi to the people at WKSC (Kiss 103.5) Chicago?" She was even nice enough to pose for a picture with them. Seen here are (l-r) Kiss Morning Show Producer Petey, Bedingfield and Kiss morning people Drex and Mel T.



PON DE KHOP Lovely Def Jam/IDJMG artist Rihanna (r) dropped by KHOP/Modesto, CA to get PD/afternoon driver Chase Murphy all excited about the prospect of posing in a picture with her so he could later show it to all his friends and tell them, "Hey, I know her!"

Please Send Your Photos

R&R wants your best snapshots.

Please send high resolution images with the names and titles of all pictured to Keith Berman at kberman@radioandrecords.com.



DANA HALL
dhall@radioandrecords.com

Wonder Women

Kicking down doors at Rhythmic

It's been proven that hip-hop is not just for guys. Women have been a major part of the genre for as long as it's been in existence. Nonetheless, it hasn't always been easy for females to win prime slots at Rhythmic stations.

This is changing though. With more programmers realizing the value of a female perspective in mornings, as well as how women can win overall — in middays, afternoons or nights — we've seen a number of female personalities come to the forefront. Some have made names for themselves by being controversial and provocative — traits usually associated with male jocks — but all are taking on roles traditionally handled by guys.

This week we talk to five female personalities making inroads at Rhythmic radio. Make room for the ladies, because they're about to take over.

Miss Jones

Mornings, WQHT (Hot 97)/New York



Miss Jones

Jonzy, as her listeners know her, is not afraid to step into the fire, because she knows that's how many of her male counterparts have made names for themselves. Jones has been handling the morning show at Hot 97 for the past year, helping to rebuild that daypart at the station that gave birth to such legendary male morning duos as Dr. Dre & Ed Lover and Star & Buc Wild. In fact, Jones was a member of the latter show, which is now heard on WWPR/New York.

Jones started her radio career at Hot 97 in 1994. Then-PD Steve Smith heard the young R&B singer pushing her first album as a guest on the Dre & Lover show and felt that her wit and personality would make her a great radio jock. For years Jones continued to pursue her music and acting career while handling week-ends on Hot 97. When she joined *The Star & Buc Wild Show*, the morning show bug bit.

Jones went on to do mornings for WPHI/Philadelphia. It was there that she started to make news. Women on the air usually take on the role of the sympathetic, compassionate listener; the voice of reason to some chauvinistic guy; or the sexy sidekick. Not Jones. She was as aggressive and provocative as any man on the air, ruffling a few feathers in the process.

Earlier this year *The Miss Jones Morning Show* made headlines after airing a parody song about the Southeast Asia tsunami tragedy. Two members of the show were dismissed following the fiasco, but Jones remained on board and has stayed focused on her most important challenge: rebuilding mornings at Hot 97. It will be a win

for all women in mornings at every format if she accomplishes that task.

Khool-Aid

Host, Pocos Pero Locos; Middays, KPWR (Power 106)/Los Angeles

When Khool-Aid was growing up in Los Angeles she knew she would one day work for KPWR (Power 106). She hung pictures of all of the Power 106 jocks in her junior high locker and was a die-hard fan of the station. She began working on-air when she launched a hip-hop show on her college radio station. Her first full-time gig came at KCAQ/Oxnard, CA, where she met her partner in crime (now her husband), Latin hip-hop producer E-Dub.



Khool-Aid

Khool-Aid still had a burning desire to work at Power 106. Consultant Michael Newman helped to make her dream come true by hooking her up with Steve Smith, who was PD at Power 106 at the time.

She auditioned in overnights for a year, and then the midday personality left and Khool-Aid began filling in. The station searched for a replacement, but Khool-Aid playfully yet boldly told Power PD Jimmy Steal, "I'm not going anywhere." KPWR morning show host Big Boy recognized her passion and lobbied for her, and six years later Khool-Aid is still in the midday slot.

Shortly after she got the nod to host middays, Khool-Aid went into Steal's office with 200 Latin hip-hop CDs. "This is the voice of the people of our station, and we need to give them a platform," she said. Steal told her to put together a demo, but she and E-Dub presented a full-blown hourlong show that became *Pocos Pero Locos*. It initially aired on Sundays at midnight, and the phone lines blew up.

"I knew I was doing something so much bigger than I had even planned on doing," says Khool-Aid. Seeing the tremendous response, Steal gave *Pocos* a better time slot and made it a two-hour show. *Pocos Pero Locos* is now on over 30 stations through Radio Syndicate. Khool-Aid and E-Dub launched the reggaeton show *Sibelo!*, with DJ Casanova, about three months ago, and it already has 21 affiliates.

Lil Rob, Baby Bash and Amanda Perez are just a few of the artists who have emerged from *Pocos Pero Locos*. Khool-Aid says that the secret to the show's success is that it reflects the music and artists that the streets wanted to hear. As for her personal success, she credits hard work, belief in

herself and passion. "I never represent something I'm not truly passionate about," she says.

Though the industry was initially skeptical about *Pocos Pero Locos*, most of the doubters are now on the bandwagon. To see Latin hip-hop growing at this rate is gratifying for Khool-Aid. "I never hid the fact that I was a Jewish girl from the Valley," she says. "If anything, I was proud that I wasn't Latino and that I was able to see and expose the beauty in somebody else."

Nina Chantele

Afternoons, KXBT (The Beat 104.3)/Austin

The effervescent Nina Chantele was born and raised in Chicago, but her career in radio has taken her to two cities she had never imagined herself working in. Her getting into radio was a bit of a fluke. While visiting former WGCI/Chicago afternoon jock Rick Party at the station, Nina boldly moved behind the microphone when Party stepped out of the studio and proceeded to pretend that she was doing a break.

Party caught Nina in the middle of her antics and thought she sounded good. He loved her voice and taught her the fundamentals of being a jock. "He said I had a good, outgoing personality and that I was a people person with a charming, witty personality," says Chantele.



Nina Chantele

Party helped her put together an aircheck, and Chantele dropped off copies at WGCI and WPWX (Power 92) in Chicago. WPWX PD Jay Alan responded immediately, hiring her to work part-time.

A little over a year later Chantele received a call from Clear Channel VP/Urban Programming Doc Wynter. He asked if she was ready to work in paradise, and Chantele jumped at the opportunity to do afternoons at Urban WMIB (103.5 The Beat)/Miami. Ironically, this pitted student against teacher, because Party was hosting afternoons across the street at WEDR (99 Jamz)/Miami.

Chantele had great success in afternoons and was ranked No. 112+ in the fall '04 book. She was the only female on-air at the station but never felt any discomfort. "All of the guys there were like my brothers," she says.

"I never represent something I'm not truly passionate about."

Khool-Aid

During her time in Miami Chantele also voicetracked middays for Clear Channel's WSSP (Power 94.3)/Charleston, SC and WBBT (105.5 The Beat)/Ft. Myers. After departing WMIB Chantele made her way to Infinity's KXBT (The Beat 104.3)/Austin, again doing afternoon drive.

Her career has been a whirlwind, and Chantele sees no limit to what she can accomplish as long as she stays strong. "I never let anyone tell me I can't do something," she says. "That negativity always makes me want to prove myself and show that I can and will succeed."

In addition to her duties at KXBT, Chantele

does voiceovers for Party's company, Sizzle Productions. Working on-air in New York is a major goal for Chantele, and she has aspirations of one day becoming an actress. "I work really hard, because I've definitely learned in my experience so far that as fast as success and glamour can come to me, it can be taken away just as quick."

Rane

Nights, WPGC-FM/Washington

WPGC/Washington night jock Rane experienced her share of setbacks at the beginning of her career, but nothing was going to stop her. She spent most of her youth in Washington, DC and was first introduced to radio at West Virginia University's WWVU/Morgantown, WV. Her first professional gig was at WDVE/Pittsburgh, a Classic Rock station where she worked in production.



Rane

Although she was the only female and the only person of color in the department, she was undeterred. "I didn't let that feeling overtake the experience," Rane says. "I was under Production Director Brian Price, and he showed me there were no limits to the creativity of radio. I was assertive and asked a lot of questions."

During her time at WDVE Rane became familiar with the Pittsburgh market and eventually landed a job at Urban WAMO. She received great training at WDVE, but it was the connections she had made as a teenager that were instrumental in getting her where she is today.

You see, when she was younger, her father took her to audition for BET's *Teen Summit* posse. Rane beat out hundreds of kids for a slot on the show, and she made invaluable connections during her two years on BET. Former *Teen Summit* hosts Ananda Lewis and Prince DeJour were her mentors.

While working for WAMO, Rane ran into Big Tigger, who remembered her from her time at BET and helped her get her job at WPGC. Rane readily admits that she was green when she started at the station and thanks her *Home Team* partner, DJ Flexx, for helping her find her way. "Flexx embraced me and taught me the game," she says.

Being on a night show is very comfortable for Rane because, she says, "I'm live and I'm hype. I always heard women with butter-skin voices, but that's not me. I couldn't have been successful if I tried to speak that way."

Instead of focusing on the difficulties of being a female on a station that plays a high volume of hip-hop, Rane sees the positive side. "It's a gift, because you have an instant bond with female artists," she says.

She also uses her platform to relate to young women and demands the respect of male artists who don't take her seriously during interviews. "It's because of the way I carry myself," she says. "I stay true to myself and say what other women are thinking."

Rane frequently freestyles with artists live on the air but has no plans to become a rapper. "I started freestyling on WPGC," she says. "When rappers come to the studio, they're coming into my world. When I freestyle with them, I'm coming into their world."

With a prime spot on the No. 1 station in Washington, Rane loves her job but is setting her sights on accomplishing more outside of radio.

Continued on Page 32

CHR/RHYTHMIC TOP 50

July 29, 2005

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	±	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	MARIAH CAREY We Belong Together (Island/IDJMG)	6425	-312	706410	18	83/0
2	2	BOW WOW (OMARION) Let Me Hold You (Columbia)	5587	+740	577993	10	81/0
3	3	PRETTY RICKY Grind With Me (Atlantic)	4499	-227	469371	19	79/0
6	4	LUDACRIS Pimpin' All Over The World (Def Jam South/IDJMG)	4133	+198	401762	10	77/0
5	5	FAT JOE (NELLY) Get It Poppin' (Atlantic)	4092	-81	320780	12	79/0
8	6	LIL ROB Summer Nights (Upstairs)	3812	+305	316449	13	55/0
7	7	RIHANNA Pon De Replay (Def Jam/IDJMG)	3792	+108	376200	9	66/0
4	8	50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	3539	-724	368317	19	72/0
12	9	YING YANG TWINS (MIKE JONES) Badd (TVT)	3284	+388	283797	6	78/0
9	10	MISSY ELLIOTT Lose Control (Gold Mind/Violator/Atlantic)	3182	+55	313421	14	70/0
11	11	WEBBIE (BUN B) Give Me That (Asylum/Toll)	2908	+18	287558	14	73/1
15	12	MIKE JONES Back Then (SwishaHouse/Asylum/Warner Bros.)	2746	+341	243949	10	66/3
10	13	CIARA (LUDACRIS) Oh (LaFace/Zomba Label Group)	2586	-442	233536	21	82/0
18	14	TEAIRRA MARI Make Her Feel Good (Roc-A-Fella/IDJMG)	2342	+58	237207	13	62/0
13	15	FRANKIE J. How To Deal (Columbia)	2195	-570	157060	15	57/0
14	16	GWEN STEFANI Hollaback Girl (Interscope)	2100	-627	184031	18	69/0
20	17	DAVID BANNER Play (SRC/Universal)	2094	+480	192369	4	69/5
24	18	MARIAH CAREY Shake It Off (Island/IDJMG)	2053	+723	158152	3	77/3
19	19	DESTINY'S CHILD Cater 2 U (Columbia)	1968	+176	195460	8	50/3
23	20	50 CENT (MOBB DEEP) Outta Control (Shady/Aftermath/Interscope)	1904	+474	194878	4	71/3
17	21	NATALIE Energy (Latam/Universal)	1897	-443	170155	14	54/0
25	22	PRETTY RICKY Your Body (Atlantic)	1719	+393	134811	5	34/3
16	23	GAME Dreams (Aftermath/G-Unit/Interscope)	1686	-848	242979	11	70/0
21	24	R. KELLY (GAME) Playa's Only (Jive/Zomba Label Group)	1509	+9	149485	8	68/1
26	25	BOBBY VALENTINO Tell Me (DTP/Def Jam/IDJMG)	1373	+162	141850	7	53/4
27	26	JERMAINE OUPRI Gotta Getcha (So So Def/Virgin)	1313	+176	104573	5	62/3
28	27	PUSSYCAT DOLLS (BUSTA RHYMES) Don't Cha (A&M/Interscope)	1174	+113	109621	14	31/2
22	28	BLACK EYED PEAS Don't Phunk With My Heart (A&M/Interscope)	1080	-391	82676	12	29/0
29	29	DADDY YANKEE Like You (E1 Cartel/VVMachete Music)	903	-40	96652	10	15/0
35	30	YOUNG JEEZY And Then What (Def Jam/IDJMG)	872	+130	98766	3	31/4
42	31	KANYE WEST Gold Digger (Roc-A-Fella/IDJMG)	854	+284	140227	2	47/9
30	32	OMAR OMAR Reggaeton Latino (Urban Box Office/Virgin)	853	-85	64719	8	18/0
31	33	EBONY EYEZ In Ya Face (Capitol)	827	-83	54739	9	48/2
34	34	TONY YAYO So Seductive (G-Unit/Interscope)	769	+84	172899	7	19/0
32	35	PAUL WALL (BIG POKEY) Sittin' Sidewayz (SwishaHouse/Asylum)	718	-51	55794	5	41/0
39	36	MASHONDA (NAS) Blackout (J/RMG)	708	+82	31084	3	48/2
Debut	37	BOW WOW (CIARA) Like You (Sum/Columbia)	688	+504	110170	1	9/6
33	38	GUCCI MANE Icy (Big Cat)	663	-99	64825	11	21/1
47	39	OAMIAN "JR. GONG" MARLEY Welcome To Jamrock (Tuff Gong/Universal)	648	+184	144685	2	46/4
Debut	40	BLACK EYED PEAS My Humps (A&M/Interscope)	638	+295	78119	1	6/4
38	41	BOYZ IN DA HOOD Dam Boyz (Bad Boy/Atlantic)	633	-59	82632	8	19/0
40	42	COMMON Go (Geffen)	627	+18	82689	5	35/0
37	43	AKON Belly Dancer (Bananza) (Universal)	603	-91	38220	8	40/0
41	44	NIMO BROWN (BABY BASH) Eye Candy (M.I.A./Triple X)	595	-11	44263	11	20/0
46	45	KEAK DA SNEAK Superhyphie (Independent)	544	+28	62202	3	8/1
Debut	46	YING YANG TWINS (PITBULL) Shake (TVT)	541	+192	67628	1	7/5
44	47	LYFE JENNINGS Must Be Nice (Columbia)	538	+16	80814	2	13/2
49	48	P&C (T.I. & LIL SCRAPPY) I'm A King (Grand Hustle/Atlantic)	533	+87	38121	2	40/2
45	49	FANTASIA Free Yourself (J/RMG)	503	-16	69676	5	12/0
Debut	50	MARCOS HERNANDEZ If You Were Mine (Ultra)	487	+164	67059	1	6/3

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
T-PAIN I'm Sprung (Jive/Zomba Label Group)	28
MARQUES HOUSTON Naked (T.U.G./Universal)	26
RAY J One Wish (Knockout/Sanctuary)	24
B5 U Got Me (Bad Boy/Atlantic)	14
JAVIER (LUNA) Dance For Me (B.L.G./Capitol)	10
KANYE WEST Gold Digger (Roc-A-Fella/IDJMG)	9
OMARION I'm Tryna (Tug/Sum/Epic)	8
BOW WOW (CIARA) Like You (Sum/Columbia)	6

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BOW WOW (OMARION) Let Me Hold You (Columbia)	+740
MARIAH CAREY Shake It Off (Island/IDJMG)	+723
BOW WOW (CIARA) Like You (Sum/Columbia)	+504
50 CENT (MOBB DEEP) Outta Control (Shady/Aftermath/Interscope)	+474
DAVID BANNER Play (SRC/Universal)	+460
PRETTY RICKY Your Body (Atlantic)	+393
YING YANG TWINS (MIKE JONES) Badd (TVT)	+388
MIKE JONES Back Then (SwishaHouse/Asylum/Warner Bros.)	+341
LIL ROB Summer Nights (Upstairs)	+305
BLACK EYED PEAS My Humps (A&M/Interscope)	+295

NEW & ACTIVE

T-PAIN I'm Sprung (Jive/Zomba Label Group) Total Plays: 472, Total Stations: 34, Adds: 28
CUBAN LINK (DON OMAR) Scandalous (MOB) Total Plays: 461, Total Stations: 24, Adds: 0
CHRIS BROWN (JUELZ SANTANA) Run It (Jive/Zomba Label Group) Total Plays: 453, Total Stations: 40, Adds: 5
YOUNGBLOODZ Presidential (Jive/Zomba Label Group) Total Plays: 311, Total Stations: 21, Adds: 2
RUFF RYDERS (DMX & JADAKISS) Get Wild (Artemis) Total Plays: 234, Total Stations: 18, Adds: 1
LOLA No Strings Attached (Sabe) Total Plays: 199, Total Stations: 9, Adds: 1
BABY We Got That (Cash Money/Universal) Total Plays: 190, Total Stations: 15, Adds: 0
NOCK CANNON Can I Live (Jive/Zomba Label Group) Total Plays: 179, Total Stations: 11, Adds: 1
MARQUES HOUSTON Naked (T.U.G./Universal) Total Plays: 113, Total Stations: 26, Adds: 26
ALFONZO HUNTER Don't Stop (Romeo Entertainment) Total Plays: 109, Total Stations: 10, Adds: 2

Songs ranked by total plays

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

85 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/17-7/23. 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 Arbitron Inc. (© 2005, Arbitron Inc.). © 2005 Radio & Records.



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America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 7/24/05

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top songs like 'We Belong Together' by Mariah Carey and 'Oh La La' by Ciara.

Total sample size is 289 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.

Wonder Women

Continued from Page 30

Next up is law school in August, where she will channel the same drive and determination she used to get to where she's at in radio into becoming a trial lawyer.

DJ Desire Mixer, KQKS/Denver

She's new to radio, but the worldly DJ Desire has been grinding as a DJ for years. Originally from Amsterdam, Desire had always wanted to mix, so she got a former boyfriend to teach her how.

Desire took a leap of Faith and headed to New York City to work with a DJ collective called Fannypack. They evolved into a pop group, but Desire separated from them amicably because she had no interest in becoming a pop singer.

She stayed in New York and continued to mix in clubs. DJ Avee, DJ 3D and legendary producer Prince Paul were instrumental in helping her get her career started. She realized that New York was oversaturated with DJs, so she decided to head west and make Denver her home.

KQKS/Denver PD Cat Collins hired Desire in January, and she's now getting experience as an air personality as well. Desire found that it was sometimes difficult to be taken seriously as a female DJ, but she ignored the setbacks she encountered along the way.

Desire speaks six languages and hopes to become internationally known as a DJ. She looks forward to having the opportunity to tour with female artists like Beyoncé, Janet Jackson, Missy Elliott and Madonna.

Right now Desire is busy spinning in various clubs, and she says her immediate goal is to become a memorable radio personality.



DJ Desire

REPORTERS

Stations and their ads listed alphabetically by market

Grid of radio market reports for various cities including Atlanta, Austin, Baltimore, Boston, Charlotte, Chicago, Cincinnati, Cleveland, Dallas, Denver, Detroit, Fort Worth, Houston, Indianapolis, Jacksonville, Kansas City, Las Vegas, Little Rock, Los Angeles, Louisville, Miami, Milwaukee, Minneapolis, New York, Norfolk, Oklahoma City, Omaha, Orlando, Philadelphia, Phoenix, Portland, Raleigh, Richmond, Sacramento, St. Louis, Tampa, Toledo, Tulsa, and Washington, DC. Each entry lists station call letters, format, and advertising spots.

POWERED BY MEDIABASE

Monitored Reporters 107 Total Reporters

85 Total Indicator

Did Not Report: Playlist Frozen (3) KSPW/Springfield, MO WJWZ/Montgomery, AL WPKF/Poughkeepsie, NY

GOSPEL TOP 30

July 29, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	MARY MARY Heaven (Sony Urban/Columbia)	1274	+92	49649	15	40/1
4	2	DR. CHARLES G. HAYES & WARRIORS Work It Out (ICEE)	1172	+117	42904	10	40/3
1	3	YOLANDA ADAMS Be Blessed (Atlantic)	1160	-28	42106	17	36/1
3	4	KURT CARR God Blocked It (Gospo Centric)	1133	+59	39981	18	38/1
7	5	MISSISSIPPI MASS CHOIR I'm Not Tired Yet (Malaco)	797	+79	26675	17	33/1
5	6	JAMES FORTUNE You Survived (Worldwide Music)	752	-26	25815	25	32/3
6	7	ANointed Gonna Lift Your Name (Sony Urban/Columbia)	719	-10	17771	19	27/1
10	8	LASHUN PACE Hey (EMI Gospel)	693	+26	24158	13	28/0
9	9	ALVIN GARLING All Night (Emtra)	683	+11	24509	13	31/2
12	10	CECE WINANS Pray (Sony Gospel)	661	+50	20884	4	31/1
8	11	DONNIE MCCLURKIN I Call You Faithful (Verity)	658	-36	22606	36	26/1
15	12	MIGHTY CLOUDS OF JOY Been So Good To Me (EMI Gospel)	608	+45	18797	11	27/1
14	13	SMOKIE NORFUL I Understand (EMI Gospel)	607	+38	23704	37	25/0
13	14	V.L.P. MASS CHOIR I/JOHN P. KEE Bread Of Heaven (Verity)	599	+18	20489	7	25/0
11	15	TYE TRIBBETT & G.A. Everything Part 1, Part 2 (Sony Urban/Columbia)	582	-55	21430	16	22/0
16	16	SHEKINAH GLORY MINISTRY Yes (Kingdom Entertainment)	551	+60	16629	12	21/2
20	17	PINNACLE PROJECT I/KIM RUTHERFORD Last Say So (Pinnacle)	472	+9	18549	10	19/1
19	18	DETTRICK HADDON God Didn't Give Up (Verity)	463	-4	19618	9	22/1
21	19	KEITH WONDERBOY JOHNSON I Need A Blessing (Worldwide Music)	458	+45	15294	6	24/3
22	20	TONEX Work On Me (Verity)	434	+60	19687	7	24/2
18	21	MICAH STAMPLEY War Cry (Dexterity/EMI Gospel)	425	-45	15992	13	21/2
17	22	ANDERSON SANCTUARY CHOIR Lord I Thank You (Malaco)	415	-73	12107	13	21/2
24	23	EVELYN TURRENTINE-AGEE Go Through (Light)	353	+69	14032	5	18/4
25	24	FRED HAMMOND I Will Find A Way (Verity)	294	+11	12016	8	16/1
27	25	DONNIE MCCLURKIN & KIRK FRANKLIN Ooh Child (Verity)	288	+18	12402	2	15/2
23	26	MIAMI MASS CHOIR Glory, Glory (Majo)	285	-16	8547	20	15/1
Debut	27	JOANN ROSARIO I Hear You Say (Verity)	274	+36	7982	1	15/3
29	28	DARIUS BROOKS Your Will (EMI Gospel)	268	+13	12070	9	14/2
Debut	29	TIFFANY EVANS Father Can You Hear Me (Rowdy/Motown)	265	+52	10265	1	12/3
28	30	BRUCE PARHAM Hide Me (S Ford Music Group)	258	0	7694	4	11/0

42 Gospel reporters. Songs ranked by total plays for the airplay week of Sunday 7/17 - Saturday 7/23.

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MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
SHADRACH Promise (Luana)	5
EVELYN TURRENTINE-AGEE Go Through (Light)	4
MARVIN SAPP Do You Know Him (Verity)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DR. CHARLES G. HAYES & WARRIORS Work It Out (ICEE)	+117
MARY MARY Heaven (Sony Urban/Columbia)	+92
MISSISSIPPI MASS CHOIR I'm Not Tired Yet (Malaco)	+79
EVELYN TURRENTINE-AGEE Go Through (Light)	+69
MARVIN SAPP Do You Know Him (Verity)	+61
SHEKINAH GLORY MINISTRY Yes (Kingdom Entertainment)	+60
TONEX Work On Me (Verity)	+60
KURT CARR God Blocked It (Gospo Centric)	+59
TIFFANY EVANS Father Can You Hear Me (Rowdy/Motown)	+52

NEW & ACTIVE

MARVIN SAPP Do You Know Him (Verity)	Total Plays: 214, Total Stations: 12, Adds: 4
ODDIE PEOPLES He Said It (Air Gospel)	Total Plays: 212, Total Stations: 14, Adds: 3
SOUNDS OF BLACKNESS I/ANN NESBY Unity (SLR)	Total Plays: 207, Total Stations: 14, Adds: 2
ISRAEL AND NEW BREED & B. CAGE Give Thanks (Gospo Centric)	Total Plays: 200, Total Stations: 11, Adds: 1
SOUL SEEKERS I/H. WATKINS, JR. Make A Way (Gospo Centric)	Total Plays: 195, Total Stations: 10, Adds: 0
RIZEN We've Come To Magnify (Chez Musique/Light)	Total Plays: 188, Total Stations: 9, Adds: 0
DARREL PETTIES & STRENGTH IN PRAISE Yes Lord (EMI Gospel)	Total Plays: 186, Total Stations: 8, Adds: 3
DOROTHY NDRWOOD Holy Spirit (Malaco)	Total Plays: 182, Total Stations: 7, Adds: 0

Songs ranked by total plays

REPORTERS

Stations and their adds listed alphabetically by market

WPZE/Atlanta, GA GM: Frank Johnson PD: Connie Post 33 WAREFIELD PARKER 26 LORI PERRY	WOYZ/Biloxi, MS GM/PO: Walter Brown MD: Paul Thomas 71 DR. CHARLES G. HAYES & WARRIORS 15 TIFFANY EVANS	WJMO/Cleveland, OH GM/PO: Ken Johnson 21 TIFFANY EVANS 19 SHEKINAH GLORY MINISTRY	WFLY/Flint, MI GM/PO: Steven L. Jordan, Jr. MD: Anna Johnson 40 MICAH STAMPLEY 40 CORNELL LAWRENCE WHEZERRAH WALKER	KPRT/Kansas City, MO GM: Andre Curran PD: Myron Fears APD: Freddie Bell MD: Debbie Johnson 13 JOANN ROSARIO 17 JOHNNY SANDERS	WGOK/Mobile, AL GM: Steve Crumley PD/MD: Felicia Atkinson 10 REVEREND TIMOTHY BRIGHT 7 CALVIN SUGGS	WPZZ/Philadelphia, PA GM/PO: Helen Little No Adds	WYCB/Washington, DC WIC Ron Thompson 14 BISHOP PAUL S. MORITON 12 EVELYN TURRENTINE-AGEE
WTHB/Augusta, GA GM/PO: Ron Thomas APD: Buster Elmy Simpson MD: Alvin Garling DR. CHARLES G. HAYES & WARRIORS	WXTG/Charleston, SC GM: Terry Ross PD: Eddie "Chad" Wright APD/MD: James Watson 15 YOUTHFUL PRAISE	WFMV/Columbia, SC GM: Tony Ross PD: Tony "Son" Green APD/MD: Monica Washington 1 ANDERSON SANCTUARY CHOIR	WELP/Huntsville, AL GM: Handley Smith PD: Steve Henry MD: Mike Sipes 7 SOUNDS OF BLACKNESS I/ANN NESBY	WVLD/Little Rock, AR GM: Jim Brasher PD/MD: Billy B. James APD: Mark Byler No Adds	WPRF/New Orleans, LA PD: Eric "Rap's Kivi" McCoy No Adds	WYLD/New Orleans, LA GM: Cade Bostler PD: Al Aguiar APD/MD: Lonnie Post No Adds	WYCB/Washington, DC Note: For complete adds, see R&R Music Tracking.
WCAQ/Baltimore, MD PD: Lee Michaels APD/MD: Barbara Brown No Adds	WPZS/Charlotte, NC PD: Steve Brown 4 SHADRACH	WJYO/Columbus, OH GM: Jerry Smith PD: David Mackay SHADRACH	WTL/Indianapolis, IN GM: Brian Watson PD: Paul Robinson MD: Deanna Horne 12 DARREL PETTIES & STRENGTH IN PRAISE GOSPEL GANGSTAZ	WVLA/Memphis, TN PD: Elton Collier APD/MD: Tom Bellino 24 MARY MARY 7 JAMES FORTUNE	WYZZ/Richmond, VA GM: Jerry Smith PD: Reggie Beter 17 DARREL PETTIES & STRENGTH IN PRAISE 12 SHEKINAH	WYLD/New Orleans, LA GM: Cade Bostler PD: Al Aguiar APD/MD: Lonnie Post No Adds	WYCB/Washington, DC Note: For complete adds, see R&R Music Tracking.
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DANA HALL
dhall@radioandrecords.com

Not Your Average Sidekick

Remarkable women in Urban radio

Women in radio know how difficult it can be to be get outside the box the broadcast industry has so carefully wrapped us in. On-air, women are usually given the midday slot or asked to be the sidekick to a guy in mornings. There's nothing wrong with those roles — many women have excelled and shined there — but what about the woman who wants to be the morning anchor? The night show ass-kicker? The afternoon drive queen?

In recent years we've seen women rise to the occasion when such opportunities have been offered to them. You rarely heard a woman in drivetime or nights 20 — or even 10 — years ago, but today hip-hop radio is beginning to embrace women and all they have to offer in those shifts. Morning drive is still a new frontier, but several women are now paving the way.

This week R&R spotlights women in the industry, and we're focusing on ladies who have broken down barriers and busted out of the box on-air. Here are a few of the trailblazers and their unique stories and perspectives on women on the air.

Wendy Williams

Syndicated Radio Personality, Superadio

Trailblazer and smart businesswoman are not words you often hear when it comes to Wendy Williams. Usually, she is referred to as provocative, controversial, entertaining and, yeah, even crazy. But Williams is very much a trailblazer, and she wouldn't be where she is today if she were not a savvy businesswoman.



Wendy Williams

In addition to her syndicated radio show, Williams has expanded her empire to include television, with VH1's *Wendy Williams Is on Fire*; books, with *The Wendy Williams Experience*, which was published in 2003 and details her life experiences; and records, with a compilation CD, *Wendy Williams Brings the Heat, Vol. 1*, just released on Virgin Records.

Williams admits that it wasn't easy getting to where she is now. She is one of the few African-American women with a syndicated show. Hell, she's one of the few women with a syndicated show at music radio, period.

She began her career in Boston, while still attending Northeastern University. She interned at heritage Popstation WXKS (Kiss 108)/Boston with the station's top-rated morning man, Matt Siegel. From there, her career took her to St. Croix in the Virgin Islands, then to Cathy Hughes' WOL-AM/Washington.

Williams got her shot at the big time when she was hired to do overnights at then-Dance WQHT (Hot 103.5)/New York. She moved over to rival WPLJ for the late-night slot and, eventually, to nights at Urban WRKS/New York. This was a major breakthrough: a woman doing nights at a top-rated station in the biggest market in the country.

"My personality has always been too strong to sidekick and not soothing enough for mid-days," Williams says, explaining why she never worked those jobs. With role models like legendary New York personality Frankie Crocker, Seigel and Carol Ford — one of the first women to do afternoon drive in New York — Williams was well on her way to breaking out of the box.

When WRKS and Rhythmic WQHT (Hot 97)/New York became sister stations, Williams moved over to do afternoons at Hot 97, solidifying herself as a powerhouse talent who is not your average female personality. She went on to do mornings at WUSL (Power 99)/Philadelphia and, finally, the afternoon shift at WBLS/New York. Superadio syndicated her show in 2003.

Williams says her experiences with female programmers have been good ones because "they share my drive to beat the men." She advises young female personalities to "always have a Plan B and save, save, save." She adds, "There's only one Wendy, and I'm not going anywhere anytime soon, so find your own style and personality."

Olivia Fox

Mornings, WBTP (The Beat)/Tampa

Olivia Fox first came to national prominence as co-host of the syndicated *Russ Parr Morning Show*. While Parr's name was on the show, Fox brought a unique and powerful female presence.

A native of St. Louis, Fox has worked around the country, from Alabama to the Carolinas to Washington, DC to Boston and, now, Tampa. She's been a midday personality, a production director, a weekender and a morning co-



Olivia Fox

host, all the while developing her ability to cre-



JD AND XM UNITE Producer, artist and Virgin Records executive Jermaine Dupri recently stopped by XM's studios in Washington, DC. Seen here (l-r) are Dupri and Leo G., PD of XM's Raw and Rhythme channels.

ate unique voices and characters, as well as her own personality and voice.

"Women have come a long way in terms of being offered primetime slots like mornings and afternoons," Fox says. "We're handling them, but we're still not on par with men when it comes to getting paid. There is still a huge gap between compensation for women and men. Women also have to go above and beyond to prove themselves. One down book, and everyone says, 'See, a woman can't hold it down.'"

"Early in my career I was pulled aside by [legendary radio personality] Don 'Early Byrd' Allen. He told me I had something and that I should pursue a career on-air in mornings. He saw it. I was flattered, but back then women didn't do mornings, except as the sidekick.

"What he said stuck with me, though, and gradually I began to believe in myself. When I look at what I do and at my personality, I know it doesn't fit into middays. Even when I did middays early in my career, I was also doing characters and voices for the morning show.

"What a lot of people don't realize is that there is a huge difference between doing a morning show and doing personality mornings. I do personality radio. I don't know anything different. I would encourage women to develop their unique personalities.

"If you do voices and characters, develop those. You may even try to offer them to your morning show, or to smaller markets, for free. You just want to get your name out there and get experience."

Pam Aniese

PD/Afternoons, WUBT (101.1 The Beat)/Nashville

There are more women programmers today than ever before, a sign that broadcasters are finally realizing the value of women, especially at formats targeting females. Pam Aniese has broken through in two areas: She's a PD in the male-dominated hip-hop format, and she's handling afternoons at her station.

"I started radio way back in 1987, at an Easy Listening station," Aniese says. "While I was there I was included in the market research when the company was going to flip the station to Pop, so I learned a great deal about programming very early on. But, still, I was forced to go through the ranks before I was offered a PD gig.

"I started as a receptionist and worked my way up to sales assistant, then salesperson. I've done promotions, on-air and programming. I've



Pamela Aniese

done it all. It's typical of what a woman goes through to work her way up, while men usually go straight from on-air to programming. That's just the way things are in radio."

Aniese was a PD for Cumulus in a smaller market before joining Clear Channel in Nashville as PD of WUBT. "I never had the opportunity to work for a female PD, but I have always tried to give opportunities to young women on my staff," she says. "I don't want to fall into the trap of thinking of them only for middays or as morning show co-hosts.

"I have a female mixer on my afternoon show, DJ Buddafly. Before I came on board she was doing prerecorded mixes. I asked her to mix live, and now I'm helping her to develop into a full-blown personality. She is becoming one of the most popular DJs in Nashville. She even has her own show on Sunday nights."

Cherry Martinez

Nights, WWPR (Power 105.1)/New York

Martinez has been holding down nights at WWPR (Power 105.1)/New York for over two years, picking up where Big Tigger left off. Her show has taken off, challenging top-rated legend and rival Funkmaster Flex and even beating him in the women 18-34 demo.



Cherry Martinez

Martinez says she was never a typical midday personality, even when she did that shift. "My energy and the quality of my voice have set me apart," she says. "My voice is definitely a night voice. Early in my career I did the midday thing, but that was more because I wanted to pursue the programming side, and, in general, if you're an MD or Asst. PD, middays is where they stick you so you're around all day."

Martinez got her shot at nights in Los Angeles early in her career. "Part of the problem for women is a lack of experience in these time slots," she says. "Because we've not been given the opportunity to do them, some women are not prepared. At night you have to come with a show."

"When I was first on at KPWR (Power 106)/Los Angeles, they put me on at night, but I didn't have the experience and I didn't have a show. Now I'm developing a show. I'm working with [WWPR PD] Michael Saunders, and we're developing the show to be bigger and better. You have to have a PD who believes in you in order to grow as a talent."

Martinez credits other women with inspiring

YUMMY

BINGHAM

UNLEASHES HER STREET SMASH HIT

come GET IT

IMPACTING NOW!

JADAKISS

Early Spins Going On Now In:

New York, Chicago, San Francisco,
Boston, New Orleans, Charlotte,
Chattanooga, Cleveland,
Baton Rouge, Little Rock, Mobile,
Montgomery, Norfolk, Orlando,
Richmond, Jackson

Top Phones Already In -

Chattanooga, Jackson, Charlotte

Lady of Soul Train Awards Show - Confirmed!
AOL Music Breaker Artist for 2005 - Confirmed!
Teenpeople.com Feature - Confirmed!
Seventeen Magazine Feature - Confirmed!
Vibe Feature - Confirmed!
Word Up Feature - Confirmed!
Black Beat/Right On Feature - Confirmed!
Smash Hot Video - Done!

"She is the 'master of many styles' aka the 15 minute assassin -
She can write a full song in 15 minutes."

—P. DIDDY

"She is a force to be reckoned with for at least the next 10 years."

—BUSTA RHYMES

"She raises the bar for R&B - through real music."

—ROCKWIDLER

"This joint is hot!!!!!! It's on some next sh**!"

—P-Stew, MD WKYS

"This is a good summertime cut, hot beat, has a great hook,
it will work!"

—Brant Johnson, PD WQHH

"It's got a tasty new vibe that the streets better get ready for."

—Jeff Anderson, PD WZFX-FM/FOXY 99/WUKS KISS 107

DEBUT ALBUM IN STORES

FALL 2005

R&R URBAN TOP 50

July 29, 2005

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	MARIAH CAREY We Belong Together (Island/IDJMG)	3698	-147	508954	18	58/0
2	2	BOW WOW (OMARION) Let Me Hold You (Columbia)	3607	+66	395181	12	66/0
3	3	DESTINY'S CHILO Cater 2 U (Columbia)	3129	+85	396151	21	42/0
4	4	LYFE JENNINGS Must Be Nice (Columbia)	2888	+134	300322	23	54/1
6	5	LUDACRIS Pimpin' All Over The World (Def Jam South/IDJMG)	2753	+197	291999	10	59/0
5	6	FANTASIA Free Yourself (J/RMG)	2463	-112	257533	16	60/0
8	7	GWEN STEFANI Hollaback Girl (Interscope)	2189	-90	271313	8	47/1
7	8	WEBBIE (TRINA) Give Me That (Asylum/Trill)	2144	-261	225557	21	60/0
11	9	MIKE JONES Back Then (SwishaHouse/Asylum/Warner Bros.)	2126	+21	189891	12	66/0
14	10	MISSY ELLIOTT Lose Control (Gold Mind/Violator/Atlantic)	2122	+264	231007	13	57/1
10	11	BOYZ IN DA HOOD Dem Boyz (Bad Boy/Atlantic)	1993	-132	192016	19	49/0
12	12	GAME Dreams (Aftermath/G-Unit/Interscope)	1910	-132	181410	9	58/0
9	13	PRETTY RICKY Grind With Me (Atlantic)	1880	-322	186383	17	62/0
15	14	TEAIRRA MARI Make Her Feel Good (Roc-A-Fella/IDJMG)	1848	+108	203613	13	45/0
13	15	YING YANG TWINS Wait (The Whisper Song) (TVT)	1690	-310	199412	25	62/0
17	16	TREY SONGZ Gotta Make It (Songbook/Atlantic)	1658	+80	148977	12	58/0
19	17	YOUNG JEEZY And Then What (Def Jam/IDJMG)	1636	+183	139553	11	46/0
24	18	MARQUES HOUSTON Naked (T.U.G./Universal)	1405	+120	88578	8	47/1
25	19	JERMAINE DUPRI Gotta Getcha (So So Def/Virgin)	1375	+121	126740	7	59/1
16	20	CIARA (LUDACRIS) Oh (LaFace/Zomba Label Group)	1348	-307	155421	20	64/0
20	21	FAT JOE (NELLY) Get It Poppin' (Atlantic)	1318	-89	116811	10	58/0
27	22	BOBBY VALENTINO Tell Me (DTP/Def Jam/IDJMG)	1282	+162	120700	7	48/0
21	23	T.I. ASAP (Grand Hustle/Atlantic)	1277	-109	136961	15	8/0
29	24	DAVID BANNER Play (SRC/Universal)	1232	+283	119635	4	57/2
28	25	TONY YAYO So Seductive (G-Unit/Interscope)	1137	+46	189171	8	47/1
37	26	MARIAH CAREY Shake It Off (Island/IDJMG)	1094	+444	98888	2	55/1
31	27	YING YANG TWINS (MIKE JONES) Badd (TVT)	1053	+170	85749	4	50/3
22	28	50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	1047	-331	107829	17	66/0
34	29	50 CENT (MOBB DEEP) Outta Control (Shady/Aftermath/Interscope)	1025	+283	84969	3	57/0
30	30	COMMON Go (Geffen)	989	+61	86233	5	50/1
23	31	R. KELLY Trapped In The Closet (Jive/Zomba Label Group)	985	-347	108841	15	57/0
Debut	32	KANYE WEST Gold Digger (Roc-A-Fella/IDJMG)	873	+506	139814	1	61/3
33	33	PAUL WALL (BIG POKEY) Sittin' Sidewayz (SwishaHouse/Asylum)	867	+34	69030	7	48/0
32	34	R. KELLY (GAME) Playa's Only (Jive/Zomba Label Group)	839	-19	72512	4	51/0
26	35	KANYE WEST Diamonds (Roc-A-Fella/IDJMG)	721	-405	54151	11	49/0
39	36	CHARLIE WILSON Charlie Last Name: Wilson (Jive/Zomba Label Group)	684	+81	60736	7	38/1
35	37	TYRA Get No Ooh Wee (GG&L/Universal)	650	-26	34022	9	37/0
36	38	TONI BRAXTON Please (BlackGround/Universal)	637	-14	46781	11	30/0
43	39	RIHANNA Pon De Replay (Def Jam/IDJMG)	619	+139	73619	2	33/2
Debut	40	BOW WOW (CIARA) Like You (Sum/Columbia)	585	+284	124185	1	3/2
38	41	GUCCI MANE Icy (Big Cat)	577	-72	52343	19	39/0
41	42	FAITH EVANS Mesmerized (Capitol)	559	+28	32127	4	35/0
Debut	43	DAMIAN "JR. GONG" MARLEY Welcome To Jamrock (Tuff Gong/Universal)	538	+246	87012	1	44/7
44	44	112 What If (Def Soul/IDJMG)	531	+58	38894	5	35/0
Debut	45	YOUNGBLOODZ Presidential (Jive/Zomba Label Group)	528	+145	36841	1	47/1
45	46	DEM FRANCHISE BOYZ... I Think They Like Me (So So Def/Virgin)	528	+77	41597	2	38/2
40	47	BLACK BUDDAFLY Rock-A-Bye (Island/IDJMG)	523	-28	43675	3	48/0
46	48	WEBBIE (TRINA) Bad Chick (Asylum/Trill)	515	+69	42317	3	45/9
-	49	T.I. Motivation (Grand Hustle/Atlantic)	500	+123	89399	2	2/0
Debut	50	P&C (T.I. & LIL SCRAPPY) I'm A King (Grand Hustle/Atlantic)	492	+183	43026	1	46/10

70 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/17-7/23. 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 Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
KEKE WYATT Put Your Hands On Me (Cash Money/Universal)	34
B5 U Got Me (Bad Boy/Atlantic)	31
RAY J One Wish (Knockout/Sanctuary)	31
URBAN MYSTIC It's You (Sobe)	26
ERIC BENNET I Wanna Be Loved (Reprise/Warner Bros.)	16
P&C (T.I. & LIL SCRAPPY) I'm A King (Grand Hustle/Atlantic)	10
WEBBIE (TRINA) Bad Chick (Asylum/Trill)	9
MARCO Couldn't Say No (J/RMG)	9
THREE 6 MAFIA Stay Fly (Columbia)	9
CHRIS BROWN (JUELZ SANTANA) Run It (Jive/Zomba Label Group)	8

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KANYE WEST Gold Digger (Roc-A-Fella/IDJMG)	+506
MARIAH CAREY Shake It Off (Island/IDJMG)	+444
BOW WOW (CIARA) Like You (Sum/Columbia)	+284
DAVID BANNER Play (SRC/Universal)	+283
50 CENT (MOBB DEEP) Outta Control (Shady/Aftermath/Interscope)	+283
MISSY ELLIOTT Lose Control (Gold Mind/Violator/Atlantic)	+264
DAMIAN "JR. GONG" MARLEY Welcome To Jamrock (Tuff Gong/Universal)	+246
LUDACRIS Pimpin' All Over The World (Def Jam South/IDJMG)	+197
YOUNG JEEZY And Then What (Def Jam/IDJMG)	+183
YING YANG TWINS (MIKE JONES) Badd (TVT)	+170

NEW & ACTIVE

DAME How We Roll (T.U.G.)	Total Plays: 441, Total Stations: 23, Adds: 0
B.G. (NOMMEBWO) Where Da At (Chopper City/Koch)	Total Plays: 438, Total Stations: 18, Adds: 0
JOHN LEGEND So High (Columbia)	Total Plays: 436, Total Stations: 38, Adds: 1
VIVIAN GREEN Gotta Go, Gotta Leave (Columbia)	Total Plays: 376, Total Stations: 17, Adds: 0
PRETTY RICKY Your Body (Atlantic)	Total Plays: 360, Total Stations: 11, Adds: 0
SLIM THUG I Ain't Heard Of That (Geffen)	Total Plays: 358, Total Stations: 25, Adds: 1
CRUNA Take Me Higher (Reprise/Warner Bros.)	Total Plays: 352, Total Stations: 35, Adds: 0
THREE 6 MAFIA Stay Fly (Columbia)	Total Plays: 349, Total Stations: 35, Adds: 9
FOXY BROWN Come Fly With Me (Violator/IDJMG)	Total Plays: 336, Total Stations: 25, Adds: 0
NOCK CARROLL Can I Live (Jive/Zomba Label Group)	Total Plays: 329, Total Stations: 37, Adds: 1

Songs ranked by total plays

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

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R&R
THE INDUSTRY'S NEWSPAPER

July 29, 2005

RateTheMusic.com

America's Best Testing Urban Songs 12 + For The Week Ending 7/29/05

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, Pers. 12-17, Pers. 18-24, Pers. 25-34. Lists top 12 urban songs including Mariah Carey, Ludacris, Ciara, etc.

Total sample size is 332 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.

Not Your Average Sidekick

Continued from Page 34

her in radio. "I've worked with a few women over the years, and Helen Little, who was my PD at WUSL/Philadelphia, really believed in me," she says.

"And I have to say that my greatest role model has been Wendy Williams. From her delivery to her style, it's a little education mixed with a street vibe.

K-Swift

Mixer, WERQ/Baltimore

Mixer and air personality K-Swift started her career in radio at the tender age of 17 as an intern at WERQ/Baltimore for Marc Clarke and The Big Phat Morning Show.

"Neke took me under her wing when she was doing nights and taught me how to run a tight board and do a good break," K-Swift says.

K-Swift's big break came when Neke's mixer got sick and there was no one else to mix at the station. Neke agreed to let K-Swift fill in,

and the phones lit up with callers who were amazed to hear a female DJ mixing on-air.

K-Swift developed her skills as a DJ while in high school. During her early years at WERQ she continued to spin at various events and was able to raise her profile in the community even though she wasn't an air personality at that time.



K-Swift

"Tom Calococi, my PD at the time, told me that if I didn't turn in an aircheck, he was going to fire me," K-Swift says. Needless to say, she submitted an aircheck immediately.

She didn't rest on her laurels though. She stepped up her game when current WERQ PD Victor Star arrived. "He gave me the encouragement to take my career to the next level by doing things like DJ'ing on Rap City and making myself more marketable," K-Swift says.

Her dramatic weight loss has resulted in major endorsement opportunities that will soon be announced. As for the future, she will continue to run her management company, which deals with artists, DJs and producers. In addition, she has plans to open her own weight-loss center and work as a tour DJ.

REPORTERS

Stations and their ads listed alphabetically by market

Grid of market reports for various cities including Atlanta, Baltimore, Boston, Chicago, Dallas, Denver, Detroit, Houston, Los Angeles, Miami, Minneapolis, New York, Philadelphia, Phoenix, Portland, Raleigh, Sacramento, San Antonio, San Diego, San Francisco, Seattle, Tampa, and Washington DC. Each entry lists station call letters, reporter name, and a list of advertising spots.

Note: For complete ads, see R&R Music Tracking.

POWERED BY MEDIABASE. Monitored Reporters. 102 Total Reporters. 70 Total Monitored. 32 Total Indicator. Did Not Report, Playlist From (2): WUSL/Atlanta, GA. WLZZ/Atlanta, GA.



LON HELTON
lhelton@radioandrecords.com

PART ONE OF A TWO-PART SERIES

The Women Of Country

Profiles of PDs in the top 100 markets

Country is a radio format targeted to women and run — mostly — by men. In fact, of all the programmers guiding Country stations in the top 100 markets today, only nine are women. This week and next we'll find out what makes them tick, the obstacles they've faced and their advice for aspiring PDs.

Beverlee Brannigan

KFDI/Wichita

Beverlee Brannigan is a Plainfield, NJ native who was attending Northwestern University in Evanston, IL when she began her radio career doing part-time airwork at WNBZ/Newburyport, MA from 1976-77 and later at WOKQ/Dover, NH. That turned into a full-time gig as afternoon driver/Promotion Director after graduation.

In 1981 she headed to KJYY/Des Moines for middays, later moving to afternoons and eventually becoming PD. In 2001 she was named PD of KMXM/Omaha, and in early 2002 she transferred to Journal/Wichita as OM and PD of KFDI.

When it came to her career path, Brannigan says PD was the only option. "I knew from my first radio job that it was what I wanted to do," she says. "It seemed like it would be a job that would be different every day and a way to make a real difference. I loved the variety of responsibilities I saw in the job."

Brannigan says that challenges based on gender have been infrequent. "Most of the managers and owners I have worked for have been incredibly supportive of me and other women in radio and supportive of my aspirations," she says. "It may have a lot to do with how you perceive yourself and present yourself."

"It doesn't occur to me that I'm a 'woman ops manager.' I'm just an OM/ PD like everyone else, and generally that's how I'm treated."

Beverlee Brannigan



"Always believe in yourself, even if you feel like nobody else does."

Casey Carter

"It doesn't occur to me that I'm a 'woman ops manager.' I'm just an OM/ PD like everyone else, and generally that's how I'm treated. I suppose it's a bit of a barrier that I don't golf with the boys, but other than that there haven't been too many obstacles."

Of mentors, she says, "I've been blessed to have had many mentors, and I'm afraid to start naming names for fear of leaving one out. But I have to mention my current VP/GM, Rob Burton, and Journal/Omaha OM Tom Land. They'd both encourage me if I told them I wanted to fly to the sun."

Offering wisdom to female would-be PDs, Brannigan says, "If being a radio PD is your passion, don't let anyone tell you that you can't do it. Learn everything you can. Don't pretend to know stuff if you don't. Don't be shy about asking questions; people will respect you for it. And if you can't be a lieutenant in the army you're in now, go join another army."

Casey Carter

WROO/Jacksonville

Casey Carter began her broadcast journey in Marion, OH, working part-time for WMRN and then WDIF in the early '90s. From there it was on to nights at WAQQ/Charlotte, middays at WNVZ/Norfolk and part-time work at WAFX/Norfolk. In August 1994 Carter moved back to her hometown of Columbus, OH for part-time work at WCOL, and in December 1996 she headed cross-town as Asst. MD/middayer at WHOK.

In April 2001 she moved to New Orleans as Asst. PD/MD/middayer for WNOE and also tracked nights for Classic Rock sister WRNO for about 18 months. In May 2004 she nabbed her



Casey Carter

first PD gig, at WROO/Jacksonville, while also holding down the Asst. PD job at Country cluster-mate WQIK.

For Carter, the path to PD developed slowly. "I floated around for quite a while wondering exactly what direction I wanted my career to take," she says. "In Charlotte I decided that someday I would be a music director. That's when it all started making sense and I figured out what I wanted to do."

"I set my goal to be an MD, and in the back of my mind I had it that I would eventually move up to PD. I was in New Orleans and started looking for other work when I said, 'OK. This is it. My next job, I will be a PD, no matter what.' It all fell into place, and I haven't looked back."

When it comes to mentors, Carter says that Clear Channel/Jacksonville OM and WQIK PD Gail Austin leads the pack. "Gail has been a huge inspiration to me," she says. "At first it was because she is a woman, but now it's because she is one of the best at what she does. She's taught me that it's not whether you're male or female, it's, can you do the job?"

"And because she was in Jacksonville long before I was and is such a ball-buster, the whole male-female thing is not an issue here. She did a fine job of clearing that path."

"I learn from her daily. I learned a lot watching from the outside when she was PD of the competition [in Columbus], but after working for her I've really gotten into her brain, which is full of amazing information, tactics, philosophies and other goodies."

"Other mentors include Jim Hays, Don Crispi, Dave Robbins, Les Acree and Jim Owen. They are all wonderful programmers in their own right, and I've learned tremendous amounts from each of them as well."

The first-time PD offers these pearls to women aspiring to the PD post: "To steal a line from Nike, just do it. And learn — learn from your mistakes, learn from your victories, learn your audience, and learn your market. Then, when you've reached your goal, learn more. Never quit learning. And always believe in yourself, even if you feel like nobody else does."

Shelley Easton

WCTO/Allentown

Shelley Easton's radio odyssey found her on the air at a number of stations in the mid- to eastern Pennsylvania region because, she says, "As a woman, I have made career choices secondary to family commitments."

Easton joined WRBT/Harrisburg for middays when it debuted in December 1997, and she was upped to MD in July 1999 and elevated to PD in September 2000. During that time she was also tracking shows for Cleveland; Salt Lake City; and Utica, NY. Last October she was named OM of Citadel/Allentown and PD of the cluster's Country WCTO and AC WLEV.

Asked at what point she decided she wanted to be a PD, Easton says with a laugh, "No doubt before I had full understanding of what was good for me. Seriously, the opportunity was more or less dropped into my lap. It was pretty much sink or swim."

As for professional or personal challenges she encountered because she was a woman, Easton says, "Generally, I've felt there hasn't always been as much of a curve, and even more so personally. People's expectation of a woman's role can sometimes be narrow. At times I've felt like I didn't quite fit — and, obviously, so did my last husband," she jokes.



Shelley Easton

"People's expectation of a woman's role can sometimes be narrow. At times I've felt like I didn't quite fit — and, obviously, so did my last husband."

Shelley Easton

"Seriously, we are a transitional generation, and within change lies the challenge of 'fitting in between.' So does the adventure of growth. It will be interesting to see what radio is like 20 years from now for women. Today mostly men design a product made to target and appeal to women."

"Perhaps they also invented the tampon," she adds with a laugh.

Asked if gender-based obstacles have been difficult to overcome, Easton says, "Not very. Being underestimated can be a blessing. Typically, males do not expect to be kicked in the knee competitively by a girl. Everyone gets to win sometimes. The trick to gaining respect is not to rub anyone's nose in it. Women tend to hold on to stuff too long. To men's credit, they live it, then let it go."

"On the flip side, women are blessed with the advantage of being able to stand down easier, because a woman's ego and identity are typically validated in multiple areas, not just by what she accomplishes at work. In my perception, it ends up being a wash, because both sexes have handicaps and advantages."

"But I don't spend time keeping score or paying attention. I have no complaints. It's task and not territory. The task is to get the job done. My responsibility is to find the way to do it. I have also never had the feeling that I am not on a level playing field at the company I work for. They have been terrific."

Identifying her mentors, Easton says, "Jim Asker, Tim Roberts and Danny Wright helped me to become a better air talent and a radio professional. Each was willing to mentor me minus self-gain. They taught me that great people help other people become better. Scott Lindy and Michael J. Foxx encouraged me to move forward through periods of self-doubt. I learned not to read the pitcher, but rather to put the ball in play."

"I was mentored by a number of other smart men during the time that I spent at WRBT. It was a terrific growth opportunity. I hope I always continue to grow and appreciate the value of a good support system of both women and men that I can respect and learn from. It's a lot tougher to survive or succeed without it."

Offering her 2 cents to women aspiring to be PDs, Easton says, "Be willing to put in the time, take the responsibility and understand the commitment." She emphasizes the following points: "Learn to balance the sacrifices. Appreciate the pleasure of watching the growth and success of the people you foster. Understand that business is business. Companies pay for your time and expect a return. It's an unemotional exchange. Save your passion for the product. Don't look at gender. Visualize yourself as a person, and treat others with the same respect."

Continued on Page 44



CHUCK ALY
caly@radioandrecords.com

Behind The Seen

Three of the Row's top decisionmakers

The country industry offer interesting contrasts on the subject of gender. The music's audience, as served by radio, skews slightly female, though the top rank of artists is mostly male. Individually, however, female artists have repeatedly shown a propensity for competing at the highest levels of not just country, but the worldwide recording business.

Creatively, female songwriters have penned many of the genre's top-performing songs, and women have long piloted successful publishing companies. The roster of producers remains almost exclusively male, but women play increasingly pivotal roles in the A&R process.

With several notable exceptions, label presidencies have been largely a male domain, but a woman — BMI President Emeritus Frances Preston — is arguably the most powerful person in the history of Music Row.

As R&R turns its focus to women in the business, this week's column profiles three executives from different disciplines who are making decisions that shape country music.

Renee Bell

Sr. VP/A&R, RCA Label Group

R&R: What led you to a career in the music business, and why did you choose to work in A&R?

RB: I was going to fashion school in Atlanta and working at Turtles, so I'd met several of the label reps. A job opened up at MCA/Atlanta, and I started there as the receptionist before moving to sales. I loved country music and from the first day had my sights set on getting to Nashville.

I was in charge of all the parties for MCA/Atlanta and decided to invite Emory Gordy, who is from Georgia, to one we were having for Steve Wariner. We hung out and played music for each other afterward. He said, "I'm going to tell Tony Brown he has to get you to Nashville." The next week Tony called, we met, and a year later he brought me here. I really didn't have my sights set on A&R; it just happened.

R&R: How do you keep your cars fresh?

RB: When you love something, you just do it. When I have back-to-back meetings and know I'm starting to fade, I stop listening or do a lot of re-listening. When you hear an incredible song or singer it makes you perk up all over again.

R&R: How do you balance being a department head with the actual A&R work of making records?

RB: I have a killer staff. We all listen to songs for all the acts, but I have point people for each artist, which helps us stay informed about the projects and make sure the albums are delivered on time. I have acts for whom I am the point person specifically, but I oversee every project on the roster through each project's respective A&R person.

R&R: What do you consider to be some of your greatest professional accomplishments?



Renee Bell

RB: I was instrumental in signing The Mavericks to MCA, and they're still one of my favorite bands. Also, signing Sara Evans and working from Day One with Kenny Chesney on his records. Being able to work with Reba McEntire, Martina McBride, Brooks & Dunn, Alan Jackson, George Strait, Lonestar, Brad Paisley, Trisha Yearwood, Vince Gill, Diamond Rio and a ton of killer new acts — I mean, how much better can it get?

R&R: More women are playing key roles in the creative process, including you. With a female-skewed audience, how much impact does gender have? Is it a factor on the professional level?

RB: Jimmy Bowen was the first label head I knew of who recognized women as executives in the Nashville music scene. He was the first to make a woman a VP, and not only did he make one a VP, he made several. I have no idea why it has taken so long for women to head up creative departments. If you are capable of doing the job, it shouldn't matter if you're male or female. I do think women and men listen differently, which I guess is obvious, since we have nothing in common anyway. Just kidding.

It's important to have both viewpoints when making records. Some of the best music we have made in years is out now and coming in the near future. Maybe that's because more women are in creative roles. Who knows? I'd like to think so.

Joni Foraker

VP, Borman Entertainment

R&R: What led you to work in artist management?

JF: My career began in Pittsburgh, with Di-Cesare-Engler Productions, a concert promoter that is now part of Clear Channel. After four years I moved to New York and took a position at the booking agency ICM. I then took a position with the Mark Spector Co. in New York because management was always in my heart. I had the pleasure of working with .38 Special, Patty Smyth and Joan Baez. After six years with the company I relocated to Los Angeles to live with my recording engineer husband, Brian. Shortly thereafter I joined Borman Entertainment.

R&R: What do good managers do for their clients?

JF: They lay out the options and explain the upside and downside of those choices. They are like the coach of the team, directing all aspects



Joni Foraker

of the artist's career to coincide with the artist's vision. Creating and implementing sound marketing principles along with new, innovative ideas that fit the artist's image is key. Being a good listener is extremely important. Honesty and integrity are crucial.

R&R: Industry people sometimes refer to the 24/7 nature of management — getting calls in the middle of the night, that kind of thing. How time-consuming is it?

JF: If an artist is working, you are working. If you have multiple clients, someone is working all the time. When they're touring, the 24/7 kicks in. Most artists are respectful of a manager's home time and only call when it's really urgent. We already have very long hours, and they recognize that. But there have been times....

R&R: What do you consider to be some of your greatest professional accomplishments?

JF: That's a tough one, because accomplishments are usually collaborative efforts that I could never take sole credit for. Most notable would be having a knack for recognizing, hiring and nurturing talented and passionate people who really want to be part of a winning team. Also, conceiving and launching the Nashville office of Borman Entertainment in 1996. Being able to contribute to the success enjoyed by our clients Faith Hill, Lonestar and Keith Urban has also been extremely gratifying.

R&R: Are gender issues still a concern either on a professional level in Nashville or in the artist realm?

JF: I wish there were more women in the most powerful positions, but we've come a long way since I started in the business in 1977 and even more so since I moved to Nashville in 1996. I've found that the men in Nashville are some of the most gracious and inclusive people I've encountered in my career. Gary Borman, my employer, is extremely pro-female, and I'm grateful for that.

There will always be those who feel that women are too soft or too emotional. Those qualities should be embraced because the audience skews female and they are known to influence household purchases. Who better to know what most women would like besides other women? So, guys, you really need to listen to us more often. And to women in high positions, don't forget to mentor the younger ladies.

As artists go, it comes down to the music and the personality or celebrity factor, not gender. We need as much variety as possible. People get bored when there is too much of the same thing out there.

Mary Ann McCready

President, Flood, Bumstead, McCready & McCarthy

R&R: How did you decide to get into the music business, and why business management?

MM: The business of music was my fire and passion from the time I was in seventh grade. My entrepreneurial father maneuvered me into attending Vanderbilt University at a time when no Vandy grads made the music industry in Nashville their target, but upon graduation I landed the perfect job at CBS Records.

While there, I saw underserved amazing artists who had no financial game plan or business organization, no financial well-being. We were giving the biggest names on the roster tax loans. They would release two albums a year and not even tour in support of the records. It was a publishing town. I remember begging Marty Robbins to tour in support of his gold album.

R&R: What does a good business manager do for clients?

MM: She manages their business affairs in a way that maximizes profit without sacrificing their art and does everything possible to struc-

"I have no idea why it has taken so long for women to head up creative departments. If you are capable of doing the job, it shouldn't matter if you're male or female."

Renee Bell

ture that monetary success into ultimate financial well-being for them.

R&R: What is the scope of what a business manager does?

MM: I wanted to create a company that had all of the expertise — tour management, royalty analysis, income monitoring, insurance, worldwide tax matters, investments, estate planning — and that could become the comprehensive financial strategist for a select group of artists. I believed we could make a big difference. I still believe that having experience with the record-company perspective makes a huge difference in being a better business manager.

The scope is everyday involvement in every aspect of an artist's career that has financial impact. It's intense. What are the mechanical royalty provisions? What is the holdback timetable? When do the escalations hit? What are the reserves, and are they reasonable?

R&R: What do you consider to be some of your greatest professional accomplishments?

MM: First and foremost, working in Nashville but being involved worldwide is gratifying. With Gary Borman's involvement, we worked with Garbage in 32 countries over 19 months, and under Bruce Lundvall's guidance at the CMA I had a leadership role in creating the CMA's Horizon Award. The CMA's establishment of the Irving Waugh Award of Excellence is right up there too. I was so happy to see Johnny Cash given that award and ensure that Irving's name and contribution live on.

I liked being the first female VP of sales for a major record company. That was fun. And fighting the convention of not having been raised from the sales force was especially gratifying.

I am proud that at Roy Wunsch's suggestion I put Chuck Flood and Frank Bumstead together to establish our firm and that I recruited our business managers, Jamie Cheek and Duane Clark, to our firm and Carmen Romano in our New York office and our sister firm in London. I'm also proud of the artists we represent.

And did I mention that we sold CMT to Opryland and gave Opryland the juice it needed to go public and become Gaylord?

R&R: How much do gender issues impact the business?

MM: I see absolutely no difference in this. I think some women invent their ceilings. What did Yogi Berra say? "Ain't got no confidence in yourself? That makes it unanimous!"



Mary Ann McCready

R&R COUNTRY TOP 50

July 29, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	WEEKS ON CHART	TOTAL PLAYS	WEEKS TO DATE	TOTAL ADOS
1	1	TOBY KEITH As Good As I Once Was (DreamWorks)	15259	415	5256	+71	479281 12265 12 121/0
3	2	SUGARLAND Something More (Mercury)	13513	401	4720	+162	418108 14361 16 121/0
4	3	FAITH HILL Mississippi Girl (Warner Bros.)	12981	811	4568	+278	395995 18143 11 121/0
2	4	RASCAL FLATTS Fast Cars And Freedom (Lyric Street)	12920	-818	4464	-286	404134 -13042 18 121/0
6	5	BROOKS & DUNN Play Something Country (Arista)	10749	156	3767	+117	314360 806 10 121/0
8	6	BRAD PAISLEY Alcohol (Arista)	9684	684	3377	+237	290996 22678 12 121/0
9	7	SHEDAISY Don't Worry 'Bout A Thing (Lyric Street)	9251	486	3253	+239	276197 15142 26 121/1
12	8	TIM MCGRAW Do You Want Fries With That (Curb)	8622	789	3075	+297	257796 33281 10 121/0
14	9	SARA EVANS A Real Fine Place To Start (RCA)	8037	1020	2745	+392	238354 33541 12 120/1
13	10	VAN ZANT Help Somebody (Columbia)	7862	681	2908	+280	221131 24487 19 119/2
11	11	BLAKE SHELTON Goodbye Time (Warner Bros.)	7243	-721	2580	-388	205804 -25065 25 121/0
17	12	JAMIE O'NEAL Somebody's Hero (Capitol)	6529	705	2275	+263	185035 15177 17 113/5
15	13	REBA MCENTIRE My Sister (MCA)	6399	-264	2385	-7	177389 -10436 19 118/0
19	14	TRISHA YEARWOOD Georgia Rain (MCA)	5813	422	2018	+128	158919 9588 13 118/1
20	15	MONTGOMERY GENTRY Something To Be Proud Of (Columbia)	5698	675	2148	+251	160768 24982 11 114/4
23	16	CRAIG MORGAN Redneck Yacht Club (BBR)	5144	1005	1962	+363	144494 23739 10 115/6
22	17	JASON ALOEAN Hicktown (BBR)	4971	489	1866	+201	130226 16750 14 110/8
24	18	JOSH GRACIN Stay With Me (Brass Bed) (Lyric Street)	4946	819	1656	+210	134025 22010 13 116/2
21	19	TRICK PONY It's A Heartache (Asylum/Curb)	4646	120	1713	+42	122005 2581 25 111/1
25	20	TRACE ADKINS Arlington (Capitol)	4822	732	1650	+264	127355 20581 9 107/6
16	21	DARRYL WORLEY If Something Should Happen (DreamWorks)	4601	-1744	1608	-687	134287 -43431 22 117/0
18	22	BOBBY PINSON Don't Ask Me How I Know (RCA)	3867	-1892	1314	-699	105110 -47095 24 111/0
26	23	LEANN RIMES Probably Wouldn't Be This Way (Asylum/Curb)	3715	164	1371	+83	96630 9965 17 106/7
27	24	LEE ANN WOMACK He Doughta Know That By Now (MCA)	3536	111	1214	+44	95683 4108 12 98/2
28	25	HOT APPLE PIE Hillbillies (DreamWorks)	3507	424	1263	+118	90766 9492 16 91/4
29	26	LONESTAR You're Like Comin' Home (BNA)	3338	426	1231	+162	90385 11944 8 100/6
30	27	GARY ALLAN Best I Ever Had (MCA)	3068	269	1139	+139	81961 5112 8 93/2
31	28	MIRANDA LAMBERT Bring Me Down (Epic)	2808	196	1065	+52	63093 8752 14 99/3
33	29	NEAL MCCOY Billy's Got His Beer Goggles On (903)	2641	566	945	+153	70054 18354 12 79/5
35	30	JO DEE MESSINA Delicious Surprise (I Believe It) (Curb)	2615	774	952	+298	72645 21984 5 95/12
32	31	SHOOTER JENNINGS 4th Of July (Universal South)	2561	180	850	+68	65778 797 14 68/2
36	32	PHIL VASSAR Good Ole Days (Arista)	2475	639	884	+233	63422 17232 5 87/6
34	33	RYAN SHUPE & THE RUBBERBAND Dream Big (Capitol)	2053	210	753	+51	62051 10542 13 57/4
37	34	BLAINE LARSEN The Best Man (Giantslayer/BNA)	1748	257	645	+67	37816 7910 9 81/5
38	35	CHRIS CAGLE Miss Me Baby (Capitol)	1631	237	659	+94	38567 2204 7 58/7
39	36	LITTLE BIG TOWN Boondocks (Equity)	1398	153	593	+76	35200 4799 9 54/2
40	37	BILLY CURRINGTON Must Be Doin' Somethin' Right (Mercury)	1331	175	563	+93	32154 7008 8 65/4
41	38	GEORGE STRAIT Texas (MCA)	1329	262	302	+95	41411 6090 5 40/0
42	39	TRACY LAWRENCE Used To The Pain (DreamWorks)	1311	264	589	+111	34613 10178 4 59/9
43	40	AARON TIPPIN Come Friday (Lyric Street)	997	170	404	+88	25250 6692 4 56/4
46	41	JEFF BATES Good People (RCA)	730	148	333	+56	15077 4364 2 48/9
Debut	42	CATHERINE BRITT & ELTON JOHN Where We Both Say Goodbye (RCA)	705	625	252	+219	13704 10735 1 40/12
Debut	43	TERRI CLARK She Didn't Have Time (Mercury)	686	199	252	+88	16397 8786 1 48/18
44	44	CLINT BLACK Rainbow In The Rain (Equity)	665	-55	228	-7	12354 -3269 5 34/3
Debut	45	DIERKS BENTLEY Come A Little Closer (Capitol)	633	342	269	+155	18037 10491 1 50/31
45	46	STEVE AZAR Doin' It Right (Mercury)	631	-31	252	-26	13155 84 9 35/1
Debut	47	RANDY TRAVIS Angels (Word/Curb/Warner Bros.)	592	197	243	+61	12099 3127 1 26/2
48	48	JESSICA ANDREWS Summer Girl (DreamWorks)	584	89	255	+28	13062 2039 2 29/2
50	49	JACE EVERETT That's The Kind Of Love I'm In (Epic)	538	68	239	+28	12745 3804 2 26/1
Debut	50	JOSH TURNER Your Man (MCA)	524	297	169	+90	7059 2917 1 22/18

121 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 7/17-7/23. Bullets appear on songs gaining points and/or plays or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points and plays for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Station Weight = AQH Persons + (Market rank X 10) divided by 4180. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

POWERED BY
MEDIABASE

MOST ADDED

ARTIST TITLE LABEL(S)	ADOS
DIERKS BENTLEY Come A Little Closer (Capitol)	31
TERRI CLARK She Didn't Have Time (Mercury)	18
JOSH TURNER Your Man (MCA)	18
KEITH ANDERSON XXL (Arista)	17
RAY SCOTT My Kind Of Music (Warner Bros.)	16
BILLY DEAN Race You To The Bottom (Curb)	13
JO DEE MESSINA Delicious Surprise (I Believe It) (Curb)	12
CATHERINE BRITT & ELTON JOHN Where We Both Say Goodbye (RCA)	12
BUDDY JEWELL So Gone (Columbia)	12

MOST INCREASED POINTS

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
SARA EVANS A Real Fine Place To Start (RCA)	+1020
CRAIG MORGAN Redneck Yacht Club (BBR)	+1005
JOSH GRACIN Stay With Me (Brass Bed) (Lyric Street)	+819
TIM MCGRAW Do You Want Fries With That (Curb)	+789
JO DEE MESSINA Delicious Surprise (I Believe It) (Curb)	+774
TRACE ADKINS Arlington (Capitol)	+732
JAMIE O'NEAL Somebody's Hero (Capitol)	+705
BRAD PAISLEY Alcohol (Arista)	+684
VAN ZANT Help Somebody (Columbia)	+681
MONTGOMERY GENTRY Something To Be Proud Of (Columbia)	+675

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SARA EVANS A Real Fine Place To Start (RCA)	+392
CRAIG MORGAN Redneck Yacht Club (BBR)	+363
JO DEE MESSINA Delicious Surprise (I Believe It) (Curb)	+298
TIM MCGRAW Do You Want Fries With That (Curb)	+297
FAITH HILL Mississippi Girl (Warner Bros.)	+276
TRACE ADKINS Arlington (Capitol)	+264
JAMIE O'NEAL Somebody's Hero (Capitol)	+263
VAN ZANT Help Somebody (Columbia)	+260
MONTGOMERY GENTRY Something To Be Proud Of (Columbia)	+251
SHEDAISY Don't Worry 'Bout A Thing (Lyric Street)	+239

BREAKERS

No Songs qualify for Breaker Status this week.

Songs ranked by total points

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

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COUNTRY TOP 50 INDICATOR

July 29, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	% POINTS	TOTAL PLAYS	% PLAYS	TOT. AUD. (00)	% AUD. (00)	WEEKS ON	TOTAL ADDS
1	1	TOBY KEITH As Good As I Once Was (DreamWorks)	4895	74	4100	+71	116695	1827	12	101/0
2	2	SUGARLAND Something More (Mercury)	4705	96	3987	+69	110867	2934	17	101/0
4	3	FAITH HILL Mississippi Girl (Warner Bros.)	4561	188	3867	+149	105649	4134	11	102/0
6	4	BROOKS & DUNN Play Something Country (Arista)	4052	381	3456	+304	92665	9685	10	102/0
7	5	BRAD PAISLEY Alcohol (Arista)	3886	365	3281	+327	92979	9731	13	102/1
3	6	RASCAL FLATTS Fast Cars And Freedom (Lyric Street)	3819	617	3099	-604	91603	12710	20	93/0
8	7	TIM MCGRAW Do You Want Fries With That (Curb)	3465	381	2925	+335	82469	9555	11	100/2
9	8	SHEDAISY Don't Worry 'Bout A Thing (Lyric Street)	3269	223	2788	+202	76125	5831	27	99/2
11	9	SARA EVANS A Real Fine Place To Start (RCA)	3120	322	2650	+245	71961	6728	14	100/1
12	10	VAN ZANT Help Somebody (Columbia)	3091	353	2632	+317	72855	8951	19	99/1
10	11	REBA MCENTIRE My Sister (MCA)	2954	99	2501	+56	66197	3071	21	100/1
15	12	MONTGOMERY GENTRY Something To Be Proud Of (Columbia)	2436	245	2063	+179	57584	7485	12	96/2
16	13	TRISHA YEARWOOD Georgia Rain (MCA)	2252	220	1963	+176	50734	5680	14	90/4
17	14	TRACE ADKINS Arlington (Capitol)	2174	317	1865	+243	50070	8562	9	94/3
18	15	CRAIG MORGAN Redneck Yacht Club (BBR)	2173	340	1819	+288	50616	7553	10	90/4
20	16	JAMIE O'NEAL Somebody's Hero (Capitol)	2015	262	1735	+207	45100	7619	17	79/3
14	17	KEITH ANDERSON Pickin' Wildflowers (Arista)	1740	640	1415	-517	40172	14399	31	69/0
21	18	TRICK PONY It's A Heartache (Asylum/Curb)	1710	54	1461	+79	38517	716	24	72/2
23	19	JOSH GRACIN Stay With Me (Brass Bed) (Lyric Street)	1705	332	1500	+293	36285	6044	16	83/5
22	20	JASON ALDEAN Hicktown (BBR)	1663	183	1385	+175	37619	4698	16	77/6
24	21	NEAL MCCOY Billy's Got His Beer Goggles On (903)	1420	127	1130	+111	35119	3062	16	70/3
25	22	LONESTAR You're Like Comin' Home (BNA)	1417	176	1251	+177	30116	4701	8	83/3
28	23	LEANN RIMES Probably Wouldn't Be This Way (Asylum/Curb)	1388	209	1201	+147	30949	5051	19	76/11
31	24	JO DEE MESSINA Delicious Surprise (I Believe It) (Curb)	1341	387	1137	+295	29034	8088	7	76/6
26	25	GARY ALLAN Best I Ever Had (MCA)	1331	98	1166	+88	29458	2594	9	69/2
27	26	LEE ANN WOMACK He Oughta Know That By Now (MCA)	1296	91	1151	+99	29034	1507	16	73/6
19	27	BOBBY PINSON Don't Ask Me How I Know (RCA)	1221	586	1009	-525	27609	13386	22	59/0
30	28	HOT APPLE PIE Hillbillies (DreamWorks)	1209	150	1040	+133	27199	3680	19	66/3
32	29	PHIL VASSAR Good Ole Days (Arista)	1030	183	848	+148	22997	3332	7	64/5
33	30	SHOOTER JENNINGS 4th Of July (Universal South)	892	84	797	+51	19313	1326	15	49/2
35	31	TRACY LAWRENCE Used To The Pain (DreamWorks)	781	88	708	+88	16586	1505	7	56/2
34	32	MIRANDA LAMBERT Bring Me Down (Epic)	753	46	617	+63	16176	1413	13	48/2
40	33	DIERKS BENTLEY Come A Little Closer (Capitol)	683	253	608	+237	15767	5883	3	56/20
38	34	CHRIS CAGLE Miss Me Baby (Capitol)	613	117	548	+77	13531	2446	6	48/4
37	35	RYAN SHUPE & THE RUBBERBAND Dream Big (Capitol)	575	76	480	+81	13055	1760	12	38/1
39	36	AARON TIPPIN Come Friday (Lyric Street)	540	84	482	+63	12143	2188	5	46/3
36	37	LITTLE BIG TOWN Boondocks (Equity)	505	7	398	+2	11361	254	10	28/1
41	38	BILLY CURRINGTON Must Be Doin' Somethin' Right (Mercury)	416	27	400	+35	8850	397	8	31/2
Debut	39	TERRI CLARK She Didn't Have Time (Mercury)	406	289	375	+286	8584	8976	1	44/27
42	40	BLAINE LARSEN The Best Man (Giantslayer/BNA)	406	21	336	+19	7274	260	10	33/0
48	41	RANDY TRAVIS Angels (World/Curb/Warner Bros.)	327	146	248	+106	7688	3271	2	23/4
43	42	JEFF BATES Good People (RCA)	320	24	295	+25	7330	446	4	30/5
Debut	43	CATHERINE BRITT & ELTON JOHN Where We Both Say Goodbye (RCA)	281	114	252	+100	5935	1902	1	22/5
44	44	BRITTONJACK Fallin' (Lofton Creek/N2U)	261	7	273	+8	5168	237	8	19/1
46	45	JESSICA ANDREWS Summer Girl (DreamWorks)	256	35	239	+35	5883	1017	3	24/5
47	46	MATT JENKINS King Of The Castle (Universal South)	255	46	223	+44	5585	1046	4	20/2
49	47	CLINT BLACK Rainbow In The Rain (Equity)	223	47	245	+45	4445	1089	3	24/4
Debut	48	GEORGE STRAIT Texas (MCA)	205	77	199	+72	4489	1427	1	7/1
Debut	49	JOSH TURNER Your Man (MCA)	200	118	181	+88	3805	2146	1	20/9
-	50	BRITTANY WELLS Somebody's Somebody (Spindletop)	173	20	172	+19	3788	455	2	19/2

102 Country reporters. Songs ranked by total plays for the airplay week of Sunday 7/17 - Saturday 7/23.
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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
TERRI CLARK She Didn't Have Time (Mercury)	27
DIERKS BENTLEY Come A Little Closer (Capitol)	20
LEANN RIMES Probably Wouldn't Be This Way (Asylum/Curb)	11
JOSH TURNER Your Man (MCA)	9
GRETCHEN WILSON All Jacked Up (Epic)	8
KEITH ANDERSON XXL (Arista)	7

MOST INCREASED POINTS

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
JO DEE MESSINA Delicious Surprise (I Believe It) (Curb)	+387
BROOKS & DUNN Play Something Country (Arista)	+381
TIM MCGRAW Do You Want Fries With That (Curb)	+381
BRAO PAISLEY Alcohol (Arista)	+365
VAN ZANT Help Somebody (Columbia)	+353
CRAIG MORGAN Redneck Yacht Club (BBR)	+340
JOSH GRACIN Stay With Me (Brass Bed) (Lyric Street)	+332
SARA EVANS A Real Fine Place To Start (RCA)	+322
TRACE ADKINS Arlington (Capitol)	+317
TERRI CLARK She Didn't Have Time (Mercury)	+289

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TIM MCGRAW Do You Want Fries With That (Curb)	+335
BRAD PAISLEY Alcohol (Arista)	+327
VAN ZANT Help Somebody (Columbia)	+317
BROOKS & DUNN Play Something Country (Arista)	+304
JO DEE MESSINA Delicious Surprise (I Believe It) (Curb)	+295
JOSH GRACIN Stay With Me (Brass Bed) (Lyric Street)	+283
CRAIG MORGAN Redneck Yacht Club (BBR)	+288
TERRI CLARK She Didn't Have Time (Mercury)	+288
SARA EVANS A Real Fine Place To Start (RCA)	+245
TRACE ADKINS Arlington (Capitol)	+243

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1981 "Athens" Rock Alternative (Athens, GA)

1993 All News (first in Canada)

1987 Smooth Jazz

1999 NPR News

2003 Progressive Talk

COUNTRY CALLOUT AMERICA. BY Bullseye

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES July 29, 2005

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of July 17-23.

ARTIST Title (Label)	TOTAL POSITIVE	PASSION	INDEX	NEUTRAL	FAMILIARITY	DISLIKE	STRONGLY DISLIKE
TOBY KEITH As Good As I Once Was (DreamWorks)	48.5%	83.3%	4.28	10.8%	98.3%	3.0%	1.3%
SUGARLAND Something More (Mercury)	43.8%	81.5%	4.20	13.0%	99.0%	2.8%	1.8%
FAITH HILL Mississippi Girl (Warner Bros.)	37.8%	75.5%	4.09	16.5%	97.5%	4.3%	1.3%
GEORGE STRAIT You'll Be There (MCA)	27.5%	71.0%	3.98	19.5%	95.3%	4.3%	0.5%
VAN ZANT Help Somebody (Columbia)	37.8%	70.5%	4.12	16.5%	91.3%	2.8%	1.5%
BLAKE SHELTON Goodbye Time (Warner Bros.)	25.0%	67.5%	3.87	22.8%	97.3%	5.8%	1.3%
LEANN RIMES Probably Wouldn't Be This Way (Asylum/Curb)	27.0%	66.3%	3.90	17.3%	91.8%	5.5%	2.8%
SHEDAISY Don't Worry 'Bout A Thing (Lyric Street)	31.0%	65.5%	3.89	21.3%	95.8%	6.3%	2.8%
DARRYL WORLEY If Something Should Happen (DreamWorks)	27.5%	63.8%	3.91	18.3%	89.3%	4.8%	2.5%
SARA EVANS A Real Fine Place To Start (RCA)	21.8%	63.5%	3.88	18.5%	88.0%	4.3%	1.8%
RASCAL FLATTS Fast Cars And Freedom (Lyric Street)	25.8%	62.3%	3.88	22.8%	91.5%	5.8%	0.8%
CRAIG MORGAN Redneck Yacht Club (BBR)	23.0%	60.8%	3.89	15.0%	83.5%	6.3%	1.5%
JAMIE O'NEAL Somebody's Hero (Capitol)	25.8%	59.8%	3.82	25.3%	92.8%	6.0%	1.8%
BOBBY PINSON Don't Ask Me How I Know (RCA)	17.5%	59.3%	3.75	22.5%	89.3%	5.0%	2.5%
TRICK PONY It's A Heartache (Asylum/Curb)	30.0%	58.5%	3.73	28.3%	97.5%	9.8%	3.0%
TRACE ADKINS Arlington (Capitol)	25.0%	58.5%	3.84	16.3%	82.5%	7.3%	2.5%
MONTGOMERY GENTRY Something To Be Proud Of (Columbia)	18.5%	55.5%	3.79	17.8%	81.3%	6.3%	1.8%
BROOKS & DUNN Play Something Country (Arista)	24.0%	53.3%	3.68	19.3%	85.5%	7.0%	6.0%
KENNY CHESNEY Keg In The Closet (BNA)	20.8%	53.0%	3.70	31.3%	92.0%	6.3%	1.5%
TRISHA YEARWOOD Georgia Rain (MCA)	20.3%	52.5%	3.63	26.8%	91.5%	9.3%	3.0%
TIM MCGRAW Do You Want Fries With That (Curb)	19.8%	49.8%	3.58	20.5%	84.5%	8.3%	6.0%
SHOOTER JENNINGS 4th Of July (Universal South)	20.0%	49.8%	3.73	19.5%	79.0%	7.5%	2.3%
REBA MCGENTIRE My Sister (MCA)	19.8%	48.3%	3.57	32.3%	94.0%	9.3%	3.3%
LEE ANN WOMACK He Oughta Know That By Now (MCA)	14.5%	47.5%	3.62	24.8%	81.5%	7.3%	2.0%
LOWESTAR You're Like Comin' Home (BNA)	16.3%	47.5%	3.73	28.3%	74.3%	4.3%	2.3%
BRAD PAISLEY Alcohol (Arista)	17.5%	46.0%	3.62	22.8%	80.0%	8.3%	3.0%
MIRANDA LAMBERT Bring Me Down (Epic)	12.5%	44.3%	3.57	26.8%	78.3%	7.3%	2.0%
GARY ALLAN Best I Ever Had (MCA)	10.5%	40.5%	3.54	20.8%	71.8%	8.5%	2.0%
HOT APPLE PIE Hillbillys (DreamWorks)	13.8%	40.3%	3.48	22.3%	76.8%	9.5%	3.8%
JOSH GRACIN Stay With Me (Brass Bed) (Lyric Street)	13.3%	39.3%	3.54	22.8%	72.8%	8.5%	2.3%
NEAL MCCOY Billy's Got His Beer Goggles On (B03)	11.3%	38.3%	3.41	25.0%	74.3%	8.3%	3.8%
JASON ALDEAN Hicktown (BBR)	12.5%	32.8%	3.34	24.5%	72.8%	12.5%	3.8%
PHIL VASSAR Good Ole Days (Arista)	7.5%	28.5%	3.38	18.8%	67.8%	7.3%	3.3%
RYAN SHUPE & THE RUBBERBAND Dream Big (Capitol)	10.5%	27.0%	3.41	21.3%	59.3%	8.8%	2.3%
JO DEE MESSINA Delicious Surprise (I Believe It) (Curb)	13.5%	26.5%	3.28	14.8%	58.5%	15.0%	4.0%

CALLOUT AMERICA® HOT SCORES

This Week At Callout America

By John Hart

Not a lot of movement in a very tight week in the top five. Toby Keith has the No. 1 song, with "As Good As I Once Was," while Sugarland repeat at No. 2 with "Something More" and have the No. 2 song overall with both male and female listeners.

Faith Hill's "Mississippi Girl" is the No. 3 song overall and the No. 3 Like a Lot song. This song is the No. 1 song with females, No. 2 with males.

Van Zant's "Help Somebody" enters the top five titles at No. 5, up from No. 6, and it's the No. 4 passion song. Strong points include grabbing No. 3 with males and No. 4 with listeners 35-44.

Growth songs with male listeners include Craig Morgan's "Redneck Yacht Club," which goes from No. 7 to No. 6 with males and is the No. 6 male Like a Lot song, and Trace Adkins' "Arlington," which goes from No. 15 to No. 9 with males and is the No. 8 song with younger 25-34 males.

With females, Jamie O'Neal's "Somebody's Hero" sees solid growth, going from No. 6 to No. 11, and it's the No. 7 song with 35-44 females. Montgomery Gentry's "Something to Be Proud Of" is the No. 17 song with females and the No. 15 song with 25-34 females. Trisha Yearwood's "Georgia Rain" moves from No. 18 to No. 16 with females.

Total sample size is 400 persons weekly, with a margin of error of plus or minus 5%. Scoring is done each week using five interviewers conducting an interview with each respondent. Scores are: 5) I like it a lot, in fact, it's one of my favorites; 4) I like it; 3) It's OK, just so-so; 2) I don't like it; and 1) I strongly dislike it. The index score is an average of all 1-to-5 scores. The total positive score is an aggregate of the 4 and 5 scores. To be included in weekly callout, songs must have entered the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54-year-olds 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 and evenly distributed in the 25-34, 35-44 and 45-54 demos. The sample is balanced by region and markets within each region. Bullseye Callout is conducted in these regions and markets. SOUTH: Charleston, SC; Charlotte; Baton Rouge; Nashville; Atlanta. MIDWEST: Flint, MI; Indianapolis; Madison; Omaha; Cincinnati. EAST: Harrisburg; Rochester, NY; Springfield, MA; Providence; Washington, DC. WEST: Modesto, CA; Salt Lake City; Colorado Springs, CO; Portland, OR; Houston. © 2005 Radio & Records. © 2005 Bullseye Marketing Research Inc.

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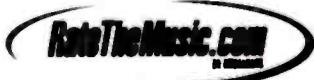
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July 29, 2005



America's Best Testing Country Songs 12+ For The Week Ending 7/29/05

Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
RASCAL FLATTS Fast Cars And Freedom (Lyric Street)	4.12	4.10	87%	24%	4.00	4.11	4.05
BLAKE SHELTON Goodbye Time (Warner Bros.)	4.11	4.10	94%	22%	4.22	4.30	3.90
TOBY KEITH As Good As I Once Was (DreamWorks)	4.10	4.20	90%	28%	4.10	4.12	4.20
M. GENTRY Something To Be Proud Of (Columbia)	4.10	4.01	77%	12%	4.14	4.04	4.20
SUGARLAND Something More (Mercury)	4.00	4.22	87%	22%	4.14	4.13	4.15
BRAD PAISLEY Alcohol (Arista)	4.04	3.96	94%	16%	4.00	3.93	4.11
SARA EVANS A Real Fine Place To Start (MCA)	4.02	4.10	90%	14%	4.00	3.92	4.13
FAITH HILL Mississippi Girl (Warner Bros.)	4.00	3.89	98%	24%	4.00	3.98	4.02
TRACE ADKINS Arlington (Capitol)	4.00	4.06	72%	13%	4.11	4.04	4.21
BROOKS & DUNN Play Something Country (Arista)	3.97	4.01	91%	15%	4.03	4.00	4.00
JOSH GRACIN Stay With Me (Bass Bed) (Lyric Street)	3.97	3.75	63%	7%	3.86	3.90	3.71
GEORGE STRAIT You'll Be There (MCA)	3.95	4.06	93%	23%	3.97	4.01	3.90
TIM MCGRAW Do You Want Fries With That (Curb)	3.90	3.70	90%	21%	3.90	3.95	4.04
D. WORLEY If Something Should Happen (DreamWorks)	3.87	3.83	90%	32%	3.80	3.80	3.87
CRAIG MORGAN Redneck Yacht Club (BBR)	3.80	3.80	73%	11%	3.85	3.87	3.82
L. RIMES Probably Wouldn't Be This Way (Asylum/Curb)	3.85	3.80	70%	13%	3.84	3.95	3.88
BOBBY PINSON Don't Ask Me How I Know (MCA)	3.83	3.80	83%	21%	3.87	3.85	3.91
KEITH ANDERSON Pickin' Wildflowers (Arista)	3.81	3.81	83%	29%	3.88	3.76	3.55
LEE ANN WOMACK He Doughta Know That By Now (MCA)	3.81	3.85	63%	10%	3.91	3.90	3.91
VAN ZANT Help Somebody (Columbia)	3.80	3.82	84%	22%	3.89	3.86	3.95
SHEDAISSY Don't Worry 'Bout A Thing (Lyric Street)	3.79	3.90	95%	27%	3.70	3.70	3.80
JAMIE O'NEAL Somebody's Hero (Capitol)	3.70	3.96	87%	16%	3.79	3.83	3.73
KENNY CHESNEY Keg In The Closet (BNA)	3.70	3.80	97%	32%	3.80	3.56	3.80
TRISHA YEARWOOD Georgia Rain (MCA)	3.75	3.90	90%	20%	3.81	3.86	3.73
TRUCK PONY It's A Heartache (Asylum/Curb)	3.70	3.80	93%	25%	3.77	3.80	3.72
REBA MCEINTIRE My Sister (MCA)	3.63	3.73	80%	31%	3.70	3.87	3.60
JASON ALDEAN Hicktown (BBR)	3.61	3.63	84%	14%	3.51	3.51	3.50
ALAN JACKSON The Talkin' Song Repair Blues (Arista)	3.60	3.70	94%	37%	3.70	3.80	3.86
SHOOTER JENNINGS 4th Of July (Universal South)	3.54	3.71	81%	17%	3.50	3.50	3.74

Total sample size is 290 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. Songs must have 40% familiarity to appear on survey. 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 816-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



COUNTRY TOP 30

POWERED BY MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	SUGARLAND Something More (Mercury)	603	-8	11	150
4	2	TOBY KEITH As Good As I Once Was (DreamWorks)	588	+26	9	160
2	3	FAITH HILL Mississippi Girl (Warner Bros.)	573	-8	10	130
3	4	RASCAL FLATTS Fast Cars And Freedom (Lyric Street)	571	-8	14	120
6	5	BROOKS & DUNN Play Something Country (Arista)	562	+52	7	150
8	6	TIM MCGRAW Do You Want Fries With That (Curb)	478	+31	7	160
5	7	KENNY CHESNEY Keg In The Closet (BNA)	457	-10	8	130
9	8	SHANIA TWAIN I Ain't No Quitter (Mercury)	431	+14	10	110
11	9	BRAD PAISLEY Alcohol (Arista)	425	+14	8	130
10	10	PAUL BRANDT Rich Man (Orange/Universal)	419	+5	8	130
15	11	SARA EVANS A Real Fine Place To Start (MCA)	412	+42	8	140
17	12	GEORGE CANYON Who Would You Be (Universal South)	394	+27	4	140
14	13	DOC WALKER I Am Ready (Open Road/Universal)	383	+7	8	150
13	14	POVERTY PLAINSMEN Sister... (Poverty/Royalty)	360	-10	13	160
12	15	AARON PRITCHETT Lucky For Me (OPM/Royalty)	367	-15	12	130
7	16	GEORGE STRAIT You'll Be There (MCA)	350	-98	10	160
20	17	KEITH ANDERSON Pickin' Wildflowers (Arista)	338	+30	2	130
22	18	AARON LINES It Takes A Man (BNA)	320	+43	3	130
18	19	REBA MCEINTIRE My Sister (MCA)	307	-11	11	140
19	20	AMANDA WILKINSON No More... (Universal South)	306	+5	5	90
16	21	KEITH URBAN Making Memories Of Us (Capitol)	293	-70	10	120
27	22	JAKE MATHEWS Kings For A Day (Open Road/Universal)	259	+14	7	131
23	23	SHEDAISSY Don't Worry 'Bout A Thing (Lyric Street)	250	-14	5	120
28	24	TRISHA YEARWOOD Georgia Rain (MCA)	234	-27	11	130
Debut	25	JAMIE O'NEAL Somebody's Hero (Capitol)	223	+30	1	112
29	26	DARRYL WORLEY If Something... (DreamWorks)	217	+5	3	80
21	27	ROAD HAMMERS I'm A Road... (Open Road/Universal)	215	-43	17	140
Debut	28	MONTGOMERY GENTRY Something To... (Columbia)	205	+15	1	103
28	29	PATRICIA CONROY When (305/Universal)	204	-18	7	110
25	30	ALAN JACKSON The Talkin' Song Repair Blues (Arista)	194	-74	14	130

20 Canadian Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/17-7/23. 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. © 2005 Radio & Records. ♦ indicates Cancun.

NEW & ACTIVE

KEITH URBAN Better Life (Capitol)
Total Points: 521, Total Stations: 12, Adds: 7

MATT JENKINS King Of The Castle (Universal South)
Total Points: 476, Total Stations: 30, Adds: 2

KEITH ANDERSON XXL (Arista)
Total Points: 460, Total Stations: 26, Adds: 17

COWBOY CRUSH Nobody Ever Died Of A Broken Heart (Asylum/Curb)
Total Points: 351, Total Stations: 23, Adds: 1

SNELLY FAIRCHILD Kiss Me (Columbia)
Total Points: 287, Total Stations: 14, Adds: 0

SAWYER BROWN They Don't Understand (Curb)
Total Points: 149, Total Stations: 10, Adds: 2

ALISON KRAUSS & UNION STATION Goodbye Is All We Have (Rounder)
Total Points: 132, Total Stations: 10, Adds: 3

LISA BROKOP Big Picture (Asylum/Curb)
Total Points: 118, Total Stations: 19, Adds: 5

RAY SCOTT My Kind Of Music (Warner Bros.)
Total Points: 107, Total Stations: 16, Adds: 16

BILLY DEAN Race You To The Bottom (Curb)
Total Points: 48, Total Stations: 13, Adds: 13

The Women Of Country

Continued from Page 30

Lisa McKay

WQDR/Raleigh

Lisa McKay began her radio career at age 18, doing public affairs and some airwork for WUVA/Charlottesville, VA. She was there from 1981-85 and then moved on to WJMA & WVJZ/Orange, VA, where she was on the air and Promotions Director from 1985-87.

It was on to WSPV/Staunton, VA in 1987 as air talent/Promotions Director; to WRSF/Nags Head, NC in 1989 for nights; and to WRVQ/Richmond later that year for middays. She was upped to afternoons, then MD and later PD at WRVQ before leaving in 2001 for WAVA/Washington.

In 2001 she returned to Richmond as a consultant to WMXB, where she later did middays and became PD.

Following brief stints in Roanoke and Washington, DC, McKay was named PD/afternoon driver at Curtis Media's WQDR/Raleigh in February 2002.

McKay was driven to become a PD — literally. "I was 26 and kept finding mistakes on the music log, which drove me crazy, and I became MD," she says. "Then, when I was 30 or so, my PD left. I was already doing the job, so I just kept doing it."

"In all personality tests I am off the scale in the 'director' quadrant. Every time I join something as a volunteer, I end up running the

organization. I am the most-task-oriented person on the planet."

That's not to say that she hasn't faced a few challenges along the way because of her gender, but she's shrugged them off. "Yes, I have heard my share of silliness through the years," she says. "But I take it in stride and keep moving forward."

"The people I deal with understand that getting the job done is job No. 1, and whether we do it as a collaboration or as a result of conflict, the job will get done. Sometimes it seems like I'm expected to be more social than I am on the job. I think being social is what you do after work."

Acknowledging her mentors, McKay says, "Wow, that's a long list. I enjoyed learning focus and sacrifice from Alan Burns and Dan Vallie, diplomacy from Rusty Walker — still working on it, Rusty — and from Jaye Albright. I learned how a station can hug its listeners. I also put myself through management school with Chris Lytle and friends. They taught me two things: 'People respect what you inspect' and 'Shovel the piles while they are small.'"

As for advice to women aspiring to be PDs, she says, "It's a fun business, but it is very much a business. Take your job seriously, treat everyone with respect, and add as many tools to your toolbox as you can. You need to be able to operate all the equipment and programs, plus manage up and down consistently and from a place of strength and respect."

Next week: profiles of Brooks O'Brian, Julie Stevens, Meg Stevens, Gail Austin and Becky Brenner.



Lisa McKay



JULIE KERTES
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The Voice Of WLTW/ New York MIDDAYS

Renaissance woman Valerie Smaldone

We hear about women in radio who do it all, juggling career, personal life and a dozen or so side projects. WLTW (Lite FM)/New York midday personality and repeat R&R Industry Achievement Award winner for Air Personality of the Year Valerie Smaldone is one of them, and then some.

Smaldone has been with Lite FM for 21 years and continues to win in middays. She is a playwright, an actor, an author, co-founder of a production company and one of the leading voiceover talents in the country. Oh, and did I mention her involvement with charitable organizations? Talking to Smaldone, it is very clear why she is an inspiration to the women — and men — in our industry.

R&R: What are some challenges you've faced, if any, as a woman in broadcasting?

VS: I came along at a very good time. Back in the day, when I started in the business, women were just breaking into the talent end of it. Of course, there were women in Talk radio in the '40s doing some of the homemaking shows, but in terms of music radio, there weren't many other names you would know or recognize.

So I happened to step in at the right time. I started in this business at a very young age doing college radio, and I started working commercial radio when I was 19. As soon as I graduated, I was hired to do a morning show. The traditional idea of having a man in the morning was starting to whither away at that point.

When I came to Lite FM I was hired for overnights and then evenings. Then they started to take me out of that time slot and plug me in to morning drive and afternoon drive, which was



Valerie Smaldone

a wonderful experiment and really gave me a great deal of confidence that the company would allow me to be on at that time of day.

So I can't really say that I had a lot of challenges in that area. However, what I still see, which is slightly disturbing, is that there aren't a lot of women in the management end of programming. I would like to see that happen more and more.

R&R: What do you enjoy most about your job?

VS: It's just like a fantasy world. How many people get to work a noon-to-4pm day? I can do anything I want to do at night and in the morning, and then I come in and share lunchtime with 2.5 million people in New York City. The thrill of being on the air in New York never escapes me. I still love the fact that we are the No. 1 market and that we have this amazing city to broadcast to.

And then there's the crew I work with, who are at the top of the field — from the fine WLTW talent to the management team of [Clear Channel VP/AC Programming] Jim Ryan and [Clear Channel Regional VP] Andy Rosen. These are top-notch folks who make the job fun and who continue to inspire me every day. I couldn't ask for a better situation. It's a great team.

R&R: What message do you send to your listeners on a daily basis?

VS: Because WLTW is an at-work station and this daypart is our bread and butter, and knowing that we have such a huge number of people who listen at work, what I tend to do, and hope I do, is talk directly to the worker who's on the job in an office, on a construction site, in a deli, in a nail salon, someone who's maybe driving a cab.

My whole focus is to communicate to these people, to say, "I know you're working, I know we're in a stressful city in a stressful time, but we're here to provide companionship. We're not going to slow you down, we're going to work along with you."

That's my focus as a personality. I aim to communicate excitement about the city. I stress all of the great aspects of New York and also acknowledge the fact that it is a tough town and there is a lot of stress. My message is that we're all in this together, and hopefully the music will help listeners get through the day.

R&R: What other activities are you involved with when you're not on the air at Lite FM?

VS: I like to do a lot of different things. I'm a



NEW YORK CONTINGENT Evidence that people do have fun in Cleveland. Pictured here are (l-r) Big 3's Bill Edwards, WLTW/New York's Jim Ryan, Big 3 recording artist Jon Secada, WALK/Nassau-Suffolk's Rob Miller and Big 3's David Leach.

Gemini, so I'm never satisfied with one path. I have to take many different ones; it's just my personality. I got very involved with ovarian cancer awareness because of my personal involvement with ovarian cancer four years ago. I felt compelled to use the media and my voice to tell people — women, specifically — about the disease and how they can be aware of symptoms.

"The thrill of being on the air in New York never escapes me. I still love the fact that we are the No. 1 market and that we have this amazing city to broadcast to."

It's a very insidious disease. Unlike breast cancer, where you can go for mammograms, there are no specific screening tests for this disease. I felt inspired to impart my knowledge to women, so I've done public-service campaigns through Clear Channel on a syndicated basis.

I also just contributed a chapter to a book called *Secrets of Voice-Over Success*. It's a compilation of the top voiceover talent in the country. The woman who compiled it, Joan Baker, did it as a project because her father died from Alzheimer's disease, and the proceeds from the book are going to the Alzheimer's Association. I was thrilled to be asked to contribute a chapter to the book.

R&R: Another path you've taken is that of playwright.

VS: I'm a creative person, and I love to write. Theater is my love. I used to be an actress years ago, and I missed it terribly. When I met my current business and writing partner, Amy Coleman, seven years ago, we instantly started to write without knowing each other very well.

The fruit of our labor, a play called *Spit It Out*, opens on Monday in a festival here in New York. The play, which we both perform in, is about the transformational power of the friendship of two women who have come from completely different worlds but, at the core, are very much the same. A lot of it is autobiographical, though dramatically enhanced and taken to a new level.

R&R: Your partnership with Amy eventually led to the formation of yet another venture. Tell us about that.

VS: Amy and I decided we could do other projects, so we started a production company called Two Sides of a Coin Productions (www.twosidesofacoin.com), because we feel like we're two sides of the same coin.

We produce events like the one we did last fall with Stephen Schwartz, who is the musical genius behind *Wicked*. It was *Inside the Actor's Studio* meets Letterman. We had a live audience, he and I chatted onstage, then he played the piano and Broadway performers sang his music. The audience also had the opportunity to interact and ask questions.

A lot of the events we do have charitable components to them. We're currently working with Gilda's Club/N.Y.C. on a shopping and schmoozing fundraiser night.

R&R: What are the secrets to longevity in this business?

VS: Try to remain fresh and excited and inspired on a daily basis. If you do anything for a long period of time, it becomes very difficult to keep that excitement up. To stay excited and inspired, your life has to be excited and inspired. I feel inspired by the city and the people in the city.

R&R: What are the best words of wisdom you've received during your career?

VS: A very dear friend of mine [Buckley Broadcasting's WOR-AM VP/GM] Bob Bruno gave me the most valuable advice. I was very young when I met Bob, and I was working in Westchester, NY at the time. I really wanted to get into New York radio — it was such a dream of mine — and I felt that I would never get into the big city.

I remember saying that to him, and he said, "When you're on the outside looking in, it seems so big and so impossible. But when you get on the other side of the glass and you're there, you realize that it's not so different from where you were before. You're still doing the same job whether you're in a small town or a big town."

Bob made me feel that I had an opportunity and a chance and that it wasn't an impossible dream. About a year after that conversation I found myself working at Lite FM.

Another inspiring conversation was with Bill Figenshu, who was running Lite FM when I first started there. I said, "I guess you're going to want me to change my name," and he said, "Not at all. I want you to be who you are. This is New York, and we all have an identity."

He wanted me to keep my ethnic identity, and that was very inspiring. My current bosses, Jim Ryan and Andy Rosen, have also been inspirational in that they encourage me to continue to have a full life outside of radio and to blossom in that arena, because if you blossom outside, you're also blossoming on the air.

"To stay excited and inspired, your life has to be excited and inspired. I feel inspired by the city and the people in the city."

July 29, 2005

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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	MICHAEL BUBLE Home (143/Reprise)	2052	-58	178749	26	103/0
2	2	ROB THOMAS Lonely No More (Atlantic)	2041	+46	178018	23	95/2
3	3	KELLY CLARKSON Breakaway (Hollywood)	1981	+51	196305	43	99/0
4	4	LOS LONELY BOYS Heaven (DR Music/Epic)	1861	+25	139690	58	97/0
5	5	BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	1833	+228	126292	12	91/0
6	6	JOHN MAYER Daughters (Aware/Columbia)	1271	-33	103105	38	102/0
7	7	GOD GOO DOLLS Give A Little Bit (Warner Bros.)	1222	-46	106759	30	85/0
9	8	RYAN CABRERA True (E.V.L.A./Atlantic)	1161	-36	66007	27	73/0
11	9	ANNA MALICK Breathe (2am) (Columbia)	1154	+184	68424	12	85/4
10	10	MAROON 5 She Will Be Loved (Octone/J/RMG)	1139	+5	96422	40	88/0
8	11	TIM MCGRAW Live Like You Were Dying (Curb)	1113	-145	89749	42	88/1
13	12	MARIAH CAREY We Belong Together (Island/DJ/JMG)	860	+72	87385	9	69/4
12	13	MARTINA MCBRIDE In My Daughter's Eyes (RCA)	726	-129	66593	46	84/0
14	14	HALL & OATES I'll Be Around (U-Watch)	719	-40	69921	45	85/0
16	15	HOWIE DAY Collide (Epic)	676	+2	64840	21	58/0
17	16	KIMBERLEY LOCKE I Could (Curb)	588	+39	22775	9	73/3
19	17	CARRIE UNDERWOOD Inside Your Heaven (Arista)	559	+74	41308	4	59/6
18	18	HALL & OATES Ooh Child (U-Watch)	531	+20	21969	11	65/0
20	19	EAGLES No More Cloudy Days (ERC)	524	+41	48504	4	56/4
21	20	RASCAL FLATTS Bless The Broken Road (Lyric Street)	453	+4	25371	18	50/1
22	21	JIM BRICKMAN & MICHAEL BOLTON Hear Me (Tears Into Wine) (RCA Victor)	319	-16	13385	13	50/0
23	22	PHIL COLLINS You Touch My Heart (Rendezvous)	288	-27	10153	6	43/0
24	23	JESSE MCCARTNEY Beautiful Soul (Hollywood)	279	+27	30008	5	16/1
Debut	24	HOOTIE & THE BLOWFISH One Love (Sneaky Long/Vanguard)	235	+130	13070	1	38/9
29	25	D.H.T. Listen To Your Heart (Robbins)	224	+61	50941	2	25/10
25	26	KATRINA CARLSON Suddenly Beautiful (Kataphonic)	219	-8	4420	7	40/1
Debut	27	DELTA GOODREM Lost Without You (Columbia)	178	+49	5729	1	30/4
27	28	KENNY G. ft. YOLANDA ADAMS I Believe I Can Fly (Arista/RMG)	176	-18	3023	5	37/0
28	29	STEVIE WONDER From The Bottom Of My Heart (Motown/Universal)	175	+9	4413	3	32/1
30	30	LIFHOUSE You And Me (Geffen)	170	+7	17922	2	14/5

106 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/17-7/23. Bullets appear on songs gaining high 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. 5 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 Arbitron Inc. (© 2005, Arbitron Inc.). © 2005 Radio & Records.

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
SCOTT GRIMES Livin' On The Run (Velocity)	12
D.H.T. Listen To Your Heart (Robbins)	10
HOOTIE & THE BLOWFISH One Love (Sneaky Long/Vanguard)	9
CARRIE UNDERWOOD Inside Your Heaven (Arista)	8
DAVID PACK The Secret Of Movin' On (Peak)	8
CECE WIMANS All That I Need (PureSprings/INO/Epic)	5
LIFHOUSE You And Me (Geffen)	5

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	+228
ANNA MALICK Breathe (2am) (Columbia)	+184
HOOTIE & THE BLOWFISH One Love (Sneaky Long/Vanguard)	+130
CARRIE UNDERWOOD Inside Your Heaven (Arista)	+74
MARIAH CAREY We Belong Together (Island/DJ/JMG)	+72
D.H.T. Listen To Your Heart (Robbins)	+61
KELLY CLARKSON Breakaway (Hollywood)	+51
DELTA GOODREM Lost Without You (Columbia)	+49
ROB THOMAS Lonely No More (Atlantic)	+46
EAGLES No More Cloudy Days (ERC)	+41

NEW & ACTIVE

DAVID PACK The Secret Of Movin' On (Peak)	Total Plays: 149, Total Stations: 35, Adds: 6
ERIC BENET Hurricane (Reprise/Warner Bros.)	Total Plays: 110, Total Stations: 19, Adds: 2
EARTH, WIND & FIRE Pure Gold (Sanctuary/SRG)	Total Plays: 100, Total Stations: 20, Adds: 2
SUGAR RAY Shot Of Laughter (Rhino/Lava/Atlantic)	Total Plays: 66, Total Stations: 12, Adds: 1
CECE WIMANS All That I Need (PureSprings/INO/Epic)	Total Plays: 58, Total Stations: 17, Adds: 5
SCOTT GRIMES Livin' On The Run (Velocity)	Total Plays: 0, Total Stations: 12, Adds: 12

Songs ranked by total plays
Station playlists for all R&R reporters are available on the web at www.radioandrecords.com.

MOST PLAYED RECURRENTS

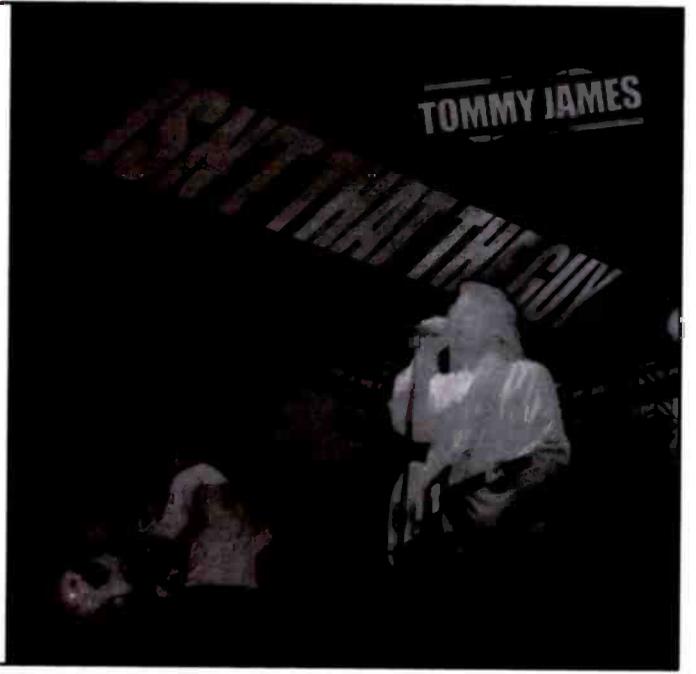
ARTIST TITLE LABEL(S)	TOTAL PLAYS
UNCLE KRACKER / DOBBIE GRAY Drift Away (Lava)	932
MICHAEL McDONALD Ain't No Mountain High Enough (Motown/Universal)	889
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	864
MAROON 5 This Love (Octone/J/RMG)	787
SANTANA / MICHELLE BRANCH The Game Of Love (Arista/RMG)	775

ARTIST TITLE LABEL(S)	TOTAL PLAYS
KEITH URBAN You'll Think Of Me (Capitol/EMC)	774
DIDO White Flag (Arista/RMG)	754
MATCHBOX TWENTY Unwell (Atlantic)	749
TRAIN Calling All Angels (Columbia)	742
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	734
SHANIA TWAIN Forever And For Always (Mercury/DJ/JMG)	718
MARTINA MCBRIDE This One's For The Girls (RCA)	642

ISN'T THAT THE GUY

TOMMY JAMES

GOING FOR ADDS THIS WEEK!



America's Best Testing AC Songs 12+ For The Week Ending 7/29/05

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, W 25-54, W 25-34, W 35-54. Lists top AC songs like 'Lonely No More' by Rob Thomas and 'Bless The Broken Road' by Rascal Flatts.

Total sample size is 221 respondents. Total average favorability estimates are based on a scale of 1-5... RateTheMusic.com data is provided by Mediabase Research...



AC TOP 30



Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top 30 AC songs like 'Home' by Michael Buble and 'Lonely No More' by Rob Thomas.

23 Canadian AC reporters. Monitored airplay data supplied by Mediabase Research... 15 are moved to recurrent after 20 weeks on the chart.

REPORTERS

Stations and their ads listed alphabetically by market

Grid of reporter information for various markets including Albany, NY; Bridgeport, CT; Columbia, SC; Flint, MI; Fort Worth, TX; Houston, TX; Jacksonville, FL; Kansas City, MO; Las Vegas, NV; Little Rock, AR; Los Angeles, CA; Louisville, KY; Madison, WI; Manchester, NH; Miami, FL; Milwaukee, WI; Minneapolis, MN; Norfolk, VA; Oklahoma City, OK; Orlando, FL; Omaha, NE; Philadelphia, PA; Portland, OR; Providence, RI; Raleigh, NC; Reno, NV; Richmond, VA; Sacramento, CA; Salt Lake City, UT; San Antonio, TX; San Diego, CA; San Francisco, CA; Santa Barbara, CA; Seattle, WA; Tampa, FL; Toledo, OH; Tulsa, OK; Wichita, KS; Wilmington, DE; Worcester, MA; York, PA.



Monitored Reporters 132 Total Reporters 106 Total Monitored 26 Total Indicator Did Not Report, Playlist Frozen (2): KLMV/Lincoln, NE WPEZ/Macon, GA

R&R HOT AC TOP 40

July 29, 2005

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	LIFHOUSE You And Me (Geffen)	3239	-48	177488	25	88/0
2	2	ROB THOMAS Lonely No More (Atlantic)	2918	-181	172733	25	87/8
5	3	KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	2783	+186	155827	12	82/2
3	4	COLDPLAY Speed Of Sound (Capitol)	2713	+23	141783	14	88/0
4	5	3 DOORS DOWN Let Me Go (Republic/Universal)	2617	-45	134637	30	84/0
6	6	GAVIN DEGRAW Chariot (J/RMG)	2305	-81	114322	21	85/0
7	7	GREEN DAY Boulevard Of Broken Dreams (Reprise)	2069	-148	135791	33	85/0
9	8	ANNA MALICK Breathe (2am) (Columbia)	2029	-21	120093	34	83/0
8	9	KELLY CLARKSON Since U Been Gone (RCA/RMG)	1966	-80	125752	31	83/0
10	10	HOWIE DAY Collide (Epic)	1950	+25	115369	48	78/0
12	11	ROB THOMAS This Is How A Heart Breaks (Atlantic)	1810	+77	107639	8	86/4
11	12	COLLECTIVE SOUL Better Now (EI Music Group)	1800	+41	85997	22	73/2
14	13	GREEN DAY Holiday (Reprise)	1494	+85	71535	10	64/1
16	14	TRAIN Get To Me (Columbia)	1432	+219	60360	5	73/3
13	15	BETTER THAN EZRA A Lifetime (Artemis)	1389	-41	48788	19	62/2
19	16	JOSH KELLEY Only You (Hollywood)	1283	+170	48902	7	72/3
17	17	JASON MRAZ Wordplay (Atlantic)	1252	+50	44372	10	64/0
20	18	GWEN STEFANI Hollaback Girl (Interscope)	1091	+9	75528	9	27/1
21	19	BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	984	-30	33555	14	43/0
18	20	DAVE MATTHEWS BAND American Baby (RCA/RMG)	960	-206	44919	19	63/0
23	21	MARIAH CAREY We Belong Together (Island/IDJMG)	893	+109	40534	8	40/2
25	22	LOW MILLIONS Status (Manhattan/EMC)	816	+93	25475	10	41/0
29	23	GWEN STEFANI Cool (Interscope)	766	+253	36139	4	50/7
24	24	VERTICAL HORIZON Forever (Hybrid)	752	+12	24123	18	45/1
26	25	KEITH URBAN You'll Think Of Me (Capitol/EMC)	742	+92	55283	7	36/2
22	26	AVRIL LAVIGNE Fall To Pieces (Arista/RMG)	622	-304	17187	11	44/0
28	27	DEF LEPPARD No Matter What (Island/IDJMG)	599	+54	31010	8	33/0
27	28	COURTNEY JAYE Can't Behave (Island/IDJMG)	563	-34	13953	12	33/0
30	29	SIMPLE PLAN Untitled (Lava)	490	+87	18316	5	28/1
31	30	PAT MCGEE BAND Must Have Been Love (Kirtland)	392	+52	7246	6	25/0
33	31	BLACK EYED PEAS Don't Phunk With My Heart (A&M/Interscope)	376	+44	29789	4	12/2
36	32	PAPA ROACH Scars (Geffen)	343	+30	14983	4	9/1
Debut	33	HOOTIE & THE BLOWFISH One Love (Sneaky Long/Vanguard)	326	+152	8411	1	34/6
39	34	WEEZER Beverly Hills (Geffen)	267	+37	9948	4	9/1
Debut	35	D.J.T. Listen To Your Heart (Robbins)	256	+82	16352	1	9/2
32	36	MICHAEL TOLCHER Mission Responsible (Octone)	256	-78	4322	16	23/0
37	37	HOPE PARTLOW Who We Are (Virgin)	250	-21	6191	4	19/0
35	38	MARC BROUSSARD Home (Island/IDJMG)	250	-70	8728	7	21/0
40	39	WILL SMITH Switch (Interscope)	248	+43	16005	2	3/0
38	40	BEN FOLDS Landed (Epic)	241	+8	5230	3	19/2

88 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/17-7/23. 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 Arbitron Inc. (© 2005. Arbitron Inc.) © 2005 Radio & Records.

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
3 DOORS DOWN Here By Me (Republic/Universal)	14
HOWIE DAY She Says (Epic)	13
BON JOVI Have A Nice Day (Island/IDJMG)	18
U2 City Of Blinding Lights (Interscope)	18
DAVID GRAY The One I Love (A/T/RCA/RMG)	9
SWITCHFOOT Stars (Columbia)	8
THEORY OF A DEADMAN Hello Lonely... (Roadrunner/IDJMG)	8
GWEN STEFANI Cool (Interscope)	7
HOOTIE & THE BLOWFISH One Love (Sneaky Long/Vanguard)	6
BOWLING FOR SOUP Ohio... (Silverstone/Jive/Zomba Label Group)	6

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GWEN STEFANI Cool (Interscope)	+253
TRAIN Get To Me (Columbia)	+219
KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	+186
BON JOVI Have A Nice Day (Island/IDJMG)	+177
JOSH KELLEY Only You (Hollywood)	+170
HOOTIE & THE BLOWFISH One Love (Sneaky Long/Vanguard)	+152
MARIAH CAREY We Belong Together (Island/IDJMG)	+109
SWITCHFOOT Stars (Columbia)	+101
LOW MILLIONS Status (Manhattan/EMC)	+93

NEW & ACTIVE

DANIEL POWTER Bad Day (Warner Bros.)
Total Plays: 227, Total Stations: 19, Adds: 1
BON JOVI Have A Nice Day (Island/IDJMG)
Total Plays: 220, Total Stations: 19, Adds: 10
JOY WILLIAMS We (Red Ink/Reunion/PLG)
Total Plays: 202, Total Stations: 17, Adds: 1
KILLERS All These Things That I've Done (Island/IDJMG)
Total Plays: 179, Total Stations: 13, Adds: 2
FOO FIGHTERS Best Of You (RCA/RMG)
Total Plays: 168, Total Stations: 14, Adds: 2
MICHAEL BUBLE Home (143/Reprise)
Total Plays: 162, Total Stations: 16, Adds: 4
STAND Right Here (Flip/Atlantic)
Total Plays: 155, Total Stations: 17, Adds: 2
SWITCHFOOT Stars (Columbia)
Total Plays: 152, Total Stations: 25, Adds: 8
GEOFF BYRD Before Kings (Granite)
Total Plays: 152, Total Stations: 14, Adds: 0
OMNISOUL Waiting (Save Your Life) (Wind-up)
Total Plays: 143, Total Stations: 14, Adds: 1

Songs ranked by total plays

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

REPORTING STATION PLAYLISTS

www.radioandrecords.com





America's Best Testing Hot AC Songs 12+ For The Week Ending 7/29/05

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, W 18-34, W 18-24, W 25-34. Lists top songs like 'You And Me' by Lifehouse and 'Let Me Go' by 3 Doors Down.

Total sample size is 340 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.



HOT AC TOP 30



Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATONS. Lists top Canadian songs like 'Speed Of Sound' by Coldplay.

25 Canadian Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks.

REPORTERS

Stations and their adds listed alphabetically by market

Grid of reporter information by market, including station call letters, reporter names, and phone numbers. Includes a 'POWERED BY MEDIATEBASE' logo and '110 Total Reporters' count.



CAROL ARCHER
carcher@radioandrecords.com

PART ONE OF A TWO-PART SERIES

Women, Smokin' In The Boys' Room

KHJZ/Houston GM Laura Morris tells it like it is

In the article "Becoming the Workplace Goddess," Charlene Proctor says of women, "We're beginning to love ourselves for who we are, which includes ... aspects of a divine equation, because self-love is about demonstrating that which is within our spiritual power."

She goes on to say, "Female qualities and values that are precipitated from this spiritual composite will someday be demonstrated at the highest levels of organizations with great success. However, for now it seems we first must be more comfortable in our own skin and finally acknowledge that what we contribute has tremendous significance, both to society as well as the bottom line."

I agree with Proctor, and I would add that, for things to really change for female professionals, men must come to the same understanding of the value of women's contributions to successful organizations.

Twenty-five years ago it was breakthrough news when the first female was named CEO of a Fortune 500 company. How far have we come since then? Despite labor-participation rates that are among the highest in the world, American women are still not proportionately represented in top management. For example, women make up more than 50% of the U.S. corporate workforce, but they hold a mere 11% of Fortune 500 senior management positions and only 2% of corporate board seats.

Today only eight women are CEOs of Fortune 500 companies. Eight. It was telling that when Carly Fiorina was fired as CEO of Hewlett-Packard the media described what she was wearing at her final press conference, but coverage of Michael Eisner's fall from grace at Disney didn't mention his bespoke Savile Row suits, only his extravagant severance package and the corporate machinations behind his exit.

Businesses could do far more to advance talented females to top management posts, although, in fairness, it should be noted that a handful of women in radio have broken through the glass ceiling, including R&R Publisher/CEO Erica Farber and, in Smooth Jazz, former Emmis/New York VP/GM (now Citadel Broadcasting COO) Judy Ellis; former WQCD/New York and WVMV & WYCD/Detroit VP/GM Maureen Lesourd (now VP/GM of Oldies KRTH/Los Angeles); current WVMV VP/GM Debbie Kenyon; and, the subject of this week's column, Infinity KHJZ/



Laura Morris

Houston Sr. VP/Market Manager Laura Morris, who also oversees the group's three other Houston properties, KIKK & KILT-AM & FM.

Real-Life Issues

A theater arts and political science major in college, Morris is a native New Yorker whose career started in off-Broadway theater, where she helped bring new works to the stage for the first time.

Originally, she intended to study entertainment law — she wrote her thesis on litigation between the Dramatists Guild and Actors' Equity — at the University of Texas Law School in Houston, the hometown of the man who became her husband. It was when the couple established residency in Houston in 1981 and began to look for work there that Morris discovered radio.

"I had quite a number of interesting job offers, but the oil field just didn't compare to radio," she says. "I ended up taking a job for less money as a programming assistant at the big News/Talk station in Houston, KTRH, working with the PD and executive producers.

"I loved it. It was like one big improv, getting immediately plugged in to the city. Working first as a booker for the talk shows, then as Executive Producer, was intellectually stimulating. It was all about current events, and it was similar to working off-Broadway in that it was a sociopolitical study of the time, dealing with issues of sexual orientation, relationships, mental health, community — life — so there was a sense of purpose.

"I worked for an incredible company, the Rusk Corp., which was founded by the influential Jones family, which owns half of downtown Houston. Jesse Jones, who endowed the Jones Medical Center and was F.D.R.'s Secretary of Commerce, had a long legacy of activism and doing the right thing.

"The third generation of the family owned and ran the radio station. My first mentor, who remains a very dear friend whose counsel I seek and respect, was the President, Jay Jones. He was gender-blind, age-blind and race-blind and all about identifying and celebrating talent. An incredible group of people went through those radio stations, KTRH and Rock KLOL.

"You can be incredibly lucky, but you still have to know to open the door when opportunity knocks. I was incredibly lucky, but I worked,

worked, worked. I was committed to the success of the station and to the people I worked with.

"Jay was an incredible leader who invested in the talent at the station. We were given incredible training, access to information and encouragement to go outside of 'This is the way it is' to 'How can we make it better?'"

Growing Knowledge, Responsibility

Morris continues, "I was with KTRH, and added several more stations to my responsibilities, from 1981 to 1999. After being the Executive Producer I became the PD, then OM, then Director/News & Programming. I ran the product and marketing side, where I worked extremely closely and well with sales. There are several other Infinity GMs who came up through programming, like Dave Robbins in Chicago.

"You can be incredibly lucky, but you still have to know to open the door when opportunity knocks. I was incredibly lucky, but I worked, worked, worked."

"I was part of the team that transitioned KTRH to News. It went on to two decades of huge dominance, award-winning enterprise work and incredible series work, and I became the GM in 1988. Having been on the business side in the theater world for a long time, I understood that without the money to pay staff, it doesn't matter how good your work is.

"Instead of going to law school, I ended up going through the executive MBA program at Rice University. Rusk Corp. was very, very supportive, especially in giving me the time and flexibility to do it, because it was all day Fridays and Saturdays for a year. It was a pretty intense time, but it was excellent.

"The Telecommunications Act of 1994 went into effect and the subsequent consolidation took

Sexism

Here is the definition of the word *sexism*, according to *The Harper's Dictionary of Modern Thought*.

"A word coined, on the analogy of racism, for a deep-rooted, often unconscious system of beliefs, attitudes and institutions in which distinctions between people's intrinsic worth are made on the grounds of their sex and sexual roles. Whether consciously or not, the sexist sees woman (or man) as inferior and behaves accordingly.

"As with racism, the term — though not the phenomenon — tends in practice to be restricted to one-way attitudes only, i.e. to male sexism. In the aggressive form of sexism known as *male chauvinism* the paradigm is one of an assumed innate male supremacy in all the areas of social activity (with the possible exception of child-rearing), accompanied by a predisposition to treat women as anonymous objects for male sexual pleasure."

place during the 11 years I was GM. The Rusk Corp. sold to what was then Evergreen Media. Evergreen actually financed the acquisition of the stations with an IPO, and I was able to be a part of the IPO road show, talking to the analysts and telling the Evergreen story as a part of the original company as Evergreen went public.

"I stayed through all of the transitions as Evergreen became Chancellor, then AMFM. It was a terrific time. I loved working with Scott Ginsburg and Jimmy DeCastro. What great entrepreneurs and great leaders! It was very exciting and empowering, and I learned so much from them."

Groundbreaking Deals

Morris continues, "At the end of my tenure at AMFM I reported to Bill Figenshu — Fig — who became another of my great mentors. I miss working for him terribly. He was another absolute genius in the business, someone who is positive and encouraging, who accepts strengths and weaknesses and provides great support and direction.

"Houston was the only top 10 market without an NFL team, and as AMFM consolidated into Clear Channel, I left and ended up going to the Houston Texans just as the franchise was announced.

"While I was still at KTRH we had launched another AM, and we had done a tremendous number of landmark sports deals. I'd worked with the Astros and the Rockets and done groundbreaking marketing-rights deals with what was then the Houston Oilers, so I had quite a bit of experience in the NFL and friends within the league and the sports community in Houston.

"When Houston got the franchise a close friend who was leading the charge on the business side was starting up the front office, and he asked me to help him. I knew that I was moving on, so I helped start up the Texans in 1999. Mind you, we didn't play a football game until 2002.

"I helped hire front-office staff and launched personal-seat-license sales and the suite sales effort. My youngest was only 6 months old then, so it was very intense. I got through winter and spring, then I left to spend the summer with my kids.

"In the meantime, I stayed in touch with my friends — I had been President of the Texas Association of Broadcasters — and, of course, Fig, who was Regional VP and started recruiting me to Infinity. Originally, he talked to me about other exciting markets, then he asked if I'd like to do Houston. I started here with Infinity in June 2000."

Next week we'll hear about the next phase of Morris' career in Part Two of this interview.



SMOOTH JAZZ TOP 30

July 29, 2005

POWERED BY MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	RICHARD ELLIOT People Make The World Go Round (Artizen)	790	-41	106941	12	35/0
3	2	PAUL TAYLOR Nightlife (Peak)	743	+11	94006	19	31/0
2	3	NILS Pacific Coast Highway (Baja/TSR)	736	-40	98751	22	34/0
5	4	CHUCK LOEB Tropical (Shanachie)	704	+8	90295	20	32/0
4	5	STEVE COLE Thursday (Narada Jazz)	692	-19	89044	19	32/0
7	6	PAUL HARCASLE Serene (Trippin' 'N' Rhythm)	619	+112	76765	7	34/1
8	7	KENNY G. I(HEARTH, WIND & FIRE The Way You Move (Arista/RMG)	450	+8	49573	27	32/0
9	8	NORMAN BROWN West Coast Coolin' (Warner Bros.)	438	+24	49530	16	33/0
6	9	MICHAEL LINGTON Two Of A Kind (Rendezvous)	438	-131	51742	33	32/0
10	10	PAUL JACKSON, JR. Never Too Much (GRP/VMG)	407	+28	49419	18	30/0
11	11	DAVE KOZ Love Changes Everything (Capitol)	374	+28	41076	8	34/1
14	12	BRIAN CULBERTSON Hookin' Up (GRP/VMG)	347	+27	47427	4	32/1
15	13	KEN NAVARRO You Are Everything (Positive)	342	+23	32750	13	27/0
13	14	JEFF LORBER Ooh La La (Narada Jazz)	332	0	31333	24	29/0
12	15	JONATHAN BUTLER Fire & Rain (Rendezvous)	328	-13	29356	14	24/0
17	16	PAUL BROWN Cosmic Monkey (GRP/VMG)	303	+12	44833	6	28/1
16	17	AVERAGE WHITE BAND Work To Do (Liquid 8)	298	-16	28092	15	25/0
18	18	WAYMAN TISDALE Ready To Hang (Rendezvous)	289	+4	29496	12	24/0
19	19	DDNNY DSMOND Breeze On By (Decca)	287	+4	19871	10	20/0
20	20	MINDI ABAIR Make A Wish (GRP/VMG)	250	+43	21047	8	26/1
21	21	WALTER BEASLEY Coolness (Heads Up)	222	+35	30790	5	23/4
22	22	KEM I Can't Stop Loving You (Motown/Universal)	189	+8	27495	5	14/1
25	23	DAVID PACK You're The Only Woman (Peak)	128	+11	5721	3	12/3
27	24	CHIELI MINUCCI The Juice (Shanachie)	124	+13	10295	4	10/1
28	25	NELSON RANGELL Don't You Worry 'Bout A Thing (Koch)	122	+13	9601	5	12/1
23	26	JEFF GOLUB Simple Pleasures (Narada Jazz)	119	-6	10128	11	13/0
26	27	CAMIEL I'm Ready (Rendezvous)	105	-7	20174	12	11/0
24	28	ALEXANDER ZONJIC Leave It With Me (Heads Up)	102	-20	9577	18	11/0
Debut	29	MARION MEADOWS Suede (Heads Up)	97	+29	7913	1	10/1
29	30	ACOUSTIC ALCHEMY Say Yeah (Higher Octave)	90	-3	5264	12	11/0

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
EUGE GROOVE Get Em Goin' (Narada Jazz)	16
WALTER BEASLEY Coolness (Heads Up)	4
DAVID PACK You're The Only Woman (Peak)	3
SOUL BALLET She Rides (215)	3
BONEY JAMES 2:01 AM (Warner Bros.)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PAUL HARCASLE Serene (Trippin' 'N' Rhythm)	+112
MINDI ABAIR Make A Wish (GRP/VMG)	+43
WALTER BEASLEY Coolness (Heads Up)	+35
MARION MEADOWS Suede (Heads Up)	+29
PAUL JACKSON, JR. Never Too Much (GRP/VMG)	+28
DAVE KOZ Love Changes Everything (Capitol)	+28
BRIAN CULBERTSON Hookin' Up (GRP/VMG)	+27
CAL TJADER Soul Sauce (Verve/VMG)	+27

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
YANESSA WILLIAMS You Are Everything (Lava)	285
KENNY G. Pick Up The Pieces (Arista/RMG)	270
BONEY JAMES (J)DE SAMPLE Stone Groove (Warner Bros.)	269
AMITA BAKER How Does It Feel (Blue Note/Virgin)	261
EUGE GROOVE XXL (Narada Jazz)	250
3RD FORCE Believe In Me (Higher Octave)	221
MARION MEADOWS Sweet Grapes (Heads Up)	214
TIM BOWMAN Summer Groove (Liquid 8)	204
SOUL BALLET Cream (215)	201
WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	188
FOURPLAY Fields Of Gold (RCA Victor/RMG)	179
PAUL BROWN Moment By Moment (GRP/VMG)	176
GERALD ALBRIGHT To The Max (GRP/VMG)	171
DAVE KOZ Let It Free (Capitol)	169
ALICIA KEYS If I Ain't Got You (J/RMG)	169

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

35 Smooth Jazz® reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/17-7/23. 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 Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

NEW & ACTIVE

BONEY JAMES 2:01 AM (Warner Bros.)
Total Plays: 84, Total Stations: 10, Adds: 2

GREGG KARUKAS London Underground (Trippin' 'N' Rhythm)
Total Plays: 81, Total Stations: 8, Adds: 1

MICHAEL BUBLE Home (143/Reprise)
Total Plays: 75, Total Stations: 5, Adds: 0

RIPPINGTONS Wild Card (Peak)
Total Plays: 71, Total Stations: 7, Adds: 0

PIECES OF A DREAM Lunar Lullaby (Heads Up)
Total Plays: 68, Total Stations: 7, Adds: 0

DIDO White Flag (Arista/RMG)
Total Plays: 67, Total Stations: 4, Adds: 0

WARREN HILL Still In Love (Popjazz/Native Language)
Total Plays: 64, Total Stations: 7, Adds: 1

MARIAN CAREY We Belong Together (Island/IDJMG)
Total Plays: 50, Total Stations: 4, Adds: 1

PRAFUL Moon Glide (Rendezvous)
Total Plays: 48, Total Stations: 4, Adds: 0

KIRK WHALUM Any Love (GRP/VMG)
Total Plays: 45, Total Stations: 4, Adds: 0

Songs ranked by total plays

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2004 JACK FM (U.S.)
2002 JACK FM (Canada)
2003 Progressive Talk
2000 Jammin' Oldies
1997 Hip Hop
1993 All News (first in Canada)
1999 NPR News & Progressive
1994 NPR News
1991 Modern AC
1987 Triple A
1987 Smooth Jazz
1981 "Athens" Rock Alternative (Athens, GA)

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SMOOTH JAZZ TOP 30 INDICATOR

July 29, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/-	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	NILS Pacific Coast Highway (Baja/TSR)	197	-5	687	27	14/0
4	2	PAUL HARDCASTLE Serene (Trippin' 'N' Rhythm)	181	+12	553	7	13/0
2	3	RICHARD ELLIOT People Make The World Go Round (Artizen)	171	0	703	11	13/0
3	4	PAUL TAYLOR Nightlife (Peak)	170	+1	702	21	12/0
5	5	STEVE COLE Thursday (Narada Jazz)	158	-3	502	20	13/0
6	6	KEM I Can't Stop Loving You (Motown/Universal)	151	-7	582	14	10/0
7	7	JEFF GOLUB Simple Pleasures (Narada Jazz)	150	-2	412	14	13/0
9	8	WALTER BEASLEY Coolness (Heads Up)	146	+1	572	7	11/0
8	9	JEFF LORBER Ooh La La (Narada Jazz)	141	-5	538	27	12/0
12	10	CHUCK LOEB Tropical (Shanachie)	140	+10	359	24	11/0
11	11	JOE JOHNSON U Know What's Up (Yasny)	140	+4	499	13	8/0
10	12	ANDRE DELANO Night Riders (7th Note)	139	-2	491	10	12/1
15	13	AVERAGE WHITE BAND Work To Do (Liquid B)	121	+1	277	19	12/0
14	14	BLACK GOLD MASSIVE Don't Give Up Now (Major Menace)	121	0	389	13	9/0
17	15	PAUL BROWN Cosmic Monkey (GRP/VMG)	114	+1	332	2	11/1
18	16	WARREN HILL Still In Love (Popjazz/Native Language)	114	+1	303	7	10/0
16	17	KEN NAVARRO You Are Everything (Positive)	112	-2	274	11	8/0
22	18	BRIAN CULBERTSON Hookin' Up (GRP/VMG)	106	+4	236	2	10/0
19	19	DAVE KOZ Love Changes Everything (Capitol)	106	-4	256	4	8/0
Debut	20	MINDI ABAIR Make A Wish (GRP/VMG)	103	+16	205	1	9/1
23	21	BRIAN SIMPSON It's All Good (Rendezvous)	101	-1	318	3	10/0
26	22	WAYMAN TISDALE Ready To Hang (Rendezvous)	99	+1	388	12	8/0
27	23	MARCUS MILLER /ERIC CLAPTON Silver Rain (Koch)	98	+1	441	16	9/0
21	24	HIROSHIMA Swiss Ming (Heads Up)	97	-6	512	12	8/0
25	25	JONATHAN BUTLER Fire & Rain (Rendezvous)	95	-5	495	9	8/0
28	26	DONNY OSMOND Breeze On By (Decca)	94	0	438	4	6/0
-	27	RIPPINGTONS Wild Card (Peak)	91	0	401	12	9/0
29	28	GARRY GOIN Riverside Drive (Compendia)	91	-2	304	3	8/0
24	29	NORMAN BROWN West Coast Coolin' (Warner Bros.)	90	-12	251	20	9/0
Debut	30	CHIELI MINUCCI The Juice (Shanachie)	88	+4	296	1	6/0

16 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 7/17 - Saturday 7/23.
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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
EUGE GROOVE Get Em Goin' (Narada Jazz)	5
MIKE PHILLIPS /JEFF LORBER Heartbeat Of The City (Red Urban)	5
KEVIN TONEY Quiet Conversation (Shanachie)	4
BONEY JAMES 2:01 AM (Warner Bros.)	3
DEF JAZZ /GERALD ALBRIGHT Hey Young World (GRP/VMG)	3
LIN ROUNTREE Into The Night (BDK)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BONEY JAMES 2:01 AM (Warner Bros.)	+45
KEVIN TONEY Quiet Conversation (Shanachie)	+43
EUGE GROOVE Get Em Goin' (Narada Jazz)	+34
MIKE PHILLIPS /JEFF LORBER Heartbeat Of The City (Red Urban)	+32
DEF JAZZ /GERALD ALBRIGHT Hey Young World (GRP/VMG)	+25
3D Riff To The Smooth (215)	+20
MARC ANTOINE Bella Via (Rendezvous)	+17
SOUL BALLET She Rides (215)	+17
MINDI ABAIR Make A Wish (GRP/VMG)	+16

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
3RD FORCE Believe In Me (Higher Octave)	114
GEORGE DUKE T Jam (BPM)	105
BONEY JAMES /JOE SAMPLE Stone Groove (Warner Bros.)	80
CHRIS BOTTI No Ordinary Love (Columbia)	20
MINDI ABAIR Come As You Are (GRP/VMG)	20
PETER WHITE How Does It Feel (Columbia)	16
JOYCE COOLING Expression (Narada Jazz)	15
HALL & OATES I'll Be Around (U-Watch)	7
GREG ADAMS Firefly (215)	2
FOURPLAY Fields Of Gold (RCA Victor/RMG)	1
KIM WATERS In Deep (Shanachie)	1

REPORTERS

Stations and their adds listed alphabetically by market

KAJZ/Albuquerque, NM*
OM: Jim Walton
PD/MD: Paul Lavoie
2 RAUL MIDON
1 EUGE GROOVE
1 WARREN HILL

WJZZ/Atlanta, GA*
PD/MD: Dave Kosh
No Adds

KSMJ/Bakersfield, CA*
OM/MD: Chris Townshend
APD: Nick Novak
BRIAN CULBERTSON

WSMJ/Baltimore, MD*
PD/MD: Lori Lewis
5 EUGE GROOVE

WVSU/Birmingham, AL
OM/MD: Andy Parrish
1 VERONICA MARTELL
1 DEVOTED SPIRITS
1 EUGE GROOVE
1 MIKE PHILLIPS

WNUA/Chicago, IL*
OM: Bob Kaake
PD: Steve Stiles
MD: Michael La Crosse
2 MINDI ABAIR
EUGE GROOVE

WNWV/Cleveland, OH*
OM/MD: Bernie Kimble
PAUL BROWN

WJZA/Columbus, OH*
PD/MD: Bill Harman
No Adds

KOAI/Dallas, TX*
PD: Charley Connolly
APD/MD: Mark Sanford
EUGE GROOVE

KJCD/Denver, CO*
PD/MD: Michael Fischer
2 BRIAN SIMPSON
2 GREGG KARUKAS

WVMV/Detroit, MI*
OM/MD: Tom Sieker
MD: Sandy Kovach
PAUL HARDCASTLE

KEZL/Fresno, CA*
OM: E. Curtis Johnson
PD/MD: J. Weidenheimer
WALTER BEASLEY

WJZF/Fl. Myers, FL*
OM: Steve Amari
PD: Joe Turner
MD: Randi Bachman
1 EUGE GROOVE

WQTQ/Hartford, CT
PD/MD: Stewart Stone
9 SHADY GRADY
8 BONEY JAMES
8 3D
8 PAMELA WILLIAMS
8 KEM
8 LIN ROUNTREE

KHLJ/Houston, TX*
PD: Maxine Todd
APD/MD: Greg Morgan
No Adds

WYJZ/Indianapolis, IN*
OM/MD: Carl Frye
EUGE GROOVE

KJLU/Jefferson City, MO
PD/MD: Dan Turner
3 BONEY JAMES
2 MOLLY JOHNSON

KDAS/Las Vegas, NV*
PD/MD: Michael Joseph
11 WALTER BEASLEY
8 NELSON RANGELL
2 BONEY JAMES
SLOW TRAIN SOUL
MARIAH CAREY
CHIELI MINUCCI
DAVID PACK
EUGE GROOVE

KUAP/Little Rock, AR
PD/MD: Michael Nellums
6 GERALD VEASLEY
6 KEVIN TONEY
4 TOM BRAXTON
2 PRAFUL
1 EARL KLUGH

KSBR/Los Angeles, CA
OM/MD: Terry Wedel
MD: Enid Cogswell
2 DEF JAZZ /GERALD ALBRIGHT
2 MIKE PHILLIPS /JEFF LORBER

KTWV/Los Angeles, CA*
PD: Paul Goldstein
MD: Samantha Pascual
MARION MEADOWS
EUGE GROOVE

WJZL/Louisville, KY*
OM: Kelly Carls
PD/MD: Gator Glass
APD: Ron Fisher
1 EUGE GROOVE

WLVE/Miami, FL*
OM: Rob Roberts
PD/MD: Rich McMillan
No Adds

WJZL/Milwaukee, WI*
PD: Stan Atkinson
MD: Steve Scott
EUGE GROOVE

KJZI/Minneapolis, MN*
PD: Lauren MacLeash
MD: Mike Wolf
6 EUGE GROOVE

KRYR/Modesto, CA*
OM/MD: Doug Walsh
PD: James Bryan
EUGE GROOVE

WVAS/Montgomery, AL
OM: Rick Hall
PD: Eric Washington
MD: Eugenia Ricks
16 EUGE GROOVE
16 KEVIN TONEY
15 BLAKE AARON
15 MIKE PHILLIPS /JEFF LORBER
15 RON FATTORUSSO
LIN ROUNTREE

WFSK/Nashville, TN
PD: Ken West
MD: Chris Nochowicz
8 EUGE GROOVE
6 KEVIN TONEY
6 SOUL BALLET
6 DEF JAZZ /GERALD ALBRIGHT
6 MIKE PHILLIPS /JEFF LORBER
4 WALDINO

WQCD/New York, NY*
PD: Blake Lawrence
MD: Carolyn Bednarski
13 KEM

WLOQ/Oriando, FL*
PD/MD: Brian Morgan
APD: Patric Riley
4 JOHN PIZZARELLI
2 MIKE PHILLIPS /JEFF LORBER
2 EUGE GROOVE
1 KEVIN TONEY
SOUL BALLET

WJZZ/Philadelphia, PA*
OM: Todd Shannon
PD: Michael Tozzi
MD: Frank Childs
No Adds

KYOT/Phoenix, AZ*
PD: Shaun Holly
APD/MD: Angie Handa
SOUL BALLET
EUGE GROOVE

KJZS/Reno, NV*
PD/MD: Robert Dees
DAVE KOZ
BONEY JAMES
WALTER BEASLEY
DAVID PACK

KSSJ/Sacramento, CA*
PD/MD: Lee Hansen
EUGE GROOVE

KBZN/Salt Lake City, UT*
OM/MD: Dan Jessop
2 WILL DONATO /STEVE OLIVER
1 SOUL BALLET

KIFM/San Diego, CA*
PD: Mike Vasquez
APD/MD: Kelly Cole
7 DAVID PACK
3 WALTER BEASLEY
DEF JAZZ /GERALD ALBRIGHT

KKSF/San Francisco, CA*
PD: Michael Erickson
MD: Ken Jones
No Adds

KJZY/Santa Rosa, CA*
PD: Gordon Zlot
APD/MD: Rob Singleton
3 MARC ANTOINE

DMX Jazz Vocal Blend/Satellite
PD: Michael Griffin
5 EUGE GROOVE
4 MIKE PHILLIPS /JEFF LORBER
4 DAN SIEGEL
3 DAN SIEGEL
3 BEBEL GILBERTO
3 NAJEE
3 KLEMENT JULIENNE
2 LEMAR
2 KLEMENT JULIENNE
2 DAVID PACK

DMX Smooth Jazz/Satellite
PD/MD: Jeanne Destro
13 KEVIN TONEY

Jones Radio Network/Satellite*
OM: J. J. McKay
PD: Steve Hibbard
MD: Laurie Cobb
No Adds

Music Choice Smooth Jazz/Satellite
APD: Will Kinnally
5 ANDRE DELANO
5 DAVID SANBORN
5 HIROSHIMA
4 NELSON RANGELL

Sirius Jazz Cafe/Satellite
PD: Teresa Kincaid
MD: Rick Laboy
17 BONEY JAMES
17 DEF JAZZ /GERALD ALBRIGHT
16 MINDI ABAIR

XM Watercolors/Satellite
PD/MD: Shirrita Colon
3 MIKE PHILLIPS /JEFF LORBER
EUGE GROOVE
PAUL BROWN
MARC ANTOINE

KWJZ/Seattle, WA*
PD: Carol Handley
MD: Dianna Rose
JEFF GOLUB

WSJT/Tampa, FL*
PD: Ross Block
MD: Kathy Curtis
No Adds

WJZW/Washington, DC*
OM: Kenny King
PD: Carl Anderson
MD: Renee DePuy
EUGE GROOVE

POWERED BY
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*Monitored Reporters

51 Total Reporters

35 Total Monitored

16 Total Indicator

Did Not Report, Playlist Frozen (4):
KCOZ/Springfield, MO
KPVU/Houston, TX
WAAA/Baltimore, MD
WSBZ/Fl. Walton Beach, FL



KEN ANTHONY
kenthony@radioandrecords.com

This Woman Rocks

The secrets of Epic's Cheryl Valentine

Spend just a few minutes with Cheryl Valentine, Epic's VP/Rock Promotion, in person or over the phone, and you'll notice one thing right away: her passion for rock and the bands she works to radio. Not to mention her penchant for calling everyone "dude." Valentine recently won her third consecutive R&R Industry Achievement Award for Rock Promotion Executive of the Year. Her label, Epic Records, accomplished the same feat as Rock Label Of the Year.

This week, as we pay tribute to women in the industry, I thought a little background on "Ms. Cheryl" would be in order, as well as her secrets for getting Epic artists to the top of the charts on a regular basis. Valentine's story actually has humble beginnings in one of the unlikely places you'd ever expect: on horseback.

Horsing Around

Valentine is a native of Dayton who freely admits that she has an addictive personality. Her addiction from the ages of 9 to 18 was riding horses. "I was a hunter seat equestrian," she says. "I rode every day after school, all day on the weekends, and I went to horse shows regularly. I didn't have a real social life with people at school until my best horse broke his hip." Shortly after this, Valentine became addicted to something else: music.



Cheryl Valentine

"I went to college initially to be an artist," she says. "My brother sat me down the week before I left to attend the University of Tampa and said, 'Have you ever heard the term "starving artist"?' I said yes. He then said, 'Have you ever heard the term "starving businessperson"?' He influenced me to eventually switch majors from art to business management."

Valentine decided to figure out a way to marry art and the business world. Being a self-de-

"Rock radio is not dead, but exciting radio is on the verge of dying."

scribed music freak, she decided to have a go at the music industry, but it wasn't until she transferred back to Wright State University in Dayton that her career actually began — sort of.

"After I graduated I started working for WWSU, the 10-watt college radio station there," says Valentine. "It was your typical college radio station in the mid-'80s. We played lots of underground alternative music. Mike Taylor, the station's PD, was looking for a Metal Director, and that's when I showed up."

Step By Step

With only three weeks of training as a DJ, Valentine landed the coveted position of the station's Metal Director, but being on the radio was just a steppingstone to her real goal. "I figured that if I worked at a radio station, I could talk to record-company people and get a job at a record company," she says.

Metal Directors were as common at record labels in the mid- to late '80s as they were at radio stations. "I had been WWSU's Metal Director for eight months when I attended a New Music Seminar in New York," says Valentine. "I wanted to meet the label people I had been talking to over the phone."

Valentine followed up with these contacts until one of them, Peggy Donnelly, who ran the New York office for Metal Blade Records, helped her get a job at *CMJ*, the college-radio trade magazine. When Donnelly left Metal Blade to become Metal Director for Atlantic, she helped Valentine land her first label job, as her replacement.

While Valentine is a

little hazy on the actual dates of her label jobs, she does remember how long she worked at each of them. "I worked for Metal Blade for 2 1/2 years, and then Relativity called and offered me above poverty wages," she says.

"I went there and worked for a year in an area of the building known as 'the pit.' Then Mike Bone at Mercury called me, and I went there for 2 1/2 years, working for Drew Murray."

In And Out And In

Mike Schnapp, Metal Director at Epic, approached Valentine in 1994. "He said he was leaving and that he wanted me to take his job," Valentine says. "Soon after that Harvey Leeds hired me as the metal promotions person for Epic. I stayed in that position for over three years."

At Epic, Valentine eventually segued into the artist-development department. "I told Richard Griffiths, Epic President at the time, that I didn't want to be in the artist-development department, because it's always the first to go," Valentine says. When Griffiths left Epic, Valentine's prediction came true: The department and her position were eliminated.

It was 1997, and for the first time Valentine was out of work in the business she had chosen to pursue. She did, however, leave Epic with an award for the work she did helping to break Korn to radio and the masses. She ended up working active rock and alternative projects for Tommy Boy, which led to a full-time position at that label in 1998.

She worked for Tommy Boy until January of 2001, when she returned to Epic as VP/Rock Promotion. "I was in a good position to return to Epic in that position because I had worked Everlast to No. 1 at Tommy Boy," she says.

The Passion Of The Cheryl

Since Valentine returned to Epic the label has had a strong run of success in the rock world. Valentine and the label have won R&R Industry Achievement Awards for Rock Promotion Executive of the Year and Rock Label of the Year for the last three years, and Valentine notes that Epic actually won two awards in 2003, when there were awards for both Rock and Active Rock Label of the Year.

Much of this success is a direct result of Valentine's unwavering passion for the bands she works with. What are the key bands she takes pride in having helped break during her career? "Ugly Kid Joe at Mercury, because they were my first one," she says. "Then there's Korn, whom I spent a solid 2 1/2 years of my life getting up and going while I was Epic's Metal Director in the mid-'90s."

More recently, Valentine has enjoyed breaking monster Epic artists like Chevelle and Mudvayne. "I came to this label and said, 'I want to break Mudvayne,'" she says. "I came from the underground rock scene, and I know its power. The underground often gets ignored because you can't quantify it."

"If we get a record on WAAF/Boston and the first week out the record sells 1,000 copies in that market, that's something my bosses can quantify. But when you have panels at metal radio and kids going to shows, it's hard to quantify that. When I saw this underground swell happening with bands like Korn and Mudvayne, I knew something was happening. I knew it was just a matter of time before these bands would break out into the mainstream."

With Valentine's passion leading the charge,

"When I saw this underground swell happening with bands like Korn and Mudvayne, I knew something was happening."

Korn, Mudvayne and others like them have indeed reached levels of success well beyond their underground beginnings. "The passion drives it," she says. "If I didn't love music, I wouldn't be here."

The State Of Rock

Despite all the recent talk about Rock radio's impending death, Valentine is still bullish on the format. After all, it's helped the labels she works for sell tons of records. "Rock radio is not dead, but exciting radio is on the verge of dying," she says.

"Everyone's overthinking this 'Tight is right' crap. If everybody knows the 12 songs you're going to play in an hour, do they really need to listen to you that much to figure out what those 12 songs are?"

"If your jocks aren't very compelling, what's the point? Look at a station like KISW/Seattle. They have a family atmosphere at that radio station, from their jocks to the programming staff. It's one big family with a common goal. They're funny fuckers who make it entertaining, and they're passionate about playing new music."

"Rock radio has been overanalyzed in too many corporate offices. People have to follow their marching orders. It's a shame, because it's squelching excitement, and music is all about passion and excitement."

"That's the problem with Rock radio. They're going to have to break new bands, or what will they have to play five years from now? We'd better start thinking about that now."

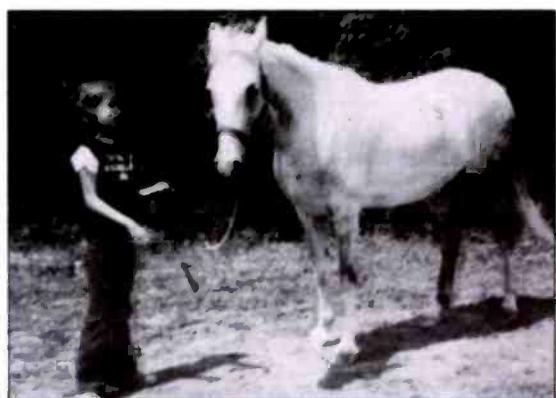
Valentine's Picks

So what new bands is Valentine ready to break? "Life Of Agony is my new passion," she says. "I'm right about this band, and if it takes people another five years to catch on, whatever, man. I'm right — again. The only thing I live for in a job where I'm rejected as much as I am every single day is to be able to say 'I told you so.'"

The other band Valentine will be working to radio is Lamb Of God. "There's a huge underground buzz on this band," she says. "We've already scanned 200,000 on their last record. They're an amazing band."

OK, radio, you've been warned. Get ready for Ms. Cheryl's little talk about the virtues of playing Life Of Agony and Lamb Of God.

Finally, why has Valentine been so successful in the world of Rock radio and records, which is predominantly populated by men? "I'm super-stubborn," she says. "I don't think I've ever been looked down upon for being a woman, but then again, I'm kinda like a guy. I curse like a trucker, I drink with my wooden leg, and I say 'dude' a lot."



MY PRETTY PONY Here's Epic VP/Rock Promotion Cheryl Valentine in her early equestrian days. While she couldn't remember how old she was in this shot, we're betting the horse's name was either Korn, Mudvayne or Dude.

July 29, 2005

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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	FOO FIGHTERS Best Of You (RCA/RMG)	733	+13	41453	14	26/0
2	2	SEETHER Remedy (Wind-up)	670	+5	35299	15	25/0
3	3	STAIN'D Right Here (Flip/Atlantic)	577	+26	25994	10	26/0
6	4	NINE INCH NAILS The Hand That Feeds (Interscope)	439	-4	23409	19	19/0
5	5	GREEN DAY Holiday (Reprise)	390	-55	22938	19	23/0
7	6	SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	370	+1	19635	15	14/0
4	7	AUDIOSLAVE Be Yourself (Interscope/Epic)	359	-91	19841	19	21/0
13	8	AUDIOSLAVE Doesn't Remind Me (Interscope/Epic)	277	+50	11228	4	20/3
8	9	THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	269	-29	11702	-26	17/0
12	10	DISTURBED Guarded (Reprise)	259	+27	13143	4	13/0
9	11	3 DOORS DOWN Behind Those Eyes (Republic/Universal)	252	-30	9522	16	16/0
14	12	GREEN DAY Boulevard Of Broken Dreams (Reprise)	232	+11	11505	36	21/0
11	13	CROSSFADE Colors (Columbia)	223	-10	7813	9	16/1
10	14	ROBERT PLANT Shine It All Around (Sanctuary/SRG)	220	-57	10632	21	13/0
16	15	DARK NEW DAY Brother (Warner Bros.)	209	+15	6495	12	18/2
17	16	VELVET REVOLVER Come On, Come In (Wind-up)	197	+8	5606	5	16/1
15	17	U2 City Of Blinding Lights (Interscope)	191	-17	11090	7	12/0
27	18	TRAPT Stand Up (Warner Bros.)	140	+48	5020	2	15/4
19	19	TOMMY LEE Tryin To Be Me (TL Education Services)	134	+13	4254	8	12/1
18	20	PAPA ROACH Take Me (Geffen)	131	-3	4957	13	9/0
21	21	GREEN DAY Wake Me Up When September Ends (Reprise)	128	+15	7316	2	10/2
25	22	TAPROOT Calling (Atlantic)	125	+32	3001	2	14/1
23	23	DAY OF FIRE Fade Away (Jive/Essential/PLG)	112	+12	3080	6	9/0
24	24	10 YEARS Wasteland (Republic/Universal)	108	+11	4010	5	11/0
22	25	OFFSPRING Can't Repeat (Columbia)	105	-8	4048	11	9/0
Debut	26	MUDVAYNE Forget To Remember (Epic)	89	+38	3325	1	5/0
28	27	WEEZER Beverly Hills (Geffen)	83	-3	4909	7	3/0
Debut	28	COLDPLAY Speed Of Sound (Capitol)	78	+3	8541	1	3/0
20	29	SLIPKNOT Before I Forget (Roadrunner/IDJMG)	77	-37	2592	17	5/0
30	30	BREAKING POINT Show Me A Sign (Wind-up)	74	-5	6089	5	6/0

27 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/17-7/23. 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 Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
DISTURBED Stricken (Reprise)	9
ROLLING STONES Rough Justice (Virgin)	7
TRAPT Stand Up (Warner Bros.)	4
AUDIOSLAVE Doesn't Remind Me (Interscope/Epic)	3
SYSTEM OF A DOWN Question! (American/Columbia)	3
HINDER Get Stoned (Universal)	3
DARK NEW DAY Brother (Warner Bros.)	2
GREEN DAY Wake Me Up When September Ends (Reprise)	2
BON JOVI Have A Nice Day (Island/IDJMG)	2
SEVENDUST Ugly (Windup)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ROLLING STONES Rough Justice (Virgin)	+59
AUDIOSLAVE Doesn't Remind Me (Interscope/Epic)	+50
DISTURBED Stricken (Reprise)	+50
TRAPT Stand Up (Warner Bros.)	+48
HINDER Get Stoned (Universal)	+43
MUDVAYNE Forget To Remember (Epic)	+38
ERIC CLAPTON Revolution (Duck/Reprise)	+36
TAPROOT Calling (Atlantic)	+32
THEORY OF A DEADMAN Hello Lonely (Walk Away From This) (Roadrunner/IDJMG)	+28
DISTURBED Guarded (Reprise)	+27

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
CROSSFADE Cold (Columbia)	200
VELVET REVOLVER Fall To Pieces (RCA/RMG)	196
JET Cold Hard Bitch (Atlantic)	184
MUDVAYNE Happy? (Epic)	183
NICKELBACK Figured You Out (Roadrunner/IDJMG)	154
VELVET REVOLVER Slither (RCA/RMG)	146
THREE DAYS GRACE Just Like You (Jive/Zomba Label Group)	140
COLLECTIVE SOUL Better Now (E1 Music Group)	134
JET Are You Gonna Be My Girl (Atlantic)	129
BREAKING BENJAMIN So Cold (Hollywood)	127

Songs ranked by total plays

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

NEW & ACTIVE

RA Fallen Angels (Republic/Universal)
Total Plays: 71, Total Stations: 5, Adds: 0

SWITCHFOOT Stars (Columbia)
Total Plays: 69, Total Stations: 5, Adds: 1

BREAKING BENJAMIN Rain (Hollywood)
Total Plays: 66, Total Stations: 7, Adds: 0

ROLLING STONES Rough Justice (Virgin)
Total Plays: 59, Total Stations: 7, Adds: 7

SILVERTIDE Blue Jeans (J/RMG)
Total Plays: 53, Total Stations: 4, Adds: 0

HINDER Get Stoned (Universal)
Total Plays: 52, Total Stations: 6, Adds: 3

DISTURBED Stricken (Reprise)
Total Plays: 50, Total Stations: 9, Adds: 9

CKY Familiar Realm (Island/IDJMG)
Total Plays: 47, Total Stations: 4, Adds: 0

COLD Happens All The Time (Flip/Lava)
Total Plays: 44, Total Stations: 6, Adds: 0

DEFAULT Count On Me (TVT)
Total Plays: 44, Total Stations: 5, Adds: 1

Songs ranked by total plays

REPORTERS

Stations and their adds listed alphabetically by market

<p>KZRR/Albuquerque, NM* OM: Bill May PD: Paul McKinney APD: Judi Cervoni No Adds</p> <p>WZZD/Allentown, PA* PD: Nick Strass APD: Chris Liao 7 ROLLING STONES CROSSFADE</p> <p>KWHL/Anchorage, AK PD: Jon Shupe OM/PO: David Stumert 2 NINE INCH NAILS 2 DISTURBED 1 CHEVELLE 1 THEORY OF A DEADMAN</p> <p>WTOS/Augusta, ME OM/PO: Steve Smith APD: Chris Rank 5 NO ADDRESS 4 DISTURBED 2 HINDER</p> <p>KIOC/Beaumont, TX* OM: Jay Armstrong PD/MD: Mike Davis No Adds</p> <p>WPTQ/Bowling Green, KY OM/PO: Alex "Ace" Chese APD/MD: Mandy Foster 12 BREAKING BENJAMIN 12 TAPROOT</p>	<p>WRKC/Canton, OH* OM: David Hart MD: Nick Andrews 6 DISTURBED ROLLING STONES</p> <p>WPXC/Cape Cod, MA OM: Steve McVie PD/MD: Suzanne Tomasi APD: James Gallagher DARK NEW DAY MUDVAYNE</p> <p>WKLC/Charleston, WV OM/PO: Bill Knight 1 NO ADDRESS 1 DISTURBED 1 THOUSAND FOOT KRUTCH</p> <p>WEBN/Cincinnati, OH* OM/PO: Scott Reinhardt MD: Rick Vande No Adds</p> <p>WMMS/Cleveland, OH* PD: Bo Matthews MD: Hunter Scott AUDIOSLAVE TAPROOT TRAPT</p> <p>KNCN/Corpus Christi, TX* OM/PO: Paula Rowell APD/MD: Mandy Montana 1 AUDIOSLAVE DISTURBED SEVENDUST</p>	<p>KODS/Dallas OM/PO: Bill Jones APD: Jason Blasing 15 GREEN DAY</p> <p>KLAQ/EI Paso, TX* OM: Courtney Hubson APD/MD: Glenn Owen 4 DISTURBED 2 SYSTEM OF A DOWN</p> <p>WNTT/Elmira, NY PD: George Harris MD: Stephen Steiner 12 STAIN'D 11 NINE INCH NAILS 9 U2 8 AUDIOSLAVE</p> <p>KFLY/Eugene, OR OM/PO: Chris Sargent No Adds</p> <p>WRCQ/Fayetteville, NC* PD: Mark Aron MD: Al Field 1 HINDER 1 DISTURBED 1 ROLLING STONES 3 DOORS DOWN</p>	<p>WRVC/Huntington OM/PO: Jay Madala APD/MD: Reeves Kirtner 2 AUDIOSLAVE 1 BREAKING BENJAMIN 1 MUDVAYNE 1 NO ADDRESS</p> <p>WROR/Kalamazoo, MI OM: Billie McKeely PD/MD: Jay Deason 14 ROLLING STONES TAPROOT</p> <p>KZZE/Modesto, OR PD/MD: Rob King No Adds</p> <p>WDHA/Morrisstown, NJ* PD/MD: Tomo Carr 6 ROLLING STONES</p> <p>WYMM/Morrisville, VA* OM: John Sherry PD/MD: Jay Steier No Adds</p> <p>KCLB/Palm Springs, CA OM: Larry Seider PD/MD: Rick Sparks 7 ROLLING STONES 2 SEVENDUST</p> <p>WWCT/Paoria, IL PD: Gale Reynolds MD: John Marshall 3 AUDIOSLAVE 2 TAPROOT 2 STATIC-X 1 DEAF PEDESTRIANS 1 DEFAULT 1 OPERA</p>	<p>WMNR/Philadelphia, PA* PD: Bill Weiser APD: Chuck Dentice MD: Sean "The Rabbit" Nycker 14 ROLLING STONES 2 BON JOVI MEGAN MCCAULEY</p> <p>KDKB/Phoenix, AZ* PD: Joe Soudan MD: Paul Palermo 7 ROLLING STONES 6 BON JOVI 2 GREEN DAY 2 SWITCHFOOT 1 MELISSA ETHERIDGE 1 TOMMY LEE</p> <p>WRKZ/Pittsburgh, PA* OM: Keith Clark PD: Ryan Bell No Adds</p> <p>KUFO/Portland, OR* OM/PO: Dave Nunn APD/MD: Dan Beyle 8 DISTURBED</p> <p>WHEB/Portsmouth, NH* PD: Chris "Doc" Carroll MD: Jason "JR" Russell 9 ROLLING STONES 2 DISTURBED</p> <p>WHJY/Providence, RI* PD: Scott Landini APD: Doug Palmieri MD: John Laurenti No Adds</p>	<p>WBBB/Raleigh, NC* 1 TRAPT FALL OUT BOY</p> <p>KCAL/Riverside, CA* OM/MD: Steve Hoffman APD/MD: Daryl Harsell 25 SYSTEM OF A DOWN HINDER</p> <p>WRDQ/Roanoke, VA* PD: Anne Roberts APD: Heidi Kummer-Tate No Adds</p> <p>WXRQ/Rockford, IL PD: Jim Stone MD: Jim Schulz 5 DISTURBED</p> <p>KRXQ/Sacramento, CA* OM/MD: Jim Fox PD: Pat Martin 16 TRAPT 10 GREEN DAY 5 HINDER NINE INCH NAILS DISTURBED SEVENDUST</p> <p>KBER/Salt Lake City, UT* OM: Bruce Jones PD: Kelly Hammer APD/MD: Darby Wilcox No Adds</p>	<p>KSRX/San Antonio, TX* PD/MD: Mark Landis APD: Ed "Blister Ed" Lambert 6 DISTURBED 4 SYSTEM OF A DOWN TRAPT</p> <p>KZDZ/San Luis Obispo, CA PD: John Bayle 25 BON JOVI 25 ROLLING STONES</p> <p>KTUX/Shreveport, LA* PD: Jason West MD: Ryan Stone 11 DARK NEW DAY NO ADDRESS DEFAULT DISTURBED</p> <p>WWOZ/Syracuse, NY* OM: Nick Lyubar PD: Search MD: Scott Oron No Adds</p> <p>WKLT/Traverse City, MI PD/MD: Terry Ray 5 DEFAULT</p> <p>KMOD/Tulsa, OK* OM/PO: Don Cresti AUDIOSLAVE VELVET REVOLVER</p> <p>KRTQ/Tulsa, OK* OM: Steve Hunter PD/MD: Chris Kelly APD: Kelly Garrett DARK NEW DAY SYSTEM OF A DOWN</p>	<p>KBRQ/Waco, TX PD/MD: Brent Heston 19 AUDIOSLAVE 1 TRAPT GREEN DAY THEORY OF A DEADMAN</p> <p>WMZK/Wausau, WI PD/MD: Brandon Pappert 2 DISTURBED 1 NO ADDRESS</p> <p>KBZS/Wichita Falls, TX OM: Chris Walters PD: Liz Ryan 7 TRAPT 6 MUDVAYNE 1 SYSTEM OF A DOWN 1 COLD</p>
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POWERED BY
MEDIABASE

*Monitored Reporters
46 Total Reporters
27 Total Monitored
19 Total Indicator

R&R ACTIVE ROCK TOP 50

July 29, 2005

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	SEETHER Remedy (Wind-up)	1903	-36	89225	16	58/0
2	2	FOO FIGHTERS Best Of You (RCA/RMG)	1855	-19	87891	14	58/0
4	3	STAINED Right Here (Flip/Atlantic)	1560	+30	67399	11	58/0
3	4	NINE INCH NAILS The Hand That Feeds (Interscope)	1544	-85	78323	19	57/0
5	5	MUOVAYNE Happy? (Epic)	1372	-147	65236	25	57/0
6	6	SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	1365	-92	62424	18	57/0
7	7	DISTURBED Guarded (Reprise)	1190	+40	45184	5	52/0
8	8	DARK NEW DAY Brother (Warner Bros.)	1132	+72	35933	15	57/0
10	9	CROSSFADE Colors (Columbia)	1012	+54	31080	12	52/0
11	10	SLIPKNOT Before I Forget (Roadrunner/IDJMG)	932	-21	39989	23	47/0
9	11	OFFSPRING Can't Repeat (Columbia)	886	-75	32529	12	46/0
13	12	AUDIOSLAVE Doesn't Remind Me (Interscope/Epic)	885	+142	46519	4	56/9
12	13	PAPA ROACH Take Me (Geffen)	864	-61	34717	16	49/0
24	14	TRAPT Stand Up (Warner Bros.)	799	+297	28514	3	58/0
16	15	TAPROOT Calling (Atlantic)	728	+74	23844	8	52/3
17	16	VELVET REVOLVER Come On, Come In (Wind-up)	692	+41	25060	6	44/0
22	17	10 YEARS Wasteland (Republic/Universal)	621	+54	12351	8	45/2
21	18	STATIC-X I'm The One (Warner Bros.)	584	-15	13422	14	42/0
31	19	GREEN DAY Wake Me Up When September Ends (Reprise)	559	+172	24116	4	43/4
19	20	GREEN DAY Holiday (Reprise)	556	-45	31562	21	41/0
23	21	BREAKING BENJAMIN Rain (Hollywood)	549	+16	15159	5	42/0
20	22	AUDIOSLAVE Be Yourself (Interscope/Epic)	516	-73	21293	20	45/0
32	23	MUDVAYNE Forget To Remember (Epic)	515	+129	17720	4	49/4
25	24	COLD Happens All The Time (Flip/Lava)	485	+22	16902	7	45/3
34	25	SYSTEM OF A DOWN Question! (American/Columbia)	468	+164	18058	6	47/8
18	26	INCUBUS Make A Move (Epic)	457	-162	13592	9	38/0
27	27	TOMMY LEE Tryin To Be Me (TL Education Services)	424	-21	13973	8	38/0
30	28	RA Fallen Angels (Republic/Universal)	418	+16	10243	11	27/0
26	29	DAY OF FIRE Fade Away (Jive/Essential/PLG)	401	-57	8904	10	35/0
33	30	CKY Familiar Realm (Island/IDJMG)	364	+8	10623	8	36/0
29	31	BREAKING POINT Show Me A Sign (Wind-up)	348	-72	8864	18	32/0
28	32	3 DOORS DOWN Behind Those Eyes (Republic/Universal)	343	-85	12829	16	28/0
42	33	CHEVELLE Panic Prone (Epic)	316	+111	10270	3	32/8
35	34	DANKO JONES Lovercall (Razor & Tie)	289	-2	7951	9	24/1
Debut	35	DISTURBED Stricken (Reprise)	277	+277	15550	1	44/44
41	36	EXIES What You Deserve (Virgin)	253	+31	6834	7	24/1
37	37	SUBMERSED In Due Time (Wind-up)	252	-13	3753	10	24/0
46	38	DEFAULT Count On Me (TVT)	244	+119	9533	2	29/2
39	39	30 SECONDS TO MARS Attack (Immortal/Virgin)	239	-12	3282	8	23/0
40	40	BLACK LABEL SOCIETY Fire It Up (Artemis)	232	+3	8846	12	19/0
43	41	DOPE Always (Artemis)	185	-2	2963	6	18/1
36	42	AUDIOSLAVE Your Time Has Come (Interscope/Epic)	173	-108	6924	13	23/0
45	43	SWITCHFOOT Stars (Columbia)	172	+19	3861	3	17/1
Debut	44	THEORY OF A DEADMAN Hello Lonely... (Roadrunner/IDJMG)	163	+87	4900	1	27/7
44	45	WEEZER Beverly Hills (Geffen)	155	-32	10724	17	14/0
49	46	FULL SCALE Feel It (Columbia)	143	+44	1925	2	13/0
47	47	MY CHEMICAL ROMANCE Helena (Reprise)	139	+25	2952	10	5/0
Debut	48	SMILE EMPTY SOUL Don't Need You (Lava)	122	+91	1868	1	22/6
Debut	49	WEEZER We Are All On Drugs (Geffen)	121	+44	2909	1	10/1
Debut	50	FINCH Bitemarks And Bloodstains (One More Fall) (Geffen)	105	+22	1350	1	10/0

58 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/17-7/23. 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 Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
DISTURBED Stricken (Reprise)	44
HINDER Get Stoned (Universal)	16
AUDIOSLAVE Doesn't Remind Me (Interscope/Epic)	9
SYSTEM OF A DOWN Question! (American/Columbia)	8
CHEVELLE Panic Prone (Epic)	8
SEVENDUST Ugly (Winedark)	8
THEORY OF A DEADMAN Hello... (Roadrunner/IDJMG)	7
SMILE EMPTY SOUL Don't Need You (Lava)	6
INSTITUTE Bullet-Proof Skin (Interscope)	5
NINE INCH NAILS Only (Interscope)	5

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TRAPT Stand Up (Warner Bros.)	+297
DISTURBED Stricken (Reprise)	+277
GREEN DAY Wake Me Up When September Ends (Reprise)	+172
SYSTEM OF A DOWN Question! (American/Columbia)	+164
AUDIOSLAVE Doesn't Remind Me (Interscope/Epic)	+142
MUDVAYNE Forget To Remember (Epic)	+129
DEFAULT Count On Me (TVT)	+119
CHEVELLE Panic Prone (Epic)	+111
SMILE EMPTY SOUL Don't Need You (Lava)	+91
THEORY OF A DEADMAN Hello... (Roadrunner/IDJMG)	+87

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
CHEVELLE The Clincher (Epic)	547
THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	496
BREAKING BENJAMIN So Cold (Hollywood)	471
CROSSFADE Cold (Columbia)	455
BREAKING BENJAMIN Sooner Or Later (Hollywood)	386
THREE DAYS GRACE Just Like You (Jive/Zomba Label Group)	381
SLIPKNOT Quality (Roadrunner/IDJMG)	364
THREE DAYS GRACE Home (Jive/Zomba Label Group)	364
PAPA ROACH Getting Away With Murder (Geffen)	350
GREEN DAY Boulevard Of Broken Dreams (Reprise)	334

NEW & ACTIVE

HINDER Get Stoned (Universal)
Total Plays: 84, Total Stations: 24, Adds: 16

CLUTCH 10001110101 (DRT)
Total Plays: 83, Total Stations: 10, Adds: 1

DEAF PEDESTRIANS 15 Beers Ago (Dotpointperiod)
Total Plays: 81, Total Stations: 10, Adds: 1

SEVENDUST Ugly (Winedark)
Total Plays: 79, Total Stations: 8, Adds: 8

MEGADETH The Scorpion (Sanctuary/SRG)
Total Plays: 79, Total Stations: 6, Adds: 0

INSTITUTE Bullet-Proof Skin (Interscope)
Total Plays: 63, Total Stations: 9, Adds: 5

NINE INCH NAILS Only (Interscope)
Total Plays: 56, Total Stations: 6, Adds: 5

OPIATE FOR THE MASSES Drown (WARCON)
Total Plays: 52, Total Stations: 9, Adds: 0

DUR LADY PEACE Where Are You (Columbia)
Total Plays: 29, Total Stations: 7, Adds: 1

Songs ranked by total plays

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



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KEVIN STAPLEFORD
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WHFS: Fear Of A Female Planet

Total grrl power in Baltimore

WHFS is weird. Forget its unceremonious flip to a Spanish-language format in Washington, DC and its almost immediate Alternative rebirth in Baltimore earlier this year. Consider instead the fact that while a mere six monitored Alt reporters have female PDs and only six others have female Asst. PDs, the "Legendary 'HFS" has women in both positions. That's just ... weird.

WHFS PD Lisa Worden and Asst. PD Libby Carstensen don't spend a lot of time meditating on the fact that they are both female however. Despite the high estrogen levels in the programming suite, there's plenty more to contend with — like rebuilding 'HFS into a market leader in Baltimore and the fact that Carstensen is departing at the end of this week.

"You know what? The fact that we're girls is really unimportant when it comes down to how we run 'HFS," Worden says. "We're not going to resort to stuff like putting topless chicks on our website, but that's not just because we're females. 'HFS is cool. The station is going to deliver what the audience wants from us, and I don't think they want that."

"And, keep in mind, it's not as if you're going to see topless dudes on the website either," Carstensen adds with a laugh.

Rebirthing A Legend

When the plug was pulled on WHFS on Jan. 12, listener reaction resulted in the heritage Alternative outlet being reassigned to sister station WXYV (Live 105.7)/Baltimore on Jan. 21. Within a few weeks the station's calls were formally changed to WHFS and music programming replaced Talk during the night and weekend shifts (with more music reportedly being planned for additional dayparts following the exit of Howard Stern).

As a result, WHFS surged 2.2-3.1 in the winter book. Then, in the recently released spring

survey, it rose to a 3.6 share and a No. 9 ranking 12+.

"I would say that 'HFS is very alternative, especially since we re-signed on in Baltimore," says Worden. "In terms of music, Libby and I want to play amazing songs from credible artists that reflect an alternative vibe."

"Beyond that, 'HFS is designed to be fun. The production is campy and creative and — right now — very summer-ish. And, with the gold, we're playing everything from Soul Coughing to Hole to The Pixies, and we're playing them smart."

"The station sounds good, and that's why we're seeing the ratings in Baltimore that we are. We sound like the city, we sound like the summer. It's fun, and it's not taking itself too seriously. We're back to calling ourselves the 'Legendary 'HFS,' but it's tongue in cheek."

Carstensen agrees, saying, "When we brought 'HFS back, Lisa and I really changed our approach. It was like, 'You know what? We want to have fun, and the station needs to sound like we're having fun.' Not that we didn't try to do that before, but we took it to heart this time, and we wanted to zero in on the things that people are passionate about."

What's Your Sign?

So where do the chromosomes of the programming team fit in? Does the new WHFS sound different because two females are steering the ship? "I think it sounds more organized," says Carstensen. "It sounds like there's a definite direction, probably because we're both so tuned in to pop culture — which is why, rather than sounding like a female-dominated station or a male station, it sounds like a station that any person between 18 and 34 can be passionate about."



QUEENS OF BALTIMORE WHFS/Baltimore Asst. PD Libby Carstensen (l) and PD Lisa Worden celebrate the end of their all-female programming era.

The First Ladies Of Alt

Being inspired by girl talk

Beyond Baltimore, five other women are running Alternative stations. This week they offer words of wisdom to their up-and-coming radio sisters.

Leslie Fram, WNNX (99X)/Atlanta: Don't make it a gender thing. It's all about leadership, communication, good listening skills, respect and being accessible and accountable. I've always tried to lead by example and be in the trenches with the team. Don't be afraid to delegate either. When you empower people, you increase your effectiveness.

Kim Monroe, WXTM/Cleveland: Don't give up. Give it everything you've got. It's still very much a boys' club, but that's changing. Stay part of everything, from the music to promotions to sales. Learn as much as you can about everything, and participate as much as you can.

Michele Diamond, WROX/Norfolk: Don't be afraid to take chances, stay in touch with your audience, follow your instincts (you know what they say about women's intuition), and never, ever give up.

Annae Fitzgerald, WLRS/Louisville: Keep working toward your goal. Watch and learn everything you can from everyone you can. You may have to work a little harder to get noticed, but hard work and persistence are very important. Remember, the cream always rises to the top.

Lisa Biello, WHRL/Albany, NY: I would give the same advice to any person wanting to be a PD, regardless of gender. It takes more than just a natural ear for music to be a good PD, so aspire to learn all aspects of the job. Become an expert on everything because, as the fearless leader of the station, you will be the one called at 5am on a Sunday when the studio computer flips out. Learn everything from top to bottom because at some point you'll be asked about it.

Lynn Barstow, KROX/Austin: Goddamn it, I'm not a girl. Those emotional scars were just healing, and here comes Stapleford, opening wounds. Thanks a lot, buddy.

"If anything, people might say that we need to be more feminine. Sometimes Lisa and I joke that the guys are a bunch of women. But, at the end of the day, the station sounds rad, and it's exposing a lot of people to the heritage of the format and to the right new stuff as well."

"WHFS isn't just a station that's programmed by females, it's a station that's programmed by people who love the music, live the lifestyle and are passionate about what they're doing."

Worden arrived at WHFS in 2003, primed for her first PD gig after nine years as MD at KROQ/Los Angeles. Carstensen, meanwhile, got her start at KIDA/Ida Grove, IA (no, seriously) before moving on to KFMW (Rock 108)/Waterloo, IA. She segued to KFMA/Tucson in 1998 and eventually became its PD in 2003. And then this whole all-girl thing happened.

"I never thought about going out there and hiring a female," Worden says of her initial search for a right-hand, er, person. "I interviewed a lot of people and asked some of my radio peers who they thought was good and asked some record people who they liked. Then I just narrowed it down to the person I thought would be the best fit for me and the station — and she just happened to be a girl."

"What's weird is that everyone seemed to think that she and I knew each other before I moved out here," Carstensen says. "It's crazy, because our paths should have crossed so many times, but they never did. I just remember being excited about working with Lisa, especially when I found out that she was a Gemini, because I'm a Gemini. Geminis work well together, so this wasn't about us both being women, it was all about star signs."

"I had never worked with another woman before, so it was kind of cool to not have to be in the boys' club for once."

Not A Girl Thing

As the stars have seemingly aligned in favor of Baltimore's "new" WHFS, we are presented with evidence that a pure Alternative approach

can work in a decidedly blue-collar town. It seems a more feminine touch (rather than the standard uber-male Active Rock tactics) might be just what the Alternative format needs.

"I don't know," Worden says. "The format benefits from people who are talented, whether they're male or female. I know that sounds like a PC answer, but I truly mean it. Girl, guy, whatever you are, if you're talented and you love the format and you love the music and you love radio and you're creative — all those things — that's what the format needs."

Carstensen agrees, saying, "We need more passionate people who give a shit about what they're doing. It comes down to people who get it, no matter who they are."

Worden also shrugs off the challenge of being a female PD in a male-dominated business. "It's only an issue if you want to make it an issue," she says. "I'm not going to sit here and blame the fact that I'm a female for the things that I don't have. If somebody sits around saying, 'Oh, I'm not getting what I want because I'm a girl,' then it is going to be an issue."

"There might be some girls out there who won't like the fact that I'm not saying how tough it is to be a female in this business, but that hasn't been my personal experience. Being a girl has not been a factor. Whoever you are, you've got to be passionate about what you want to do. Just go for it, man!"

Postscript

Despite the recent resurgence of WHFS, its all-girl chapter comes to a close this week as Carstensen makes her exit. "After being in radio for over 10 years, I have decided to take a break," she says. "I've wanted to do this for a long time, but I have never had the courage to do it. I love radio, but I want to figure out if there are other things that I love. The beauty is, like the prodigal son, you can always come back home to radio."

"I know people must think I'm crazy because things are going so well right now, and maybe I am a little crazy. I love Lisa and this station and what it means to people. This year at WHFS has taught me that, with enough passion and courage, anything is possible."

ALTERNATIVE TOP 50

July 29, 2005

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	FOO FIGHTERS Best Of You (RCA/RMG)	2838	-63	144543	14	79/0
3	2	GORILLAZ Feel Good Inc. (Virgin)	2368	+90	125483	17	71/0
2	3	NINE INCH NAILS The Hand That Feeds (Interscope)	2356	-144	118501	19	77/0
5	4	SEETHER Remedy (Wind-up)	2132	+61	89873	16	63/0
8	5	GREEN DAY Wake Me Up When September Ends (Reprise)	2056	+261	99653	8	71/1
4	6	WEEZER Beverly Hills (Geffen)	1958	-215	101791	18	76/0
7	7	STAIN'D Right Here (Flip/Atlantic)	1910	+94	87573	10	69/0
6	8	SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	1698	-232	78557	18	65/0
9	9	COLDPLAY Speed Of Sound (Capitol)	1474	-257	62111	14	67/0
12	10	BECK Girl (Interscope)	1433	+137	57337	9	69/0
10	11	OFFSPRING Can't Repeat (Columbia)	1422	-97	58468	12	68/0
11	12	MY CHEMICAL ROMANCE Helena (Reprise)	1371	+68	54256	21	63/1
15	13	AUDIOSLAVE Doesn't Remind Me (Interscope/Epic)	1195	+202	58994	5	69/5
17	14	FALL OUT BOY Sugar, We're Goin' Down (Island/IDJMG)	1118	+184	86227	11	56/1
13	15	GREEN DAY Holiday (Reprise)	1009	-208	60338	29	66/0
22	16	SWITCHFOOT Stars (Columbia)	960	+163	42284	4	57/3
19	17	RISE AGAINST Swing Life Away (Geffen)	948	+36	32596	12	52/1
26	18	WEEZER We Are All On Drugs (Geffen)	911	+245	41199	4	67/5
14	19	MUDVAYNE Happy? (Epic)	903	-178	29927	24	46/0
20	20	CROSSFADE Colors (Columbia)	879	+18	25732	9	48/1
24	21	KILLERS All These Things That I've Done (Island/IDJMG)	835	+153	60869	4	51/3
31	22	TRAPT Stand Up (Warner Bros.)	800	+277	24971	2	49/4
18	23	INCUBUS Make A Move (Epic)	758	-178	22220	9	46/0
23	24	AUDIOSLAVE Be Yourself (Interscope/Epic)	712	-84	33792	20	47/0
21	25	WHITE STRIPES Blue Orchid (V2)	637	-218	25943	14	48/0
25	26	TRANSPLANTS Gangsters & Thugs (La Solla/Atlantic)	618	-80	17574	9	46/0
28	27	HOT HOT HEAT Middle Of Nowhere (Sire/Reprise)	612	+23	32154	9	40/1
29	28	TAPROOT Calling (Atlantic)	606	+48	18624	4	45/3
43	29	WHITE STRIPES My Doorbell (Third Man/V2)	585	+239	36098	2	41/2
27	30	DISTURBED Guarded (Reprise)	578	-50	17787	4	27/0
32	31	30 SECONDS TO MARS Attack (Immortal/Virgin)	553	+48	18346	6	37/1
39	32	SYSTEM OF A DOWN Question! (American/Columbia)	530	+165	22718	2	48/6
30	33	STEREOPHONICS Dakota (You Made Me Feel Like The One) (V2)	496	-30	17976	13	31/1
34	34	KASABIAN L.S.F. (Lost Souls Forever) (RCA/RMG)	448	-33	9264	10	38/0
Debut	35	311 Don't Tread On Me (Volcano/Zomba Label Group)	426	+425	37697	1	59/55
38	36	BREAKING BENJAMIN Rain (Hollywood)	418	+47	13597	4	26/0
46	37	JACK JOHNSON Good People (Brushfire/Universal)	388	+84	15524	3	28/3
40	38	COLD Happens All The Time (Flip/Lava)	375	+17	13143	5	28/2
Debut	39	NINE INCH NAILS Only (Interscope)	370	+151	17666	1	62/43
36	40	BLOC PARTY Banquet (Atlantic)	370	-20	15294	12	28/0
44	41	10 YEARS Wasteland (Republic/Universal)	349	+18	7540	5	24/2
41	42	DARK NEW DAY Brother (Warner Bros.)	346	-7	9672	7	21/0
37	43	ALKALINE TRIO Time To Waste (Vagrant)	327	-54	10447	10	29/1
47	44	HAWTHORNE HEIGHTS Ohio Is For Lovers (Victory)	317	-2	6867	7	27/3
33	45	JIMMY EAT WORLD Futures (DreamWorks/Interscope)	316	-181	12706	11	22/0
Debut	46	OUR LADY PEACE Where Are You (Columbia)	314	+142	13683	1	30/6
35	47	QUEENS OF THE STONE AGE In My Head (Interscope)	314	-104	7732	9	26/0
49	48	SLIPKNOT Before I Forget (Roadrunner/IDJMG)	308	+6	13193	19	11/0
45	49	PAPA ROACH Take Me (Geffen)	276	-54	6175	14	19/0
Debut	50	FRAY Over My Head (Cable Car) (Epic)	238	+78	7501	1	19/2

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
311 Don't Tread On Me (Volcano/Zomba Label Group)	55
NINE INCH NAILS Only (Interscope)	43
DISTURBED Stricken (Reprise)	37
DEATH CAB FOR CUTIE Soul Meets Body (Atlantic)	31
MXPX Wrecking Hotel Rooms (SideOneDummy)	9
SYSTEM OF A DOWN Question! (American/Columbia)	6
OUR LADY PEACE Where Are You (Columbia)	6
MUDVAYNE Forget To Remember (Epic)	6

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
311 Don't Tread On Me (Volcano/Zomba Label Group)	+425
TRAPT Stand Up (Warner Bros.)	+277
GREEN DAY Wake Me Up When September Ends (Reprise)	+261
WEEZER We Are All On Drugs (Geffen)	+245
WHITE STRIPES My Doorbell (Third Man/V2)	+239
AUDIOSLAVE Doesn't Remind Me (Interscope/Epic)	+202
DISTURBED Stricken (Reprise)	+199
SYSTEM OF A DOWN Question! (American/Columbia)	+165
FALL OUT BOY Sugar, We're Goin' Down (Island/IDJMG)	+164
SWITCHFOOT Stars (Columbia)	+163

NEW & ACTIVE

FINCH Bitemarks And Bloodstains (One More Fall) (Geffen)
Total Plays: 229, Total Stations: 18, Adds: 1
DEFAULT Count On Me (TVT)
Total Plays: 211, Total Stations: 18, Adds: 1
CHEVELLE Panic Prone (Epic)
Total Plays: 210, Total Stations: 22, Adds: 5
DISTURBED Stricken (Reprise)
Total Plays: 199, Total Stations: 38, Adds: 37
COLDPLAY Fix You (Capitol)
Total Plays: 190, Total Stations: 8, Adds: 1
INTERPOL Narc (Matador)
Total Plays: 171, Total Stations: 12, Adds: 0
KINGS OF LEON Four Kicks (RCA/RMG)
Total Plays: 160, Total Stations: 9, Adds: 0
CKY Familiar Realm (Island/IDJMG)
Total Plays: 147, Total Stations: 12, Adds: 0
WORLD LEADER PRETEND Bang Theory (Sire/Warner Bros.)
Total Plays: 127, Total Stations: 9, Adds: 0
MEGAN MCCAULEY Die For You (Wind-up)
Total Plays: 124, Total Stations: 13, Adds: 1

Songs ranked by total plays

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

79 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/17-7/23. 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 Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

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 WNFZ - KNOXVILLE
 KOXR - BOISE



GOES GOLD!

"Ohio Is For Lovers"

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- KEDJ/PHOENIX/MARC YOUNG
- WPBZ/WEST PALM/JOHNNY O
- KUCD/HONOLULU/JAMIE HYATT
- KCXX/RIVERSIDE/JAKE AND BOBBY
- KXRK/SALT LAKE CITY/TODD & ARTIE
- KKND/NEW ORLEANS/SIG
- WBUZ/NASHVILLE/RUSS
- WAQZ/CINCINNATI/SHAGGY
- WRZK/JOHNSON CITY/SCOTT
- WXNR/NEW BERN/SANDBLASTER
- WXTM/CLEVELAND/KIM, SLATS & NARD
- KFMA/TUCSON/MATT & KALLAO
- WMAD/MADISON/MADLOVE BRAD SAVAGE
- KQRA/SPRINGFIELD/KRISTEN & SHADOW
- WSUN/TAMPA/SHARK
- KXNA/FAYETTEVILLE/DAVE JACKSON
- WXDX/PITTSBURGH/MR MOSCHITTA & VINNIE
- WTZR/BRISTOL/BRUCE CLARK(KENT)
- WXEG/DAYTON/KRAMER & BOOMER
- KNXX/BATON ROUGE/DUNAWAY
- KHBZ/OKLAHOMA CITY/JIMMY BARREDA
- KMBY/MONTEREY/KENNY ALLEN
- WSFM/WILMINGTON/MUD

"SALES ARE AMAZING, THE KIDS WANT TO HEAR THIS SONG."

- MARC YOUNG (KEDJ-PD PHOENIX)

"WE FELT THE IMPACT OF THEIR 400K SOLD IMMEDIATELY - REQUESTS COME IN FROM ALL DEMOS!"

- SIG (KKND-PD NEW ORLEANS)

"YOU DON'T KNOW WHAT YOU ARE MISSING UNTIL YOU FINALLY PLAY IT! SO, WHAT ARE YOU WAITING FOR?"

JOHNNY O (WPBZ-PD WEST PALM BEACH)

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- NEW ORLEANS TAMPA ORLANDO ATLANTA NASHVILLE
- CHARLOTTE NORFOLK D.C. CHICAGO MINNEAPOLIS
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In Their Own Words

Women in Triple A radio talk about the format

Men are men, and women are women. And I am thankful for the difference! When R&R's editorial department decided to do a theme issue on women in radio, it immediately occurred to me that the Triple A format has always been friendly to women, both on the programming side and in terms of giving female artists fair representation on the air.

I decided to reach out to some of the key women in programming positions at the format to get their opinions on the matter. As you'll read, all the women who responded felt that the Triple A community has proven to be a good home for them. In addition, they are excited to be in a format that embraces and exposes great music from both male and female artists.

Dana Marshall

PD, WXRV/Boston

First, let's get the sexist stuff out of the way: Many of the men I get to deal with in Triple A are people I consider to be some of my closest confidants and friends. We all speak the same language.

Now for the real stuff: There is no question that there are opportunities for women who want a career in this format. I think it's because we get it. Women have a sense of balance, fairness and nurturing that is unique to our gender. We understand the nuances of this format and its listeners. This is not to say that men who program in this format don't get it, too, but I think Triple A provides more opportunities for women to succeed.

I personally have been given many opportunities to prove myself, from my early days at WEBK/Killington, VT, where it was never about being male or female, to my current position as PD at WXRV, where the attitude of my bosses is the same.

I have always admired the women who have paved the way in this format, such as Chris Mays, Michelle Clarke, Louise Coogan and Jesse Scott. They have all inspired me.



Dana Marshall

Lauren MacLeash

PD, KTCZ/Minneapolis

I've always loved playing with the boys. I grew up with crazy uncles, brothers and a dad who taught me to play basketball and



Lauren MacLeash

spit. So, naturally, when I realized that the NFL was out of the question, I went into radio.

It was tough for me to get into Rock radio in the mid- to late '80s. At that time the Rock format truly was the stereotypical man's world. But I got some lucky breaks programming a couple of Classic Rock stations — one in Nashville and one in Norfolk — which gave me much-needed experience.

Then Paul Lucci, who had launched WKOC/Norfolk in 1991, called. He asked me to program a Triple A station before there was a Triple A format. I went from 200 records to 1,200 records by artists who were both male and female. It was exciting, and I was re-energized.

But I didn't want to just play cool music, I wanted to win. So I focused and started to make lifelong contacts with John Bradley and Dave Rahn at SBR, with other Triple A programmers and with label reps, and WKOC went top five 25-54. From there I got a call from the folks at KTCZ/Minneapolis, and now it's 11 years later.

Triple A broke a lot of barriers for women on both the programming and the performance sides. It didn't matter whether I was male or female, and that's how I've always lived my life — kind of genderless. I have both male and female colleagues, they are equal in my eyes, and that's how I treat them. It's a level turf.

Barbara Dacey

Director/Worldwide Programming, myradio

Triple A is basically a friendly format and, yes, it's open to and inclusive of women both inside our various companies and on the airwaves. I have always felt supported as a programmer in the Triple A community and as a member of the management of myradio. That feeling has gone a long way in terms of my professional happiness and growth over the years.

I also believe that ensuring that women artists are supported and played on our radio stations is essential to keeping the integrity and relevance of our stations intact.



Barbara Dacey

Chris Mays

PD, KMTT/Seattle

Throughout my radio career there have been lots of times when I was the only woman in a room filled with men in suits. Perhaps the most dramatic and funniest time when gender came into play was when I was programming an AC station targeted directly to women and was told by the men in suits what women wanted to hear on the news. As I recall, it was something along the lines of horoscopes, pets, children and celebrity news.

That said, being a woman has never stood in the way of my career advancement. I've never felt discriminated against or held back because of it.

As far as music goes, this format is extremely open-minded, and we tend to play the music we think will sound best on our radio stations regardless of the gender of the performer. What we're looking for is music that our audience will love and a balance of styles.

Judy Adams

PD, WDET/Detroit

When I worked for commercial radio in the late '60s and early '70s I was told that they didn't use women on the air. When I went into public radio at WDET in 1973 they put me on the air immediately and had several other women on the air already. From my experience at both public and commercial radio stations, I feel public radio is much friendlier to women overall. Many of the stations are licensed to universities, which are known for treating people fairly and for providing a positive work environment.

I just read a recent survey that said that just 8% of the program directors in radio are women and that it dropped to 6% for major markets. I've been PD at WDET since 1984, so I guess I've been part of that 6% all these years!

On the music programming side, we at WDET have never made a conscious effort to play artists based on gender because we judge all music equally, using the same criteria. Consequently, we've always ended up with a good balance of both male and female artists.

Kate Hayes

Asst. PD, KOZT/Fort Bragg, CA

I got hired at my first radio station while I was still in high school, essentially growing up in the business. Not having done anything else, I assumed women in broadcasting were treated fairly.

When I started I was blessed with mentors who nurtured me as a person — not as a girl — and so it wasn't until I had over a decade of experience and a couple of programming management positions under my belt that I realized the potential existed that I might be perceived as less merely because of my gender.



Chris Mays

Through the now 30-plus years of varied Rock radio environments that viewpoint has morphed. Frankly, I have become increasingly cynical. In radio and other forms of media it seems that attractiveness counts more than talent and that intellect is less valued than pliability and youth — except in Triple A.

But life and Rock radio have been good to me. My forays into other formats and media (especially some of my TV work) have occasionally been disturbing, but thank the goddess for Triple A radio. What a relief.

Laura Ellen Hopper

PD, KPIG/Monterey

I've been in radio since I was 18 years young — a hippie runaway who found a radio commune. That makes how many years? I fell in love with the medium, and everything else I have ever done pales in comparison.

There was no Triple A when I started out, and there were precious few women in radio in the late '60s to early '70s. But I owned a piece of KPIG in those early days, and for that honor I got to answer the phone and do the traffic and billing, along with being PD/MD and having on-air duties. But I did not make coffee!

It's been a long road to success here at KPIG, and women workaholics have always played a big part in taking "The Pig" there. We have always had women on the air as DJs, and we've always played female artists. No such thing as token women around here. How would you like to be affectionately called the "Pig Sow"?



Laura Hopper

Rosemary Welsh

PD, WYEP/Pittsburgh

Gender is so basic to identity that there is no way for it not to be a central contributing factor to a person's work. Spin that out to an artist who is writing songs based on personal experience, and you get an idea of how exposed an artist is in an industry that relies on a marketable product.

Both men and women fall victim to stereotypes in the industry, but I think the music industry is much harsher toward women. So much is based on looks and youth that the field narrows considerably for older or unconventional-looking or -acting women.

Music speaks for all of us. Most of us can't write or perform, so we identify with artists who come from shared experiences. If you are an intelligent person, especially a woman of a certain age, Triple A is often the only format that offers you a reflection of yourself.

Conversely, the Triple A format offers female artists the chance to create music based on quality and not on the number of units it might sell, although it is gratifying when a great CD sells well.

I was and still am drawn to this format because it challenges me and treats me more intelligently than other formats. I've had the chance to grow and advance in this industry. I don't see much of that happening in other radio formats. Basically, if it weren't for the Triple A format, I would probably not be in radio.



Rosemary Welsh



Kate Hayes



TRIPLE A TOP 30

July 29, 2005

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	JACK JOHNSON Good People (Brushfire/Universal)	542	+3	27277	11	25/0
1	2	COLDPLAY Speed Of Sound (Capitol)	514	-57	25000	14	26/0
4	3	RINGSIDE Tired Of Being Sorry (Flawless/Geffen)	356	+4	14607	17	21/0
5	4	U2 City Of Blinding Lights (Interscope)	343	+6	13276	7	19/0
3	5	SNOW PATROL Chocolate (A&M/Interscope)	339	-30	17112	25	22/0
7	6	LOW MILLIONS Statue (Manhattan/EMC)	312	+18	10924	15	19/0
8	7	MIKE DOUGHTY Looking At The World From The Bottom Of A Well (ATO/RMG)	309	+21	14212	10	23/1
9	8	DESOL Karma (Curb/Reprise)	302	+27	11948	9	22/0
6	9	DAVE MATTHEWS BAND American Baby (RCA/RMG)	279	-57	14697	19	24/0
10	10	BECK Girl (Interscope)	272	+12	12166	8	18/0
23	11	TRACY CHAPMAN Change (Atlantic)	249	+81	13797	2	20/1
11	12	JASON MRAZ Wordplay (Atlantic)	249	-8	7642	10	17/0
21	13	DAVE MATTHEWS BAND Dreamgirl (RCA/RMG)	240	+63	13339	4	18/0
Debut	14	ERIC CLAPTON Revolution (Duck/Reprise)	238	+120	14551	1	21/2
14	15	KYLE RIABKO What Did I Get Myself Into (Aware/Columbia)	230	-11	6322	15	20/0
16	16	AUDIOSLAVE Be Yourself (Interscope/Epic)	210	+4	12743	17	11/0
19	17	AQUALUNG Brighter Than Sunshine (Slightly Bigger/Red Ink/Columbia)	205	+23	6920	5	21/1
17	18	BRUCE SPRINGSTEEN All The Way Home (Columbia)	201	+3	8934	6	15/0
Debut	19	DAVID GRAY The One I Love (ATO/RCA/RMG)	190	+86	12309	1	18/7
12	20	WALLFLOWERS Beautiful Side Of Somewhere (Interscope)	177	-74	5781	17	18/0
22	21	AMOS LEE Keep It Loose, Keep It Tight (Blue Note/EMC)	174	+2	6806	3	15/0
24	22	SHORE Waiting For The Sun (Maverick/Reprise)	171	+3	5394	6	13/0
18	23	JOHN HIATT Master Of Disaster (New West)	170	-14	5856	6	15/0
20	24	REDWALLS Thank You (Capitol)	156	-26	4399	11	14/0
26	25	RAY LAMONTAGNE Forever My Friend (RCA/RMG)	132	-27	4924	9	13/0
25	26	ROBERT PLANT Shine It All Around (Sanctuary/SRG)	130	-37	5085	20	15/0
Debut	27	WHITE STRIPES My Doorbell (Third Man/V2)	128	+42	5711	1	10/0
Debut	28	GREEN DAY Wake Me Up When September Ends (Reprise)	119	+9	6828	1	5/0
28	29	GREEN DAY Holiday (Reprise)	119	-10	6052	3	5/0
27	30	AMEE MANN Going Through The Motions (Superego/United Musicians/Music Allies)	117	-16	4532	11	11/0

26 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/17-7/23. 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 Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

NEW & ACTIVE

MAIA SHARP Red Dress (Koch)
Total Plays: 115, Total Stations: 9, Adds: 0

TRISTAN PRETTYMAN Love Love Love (Virgin)
Total Plays: 111, Total Stations: 11, Adds: 0

VAN MORRISON Stranded (Geffen)
Total Plays: 109, Total Stations: 11, Adds: 0

WILLIE NELSON / TDOOTS HIBBERT I'm A Worried Man (Last Highway)
Total Plays: 108, Total Stations: 8, Adds: 0

NICKEL CREEK When In Rome (Sugar Hill)
Total Plays: 105, Total Stations: 11, Adds: 2

LUCE Buy A Dog (Joe's Music)
Total Plays: 102, Total Stations: 7, Adds: 0

KATHLEEN EDWARDS In State (Zoe/Rounder)
Total Plays: 98, Total Stations: 9, Adds: 0

COLDPLAY Fix You (Capitol)
Total Plays: 97, Total Stations: 3, Adds: 1

FRAY Over My Head (Cable Car) (Epic)
Total Plays: 84, Total Stations: 8, Adds: 1

SHANNON MCNALLY Miracle Mile (Back Porch/EMC)
Total Plays: 82, Total Stations: 8, Adds: 2

Songs ranked by total plays

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
DAVID GRAY The One I Love (ATO/RCA/RMG)	7
ROLLING STONES Rough Justice (Virgin)	5
DELBERT MCCLINTON One Of Fortunate Few (New West)	4
KEANE Bend And Break (Interscope)	3
MELISSA ETHERIDGE Refugee (Island/IDJMG)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ERIC CLAPTON Revolution (Duck/Reprise)	+120
DAVID GRAY The One I Love (ATO/RCA/RMG)	+86
TRACY CHAPMAN Change (Atlantic)	+81
ROLLING STONES Rough Justice (Virgin)	+74
DAVE MATTHEWS BAND Dreamgirl (RCA/RMG)	+63
HERBIE HANCOCK / JOHN MAYER Stitched Up (Hear Music/Vector)	+57
WHITE STRIPES My Doorbell (Third Man/V2)	+42
NICKEL CREEK When In Rome (Sugar Hill)	+40
FRAY Over My Head (Cable Car) (Epic)	+30
COLDPLAY Fix You (Capitol)	+29

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
KEANE Everybody's Changing (Interscope)	219
U2 Sometimes You Can't Make It On Your Own (Interscope)	199
JOHN BUTLER TRIO Zebra (Lava)	153
GREEN DAY Boulevard Of Broken Dreams (Reprise)	149
JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	147
HOWIE DAY Coltide (Epic)	126
KEANE Somewhere Only We Know (Interscope)	118
BETTER THAN EZRA A Lifetime (Artemis)	118
BLUE MERLE Burning In The Sun (Island/IDJMG)	116
TORI AMOS Sleeps With Butterflies (Epic)	109

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



HEMEEKIA COPELAND WHO STOLE MY RADIO?

FROM HER DYNAMIC ALLIGATOR RECORDS RELEASE, THE SOUL TRUTH.
PRODUCED BY STEVE CROPPER. ADD DATE: AUGUST 8TH

"A Legend in the Making" - CNN

"THE SOUL TRUTH IS HEMEEKIA'S BEST ALBUM...NO DISCUSSION...WOW...IT SMOKES!"

-BRUCE WARREN, WXPB



CONTACT: TIM KOLLETH @ ALLIGATOR RECORDS 800-348-7214 x23
MICHELE CLARK @ MICHELE CLARK PROMOTION 818-223-8868
SEAN COCKLEY @ SONGLINES 914-241-3669



TRIPLE A TOP 30 INDICATOR

July 29, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	COLDPLAY Speed Of Sound (Capitol)	651	-63	6092	14	37/0
2	2	JACK JOHNSON Good People (Brushfire/Universal)	644	+6	6981	12	37/0
4	3	U2 City Of Blinding Lights (Interscope)	570	+46	4671	7	32/0
5	4	JOHN HIATT Master Of Disaster (New West)	567	+47	6372	7	40/0
3	5	MIKE DUGHTY Looking At The World From The Bottom Of A Well (ATO/RMG)	516	-18	4942	14	34/1
6	6	BECK Girl (Interscope)	471	+3	5493	8	33/0
7	7	BRUCE SPRINGSTEEN All The Way Home (Columbia)	421	+5	5780	7	32/1
22	8	TRACY CHAPMAN Change (Atlantic)	371	+129	4599	2	38/3
17	9	DAVE MATTHEWS BAND Dreamgirl (RCA/RMG)	355	+94	4530	2	31/4
8	10	RINGSIDE Tired Of Being Sorry (Flawless/Geffen)	341	-20	3283	15	23/0
11	11	LOW MILLIONS Statue (Manhattan/EMC)	340	+9	2767	10	20/1
13	12	JASON MRAZ Wordplay (Atlantic)	334	+22	1984	9	21/0
12	13	AMOS LEE Keep It Loose, Keep It Tight (Blue Note/EMC)	328	0	3936	6	28/0
Debut	14	ERIC CLAPTON Revolution (Duck/Reprise)	320	+177	5168	1	36/5
Debut	15	DAVID GRAY The One I Love (ATO/RCA/RMG)	309	+124	5399	1	33/8
16	16	WILLIE NELSON (TOOTS HIBBERT I'm A Worried Man (Last Highway)	276	+7	3442	5	30/2
21	17	DESOL Karma (Curb/Reprise)	272	+29	2827	4	20/1
9	18	WALLFLOWERS Beautiful Side Of Somewhere (Interscope)	267	-89	1473	17	21/0
27	19	NICKEL CREEK When In Rome (Sugar Hill)	256	+47	4095	2	33/1
14	20	AIMEE MANN Going Through The Motions (Superego/United Musicians/Music Allies)	254	-43	2602	16	21/0
18	21	MAIA SHARP Red Oress (Koch)	251	+4	1889	4	27/1
10	22	DAVE MATTHEWS BAND American Baby (RCA/RMG)	251	-85	1278	18	17/0
19	23	KATHLEEN EDWARDS In State (Zoe/Rounder)	248	+3	2093	4	29/1
20	24	LUCE Buy A Dog (Joe's Music)	245	+2	1487	6	17/0
15	25	RYAN ADAMS & THE CARDINALS Let It Ride (Last Highway)	228	-44	2582	16	22/0
25	26	ABDEL WRIGHT Quicksand (Interscope)	227	-7	2153	4	25/1
26	27	SON VOLT Afterglow 61 (Transmit Sound/Legacy)	223	+13	5567	3	23/0
-	28	REOWALLS Thank You (Capitol)	203	+9	2847	7	18/0
24	29	TRACY BONHAM Something Beautiful (Zoe/Rounder)	201	-36	1237	6	23/0
Debut	30	RICHARD THOMPSON Let It Blow (Cooking Vinyl/SpinArt)	197	+21	3825	1	23/0

48 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 7/17 - Saturday 7/23.

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MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
DELBERT MCCLINTON One Of Fortunate Few (New West)	13
ROONEY CROWELL Say You Love Me (Columbia)	13
ROLLING STONES Rough Justice (Virgin)	9
DAVID GRAY The One I Love (ATO/RCA/RMG)	8
MELISSA ETHERIDGE Refugee (Island/IDJMG)	8
HERBIE HANCOCK (JOHN MAYER) Statched Up (Hear Music/Vector)	7
ROBERT PLANT & STRANGE... All The King's... (Sanctuary/SRG)	7
ERIC CLAPTON Revolution (Duck/Reprise)	5
RAUL MIDON State Of Mind (Manhattan/EMC)	5

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAYS INCREASE
ERIC CLAPTON Revolution (Duck/Reprise)	+177
TRACY CHAPMAN Change (Atlantic)	+129
DAVID GRAY The One I Love (ATO/RCA/RMG)	+124
DAVE MATTHEWS BAND Dreamgirl (RCA/RMG)	+94
H. HANCOCK (J. MAYER) Statched Up (Hear Music/Vector)	+85
MELISSA ETHERIDGE Refugee (Island/IDJMG)	+57
FRAY Over My Head (Cable Car) (Epic)	+53
JOHN HIATT Master Of Disaster (New West)	+47
NICKEL CREEK When In Rome (Sugar Hill)	+47
U2 City Of Blinding Lights (Interscope)	+46

SYNDICATED PROGRAMMING

Added This Week

World Cafe - Dan Reed 215-898-6677

- BRANDI CARLILE Fall Apart Again
- BRETT DENNEN Desert Sunrise
- HERBIE HANCOCK When Love Comes To Town
- LAKE TROUT Street Fighting Man
- RODNEY CROWELL Say You Love Me
- WORLD LEADER PRETEND Bang Theory
- Acoustic Cafe - Rob Reinhart 734-761-2043
- CHRIS WHITLEY Valley Of The Innocents
- ERIN MCKEOWN Dedicat December
- RODNEY CROWELL We Can't Turn Back
- STEPHEN STILLS Different Man

REPORTERS

Stations and their adds listed alphabetically by market

<p>WAPS/Akron, OH PD/MD: Bill Greber 1 MELISSA ETHERIDGE</p> <p>KNBA/Anchorage, AK MD: Loran Olson DAVE MATTHEWS BAND SARAH BETHUNE STEPHEN STILLS ERIC CLAPTON</p> <p>WKOL/Ann Arbor, MI MD: Brian Caplan FRAY WHITE STRIPES TRACY CHAPMAN MAIA SHARP</p> <p>KSPH/Aspen, CO PD/MD: Sam Schell 1 KEANE 2 DAVE MATTHEWS BAND 3 MELISSA ETHERIDGE 4 DELBERT MCCLINTON 5 CHRIS WHITLEY</p> <p>WZGC/Atlanta, GA MD: Sam Grant 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>KGSR/Austin, TX MD: Jeff Carrel 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>WRNR/Baltimore, MD MD: Bob Wenzel 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>WTMD/Baltimore, MD AP/MD: Mike Matthews/Vasilakis 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>KLRD/Bozeman, OR MD: Don Deane 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>KRYB/Boise, ID MD: Don Deane 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>WBOS/Boston, MA MD: Don Deane 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p>	<p>MMMS/Bozeman, MT MD: Michelle Wolfe 1 MICHELLE BRADLEY</p> <p>WNCB/Burlington, NC MD: James Caviezel 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>WMVY/Cape Cod, MA MD: PJ Finn 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>WNRN/Charlottesville, VA MD: Jeff Reynolds 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>WDDO/Chattanooga, TN MD: Don Steiner 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>WXRT/Chicago, IL MD: John Fornese 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>KXBR/Columbia, MO MD: Jack Lawson 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>WCBE/Columbus, OH MD: Tammy Allen 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>WMMV/Conway, NH MD: Brian Benson 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>KBCO/Denver, CO MD: Scott Arbaugh 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>WDET/Detroit, MI MD: Mark Benson 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p>	<p>WVOD/Elizabeth City, NC MD: John Matthews 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>KRVV/Fargo MD: Mike "Big Dog" Kaper 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>KOZT/Fl. Bragg, CA MD: Tom Yates 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>WZEW/Mobile, AL MD: Tom Camp 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>WJTB/Monmouth, NJ MD: Rob Robinson 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>WVVV/Hilton Head, SC MD: Gene Stewart 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>KSUT/Agua, CO MD: Steve Rowarth 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>WRCB/Columbus, OH MD: Tammy Allen 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>WTTN/Indianapolis, IN MD: Brad Hart 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>KMTN/Jackson, WY MD: Mark "Frank" Fishman 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>KTBC/Kansas City, MO MD: Susan Johnson 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>KZPL/Kansas City, MO MD: Tom Deane 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>WEEK/Killington, VT MD: Mitch Torracciano 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p>	<p>WOLK/Knoxville, TN MD: Mike Hamann 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>WFPN/Louisville, KY MD: Brian Caplan 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>WMMN/Madison, WI MD: Ryan Kelly 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>KTCZ/Minneapolis, MN MD: Laura MacLeish 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>WDCV/Minneapolis, MN MD: Jeff Collins 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>KTHL/Reno, NV MD: Rob Robinson 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>KENZ/Salt Lake City, UT MD: Bruce Jones 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>KPRI/San Diego, CA MD: Bob Burch 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>KFCG/San Francisco, CA MD: David Berman 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>KPMO/Sandpoint, ID MD: Steve Rowarth 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>KBCB/Santa Fe, NM MD: Tom Deane 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>KRSH/Santa Rosa, CA MD: Tom Deane 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>DMX/Fox Rock/Satellite MD: Tom Deane 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>WYEP/Pittsburgh, PA MD: Mike Sauter 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p>	<p>Music Choice Adult Alternative/Satellite MD: Brian Caplan 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>Sirius Spectrum/Satellite MD: Jessica Bennett 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>KM Cafe/Satellite MD: Brian Chamberlain 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>KCLC/St. Louis, MO MD: Steve Rowarth 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>WVTV/St. Thomas MD: John Peterson 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>KFMU/Steamboat Springs, CO MD: John Peterson 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>KTAD/Taos, NM MD: John Peterson 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>KWMT/Tucson, AZ MD: Mike Richards 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>WXPX/White Plains, NY MD: Chris Horvath 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p> <p>WUIN/Wilmington, NC MD: John Peterson 1 MICHELLE BRADLEY 2 MICHELLE BRADLEY 3 MICHELLE BRADLEY 4 MICHELLE BRADLEY 5 MICHELLE BRADLEY</p>
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POWERED BY MEDIABASE

Monitored Reporters

74 Total Reporters

26 Total Monitored

48 Total Indicator

July 29, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+ / - PLAYS	CUMULATIVE PLAYS
1	1	DWIGHT YOAKAM Blame The Vain (New West)	656	+39	3968
2	2	JOHN HIATT Master Of Disaster (New West)	573	-22	3476
3	3	JOHN PRINE Fair And Square (Oh Boy)	524	-52	9509
4	4	ROBERT EARL KEEN What I Really Mean (Koch)	498	-19	7997
5	5	ADRIENNE YOUNG The Art Of Virtue (AddieBelle)	480	+16	1745
10	6	SON VOLT Oheman... (Transmit Sound/Legacy)	449	+80	1562
8	7	GREENCARDS Weather And Water (Dualtone)	443	+13	2527
6	8	ROBBIE FULKS Georgia Hard (Yep Roc)	438	-22	4821
7	9	C. TAYLOR & C. RODRIGUEZ Red Dog Tracks (Back Porch/EMC)	402	-33	4886
12	10	VARIOUS ARTISTS Fins, Chrome And... (S5 North)	377	+23	2185
9	11	SHELBY LYNNE Suit Yourself (Capitol)	376	-37	4185
17	12	WILLIE NELSON Countryman (Lost Highway)	357	+68	1383
13	13	HAYES CARLL Little Rock (Highway 87 Music)	346	-2	18317
15	14	C. CARY & T. COCKRELL Begonias (Yep Roc)	328	-8	2081
11	15	RYAN ADAMS... Cold Roses (Lost Highway)	314	-44	5296
14	16	SHOOTER JENNINGS Put The O Back... (Universal South)	314	-23	7373
16	17	BRUCE SPRINGSTEEN Devils And Dust (Columbia)	279	-21	4156
18	18	MICHELLE SMOCKED Don't Ask... (Mighty Sound/Music Allies)	278	+8	1184
20	19	TWO TONS OF STEEL Vegas (Palo Duro)	275	+20	1289
24	20	SHANNON MCNALLY Geronimo (Back Porch/EMC)	251	+13	1517
Debut	21	ROONEY CROWELL The Outsider (Columbia)	248	+192	328
19	22	DONNA THE BUFFALO Life's A Ride (Wildlife)	254	-8	2943
23	23	CLUMSY LOVERS Smart Kid (Netwerk)	235	-9	2089
21	24	ALISON BROWN Stolen Moments (Compass)	231	-20	3520
Debut	25	NICKEL CREEK Why Should The Fire Die? (Sugar Hill)	219	+142	358
26	26	STACEY EARL... S&M Communion Bread (Funzako)	217	+5	1518
Debut	27	CHRIS HILLMAN The Other Side (Sovereign Artists)	207	+17	881
29	28	DALLAS WAYNE I'm Your Biggest Fan (Koch)	206	-1	1480
27	29	PATRICIA VONNE Guitars & Castanets (Bandolera)	203	-8	1388
28	30	BLUE HIGHWAY Marbletown (Rounder)	198	-10	1138

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. © 2005 Americana Music Association.

AMERICANA SPOTLIGHT

By John Schoenberger

Artist: Caitlin Cary & Thad Cockrell

Label: Yep Rock



Caitlin Cary and Thad Cockrell are alternative country veterans from the vibrant North Carolina scene. Both have recorded with previous bands, as well as being active solo artists, and they decided to work together on what can only be described as an inspired project, *Begonias*, which is based around the idea of marriage and the many trials and tribulations often associated with the institution. The two have put together a collection of songs—nine of which are originals—that explore the sadder and darker side of being husband and wife. Recorded in Nashville with Brad Jones as co-producer (he also plays keys and guitar), the project boasts Pete Finney and Pat Buchanan on guitars, Aaron Oliva on bass and Logan Matheny on percussion. I like “Two Different Things,” “Something Less Than Something More,” “Please Break My Heart” and “Second Opinion.”

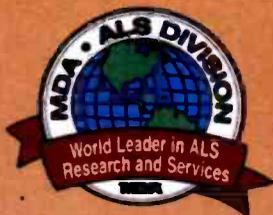
AMERICANA NEWS

Americana Radio, the first 24-hour terrestrial network service for Americana programming, is scheduled to launch Sept. 1. The service will be available full-time or for individual dayparts. Listeners and prospective affiliates will also be able to access the service via a streaming link from stations' websites, to be established in mid-August. Backed by parent company Olson & Associates, Americana Radio is headed up by a team of four, led by GM Tim Johnston. For more details, contact Americana Radio at 678-252-6200. Johnston can be reached at tjay@americanaradio.com ... *Walk the Line*, the new movie based on Johnny Cash's life, will premiere at the Toronto International Film Festival in September. Starring Joaquin Phoenix as Cash and Reese Witherspoon as June Carter Cash, the movie will be released in the U.S. on Nov. 18. Shooter Jennings is cast as Waylon Jennings, and Shelby Lynne portrays Cash's mother ... Singer-songwriter James McMurry has set up a blog on Myspace.com ... Wilco have confirmed they will appear at the 20th anniversary edition of Farm Aid. As previously mentioned, the Sept. 18 show in Tinley Park, IL will feature the organization's founders—Willie Nelson, John Mellencamp and Neil Young—as well as Farm Aid board member Dave Matthews ... Just a month after triple-bypass surgery, Ralph Stanley says he hopes to return to the road in August.

MOST ADDED*

ARTIST TITLE LABEL(S)	ADDS
ROONEY CROWELL The Outsider (Columbia)	37
NICKEL CREEK Why Should The Fire Die? (Sugar Hill)	24
DELBERT MCCLINTON Cost Of Living (New West)	20
ELIZA GILKYSON Paradise Hotel (Red House)	18
KOYTTERS The Moderns Sounds Of... (Zoe/Rounder)	17

ALS DOESN'T PLAY FAVORITES



Who is affected when one person has ALS (Lou Gehrig's disease)? For Chris, it's everyone in his family. And MDA is family, too, as it offers help and searches for a cure.

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KEVIN PETERSON
kpeterson@radioandrecords.com

A Woman's Work Is Never Done

Fervent/Spirit-Led President and founder Susan Riley

As one of the few female owners and operators of an independent record label in any genre of music, Susan Riley blazed a trail for women who want to impact the music that impacts the world. I sat down recently with Riley in her Nashville office on Music Row to find out what drove this energetic young woman to start her own labels.

When I asked Riley about the beginnings of Spirit-Led and Fervent Records and her vision for the labels, I expected to hear about a lifelong goal of making it in music, so I was surprised by what she and her husband actually had in mind.

"My husband and I met in college, working together in student government," Riley said. "Our dream after that was to work together, opening a Krispy Kreme doughnut shop.



Susan Riley

"My dad [Word Label Group CEO/Chairman Jim Van Hook] was running Provident Records at the time, and he offered to bring us in to the company to learn how to operate a small business; then we'd be able to run a Krispy Kreme doughnut shop. We really appreciated that. My husband started off in customer service and I started off in marketing at Provident.

"I've worked in this industry since I was 7 years old. I worked in the warehouse and in customer service during summers and Christmas breaks and things like that. Coming back after college, I saw parts of the industry that I

"Companies usually hire their interns, so start out as an intern and let the company get to know you. Make sure you understand the market."

"In the early days it was pretty scary, as far as money. We almost lost our house a couple of times."

didn't like at all. I hadn't realized some of the things that were going on. So we thought we'd just learn what we could and go do Krispy Kreme."

A New Perspective

Something happened that changed Riley's perspective. "I went from the marketing department to international, and in international I learned how hungry they were for Christian music overseas," she said. "God started working on our hearts and wanted us to start a worship label that would be a haven for artists.

"We didn't want to do it, and I didn't want to live in Nashville because I grew up here and I didn't want to come back home. But we ended up starting a praise and worship label, Spirit-Led Records, and were lucky enough to have a distribution deal through Provident.

"We leased masters — that's how we started. Because we didn't have much capital, we would lease, for example, the Christ Church Choir in Nashville. They had already recorded, and we released their best-of album.

"A year and a half later I was working at Brentwood-Benson Publishing part-time, until 3pm each day, and from 3-10pm we did Spirit-Led work. In 2000 we started Fervent Records, and we had our first release in 2001. By that time we knew how to do royalties and publishing. We didn't want to start doing that stuff without knowing how it all worked.

"Our goal from the very beginning has been to be focused on our artists and to give them a haven and a safe place and not have too many artists at one time. We have only signed one new artist a year on purpose, in order to give them our all.

"The first year was By The Tree, the second year was Big Daddy Weave, third was Jill Phillips, and fourth was BarlowGirl. This year Inhabited was our band. That's our philosophy in a nutshell, and God's really taken care of us. It's been great."

Mike and Jay Weaver of Big Daddy Weave grew up just down the road from my office in Gulf Breeze, FL, and I asked Riley why she decided to sign that band to Fervent. "I found them on the Internet," she said. "I heard two songs on the Internet and stalked them, basically, for 24 hours.

"I got them on the phone and went to see them two days later in Dallas, where they were performing. It's hard to find acts I get real excited about, but once I do, I'm pretty relentless until they sign with us."

And how did BarlowGirl end up on Fervent? "Otto Price, a good friend of mine who at the time was helping us with production, brought them to us," Riley said. "He and I had been praying for two years for a girl group. Being a woman in the industry, I wanted to provide for 13-year-old girls, because I know how it is. That was by far the hardest time of my life as far as figuring out who I was and everything.

"We kept trying to find that group. We'd find people who had part of the package, but not the whole package. BarlowGirl had everything. We signed them, and it's been amazing ever since."

Challenges

Even with the labels' success, there have been challenges. "We've gone through trials with every artist and grown with them," Riley said. "In the early days it was pretty scary, as far as money. A lot of them lived in our house to help us save money for recording.

"We almost lost our house a couple of times in the early days when it was our money that we were spending on the label. The artists have worked with us as a family. We've been through the fire together."

Asked whether she had to overcome obstacles in a male-dominated industry, Riley said, "I think if I had stayed in a corporate setting, I would have been discouraged. Owning it myself, though, I didn't have to fool with corporate red tape and I could do what I needed to do and grow. I had encouraging people around me.

"Any entrepreneur has a hard time. After I learned what my style was, — just being myself — it was easier. At first I thought I had to be harder and tougher. I stick to my guns and have to make money, but I don't have to be something I'm not. There are great people in this industry, and I'm thankful for that. People have been really gracious and nice."

I asked if there were some people who felt that Riley only got her label because of who her dad is. "I would have felt that way if I had had a job at Provident and worked my way up the ranks there, but we did it all on our own," Riley said.

"My dad didn't have much to do with Fervent. We had dinners every once in a while to

"My husband and I met in college, working together in student government. Our dream after that was to work together, opening a Krispy Kreme doughnut shop."

talk through things, but I proved to myself that I could do it. Whether anyone thinks he was involved doesn't matter, because I know that we ran it. In my heart I feel really good about that.

"So, now, to be back in the system at Word and to get to work with him is a blessing. I don't care what people think, because I have done it on my own and I have proven it to myself. It's really fun to get to work with him now."

Mentoring

We all have someone who helped us along the way. I wondered who had inspired Riley. "Joey Elwood at Gotee has always been an encouragement to me," she said. "I don't know him real, real well, but he's been encouraging to us.

"I have a lot of respect for Steve Ford with S/R/E. In the last few years Brian Stewart from Curb Records and Mike Curb have been huge, because they were doing it on their own too. They're an independent label, and they've been amazing."

Now that she's become a role model for women in the industry, I asked if Riley was ready to mentor other young women. "One thing I have learned from my dad that I'm thankful for is that he's always teaching everybody around him," she said.

"I want to do that with artists, to always teach anyone who wants to start a record label and show them the things to look out for — and in publishing, too, because we have two publishing companies. I'm always in teaching mode."

I asked what advice Riley had for a young woman who aspires to run a label or start her own. "Internships are huge, especially for getting jobs," she replied. "Companies usually hire their interns, so start out as an intern and let the company get to know you.

"Make sure you understand the market. Go to see the bands, get to know them. Work for a label and learn all the different aspects of what it does. Then you can go from there."

Riley recently sold Spirit-Led and Fervent to the Word Label Group, but she and her staff still run the labels. "We're left alone, but we have help in areas that we were not able to do as an independent," she said. "And I don't have corporate red tape. It's awesome."

July 29, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	JOY WILLIAMS Hide (Reunion/PLG)	914	-85	17	37/0
4	2	CHRIS TOMLIN Holy Is The Lord (Sixsteps/Sparrow/EMI CMG)	911	+23	26	36/0
3	3	NICHOLE NORDEMAN Brave (Sparrow/EMI CMG)	910	+18	15	33/0
5	4	MERCYME In The Blink Of An Eye (INO/Curb)	900	+124	7	34/1
2	5	NATALIE GRANT Held (Curb)	872	-36	19	36/0
7	6	JOHN DAVID WEBSTER Miracle (BHT)	789	+83	16	30/1
9	7	PHILLIPS, CRAIG & DEAN Friend Of God (INO)	727	+39	12	26/2
6	8	BEBO NORMAN Nothing Without You (Essential/PLG)	689	-24	27	33/0
13	9	MATTHEW WEST Next Thing You Know (Universal South/EMI CMG)	672	+86	8	29/1
8	10	JEREMY CAMP Take You Back (BEC/Tooth & Nail)	660	-43	30	37/0
10	11	MICHAEL W. SMITH Here I Am (Reunion/PLG)	659	+2	6	34/0
11	12	JASON LAVIK What If (BEC/Tooth & Nail)	652	+34	15	21/0
15	13	POINT OF GRACE Who Am I (Word/Curb/Warner Bros.)	585	+96	11	21/2
16	14	AFTERS You (Simple/INO)	520	+33	8	22/2
14	15	CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	518	0	49	29/0
18	16	BUILDING 429 No One Else Knows (Word/Curb/Warner Bros.)	472	+88	12	18/1
23	17	MARK HARRIS For The First Time (INO)	322	+25	7	14/1
19	18	NEWSBOYS Devotion (Sparrow/EMI CMG)	308	-30	18	15/0
20	19	JARS OF CLAY God Will Lift Up Your Head (Essential/PLG)	288	-21	16	16/0
Debut	20	CASTING CROWNS Lifesong (Beach Street/Reunion/PLG)	280	+256	1	14/8
24	21	SALVADOR You Are There (Word/Curb/Warner Bros.)	277	-7	9	10/0
21	22	JEFF ANDERSON Open My Eyes (Gotee)	268	-32	14	13/0
25	23	PAUL COLMAN The One Thing (Inpop)	267	+14	5	11/2
22	24	JOEL ENGLE Louder Than The Angels (Doxology)	252	-47	15	19/0
26	25	MONK & NEAGLE Secret (Flicker)	242	+1	4	13/0
27	26	CHRIS TOMLIN The Way I Was Made (Sixsteps/Sparrow/EMI CMG)	218	+21	2	13/3
30	27	OVERFLOW Cry On My Shoulder (Essential/PLG)	192	+5	16	10/1
29	28	NEWSONG Rescue (Integrity Label Group)	184	-4	2	11/0
Debut	29	STEVEN CURTIS CHAPMAN Believe Me Now (Sparrow/EMI CMG)	180	+7	1	12/1
28	30	TOBYMAC Atmosphere (ForeFront/EMI CMG)	176	-21	9	10/0

39 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/17-7/23. 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 Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

NEW & ACTIVE

SHAUN GROVES Bless The Lord (Rocketown)
Total Plays: 154, Total Stations: 6, Adds: 0

TOBYMAC Burn For You (ForeFront/EMI CMG)
Total Plays: 145, Total Stations: 6, Adds: 4

BETHANY DILLON All That I Can Do (Sparrow/EMI CMG)
Total Plays: 132, Total Stations: 7, Adds: 2

TODD AGNEW Unchanging One (SRE/Ardent)
Total Plays: 117, Total Stations: 4, Adds: 0

PAUL WRIGHT Take This Life (Gotee)
Total Plays: 114, Total Stations: 7, Adds: 0

SHAWN MCDONALD Take My Hand (Sparrow/EMI CMG)
Total Plays: 112, Total Stations: 6, Adds: 1

IAN ESKELIN Magnify (Inpop)
Total Plays: 111, Total Stations: 5, Adds: 0

SWIFT I Need You (Flicker)
Total Plays: 109, Total Stations: 8, Adds: 0

BEBO NORMAN Borrow Mine (Essential/PLG)
Total Plays: 104, Total Stations: 7, Adds: 3

AUDIO ADRENALINE King (ForeFront/EMI CMG)
Total Plays: 101, Total Stations: 7, Adds: 3

Songs ranked by total plays

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
CASTING CROWNS Lifesong (Beach Street/Reunion/PLG)	8
TOBYMAC Burn For You (ForeFront/EMI CMG)	4
CHRIS TOMLIN The Way I Was Made (Sixsteps/Sparrow/EMI CMG)	3
BEBO NORMAN Borrow Mine (Essential/PLG)	3
AUDIO ADRENALINE King (ForeFront/EMI CMG)	3
SUPERCHICK We Live (Inpop)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CASTING CROWNS Lifesong (Beach Street/Reunion/PLG)	+256
MERCYME In The Blink Of An Eye (INO/Curb)	+124
MATTHEW WEST Next Thing You Know (Universal South/EMI CMG)	+96
POINT OF GRACE Who Am I (Word/Curb/Warner Bros.)	+96
BUILDING 429 No One Else Knows (Word/Curb/Warner Bros.)	+88
JOHN DAVID WEBSTER Miracle (BHT)	+83
TOBYMAC Burn For You (ForeFront/EMI CMG)	+85
BEBO NORMAN Borrow Mine (Essential/PLG)	+55
MARK SCHULTZ I Am (Word/Curb/Warner Bros.)	+55
BIG DADDY WEAVE Just The Way I Am (Fervent/Curb/Warner Bros.)	+47

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	482
TREE63 Blessed Be Your Name (Inpop)	478
MATTHEW WEST More (Universal South/EMI CMG)	457
SALVADOR Heaven (Word/Curb/Warner Bros.)	457
BIG DADDY WEAVE & BARLOWGIRL You're Worthy Of My Praise (Fervent/Curb/Warner Bros.)	440
MARK SCHULTZ He Will Carry Me (Word/Curb/Warner Bros.)	422
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	396
SWITCHFOOT This Is Your Life (Columbia)	391
JEREMY CAMP Walk By Faith (BEC/Tooth & Nail)	389
MERCYME I Can Only Imagine (INO/Curb)	387

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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	KUTLESS Strong Tower (BEC/Tooth & Nail)	1277	+7	14	31/0
3	2	PLUMB I Can't Do This (Curb)	1181	+181	15	30/0
2	3	JOY WILLIAMS Hide (Reunion/PLG)	1158	-4	10	27/0
4	4	JOHN REUBEN /MATT THEISSEN Nuisance (Gotee)	1048	+27	11	28/0
5	5	JEREMY CAMP Lay Down My Pride (BEC/Tooth & Nail)	986	+53	7	30/1
7	6	HAWK NELSON Take Me (Tooth & Nail)	922	+71	12	25/0
6	7	DAY OF FIRE Rain Song (Live/Essential/PLG)	879	-23	14	24/0
10	8	MATTHEW WEST Next... (Universal South/EMI CMG)	822	+56	9	25/0
18	9	SWITCHFOOT Stars (Columbia)	737	+182	2	25/8
11	10	TOBYMAC Burn For You (ForeFront/EMI CMG)	735	+53	4	27/1
9	11	KRYSTAL MEYERS The Way To Begin (Essential/PLG)	675	-105	20	18/0
17	12	AFTERS Beautiful Love (Simple/INO)	666	+97	5	21/2
19	13	PAUL WRIGHT Take This Life (Gotee)	639	+107	6	22/2
14	14	SARAH BRENDEL Fire (Inpop)	638	+23	9	21/0
16	15	LIFHOUSE You And Me (Geffen)	625	+51	11	15/1
15	16	MUTE... Peculiar... (Teleprompt/Word/Curb/Warner Bros.)	586	-6	10	19/0
24	17	BARLOWGIRL Let Go (Fervent/Curb/Warner Bros.)	578	+143	2	22/0
13	18	BUILDING 429 Show Me Love (Word/Curb/Warner Bros.)	533	-90	14	15/0
23	19	TOOD AGNEW Unchanging One (SRE/Ardent)	489	+39	4	14/0
21	20	NICHOLE NORDEMAN Brave (Sparrow/EMI CMG)	473	-26	9	14/0
25	21	SANCTUS REAL The Fight Song (Sparrow/EMI CMG)	472	+58	8	14/0
20	22	INHABITED Open My Eyes (Fervent/Curb/Warner Bros.)	449	-59	7	16/0
29	23	BDA Love Is Here (Creative Trust Workshop)	412	+33	8	13/1
26	24	RELIENT K Who I Am Hates Who I've Been (Gotee)	410	+7	2	17/1
22	25	MAT KEARNEY Trainwreck (Inpop)	407	-75	11	14/1
30	26	SHAWN MCDONALD Take My... (Sparrow/EMI CMG)	370	+25	4	13/1
27	27	EVERLIFE I'm Over It (SHELTER)	357	-43	16	10/0
-	28	BETHANY DILLON All That I Can Do (Sparrow/EMI CMG)	345	+60	2	14/1
-	29	STELLAR KART Life Is Good (Word/Curb/Warner Bros.)	334	+48	2	13/0
28	30	BIG DADDY WEAVE What L... (Fervent/Curb/Warner Bros.)	323	-66	8	12/0

31 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 7/17 - Saturday 7/23.
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NEW & ACTIVE

CASTING PEARLS Alright (Inpop)
Total Plays: 311, Total Stations: 14, Adds: 4

ZOEGIRL Scream (Sparrow/EMI CMG)
Total Plays: 307, Total Stations: 10, Adds: 2

CHARITY VON Take Me Through It (Stanted)
Total Plays: 276, Total Stations: 12, Adds: 2

SEVEN PLACES Fall in Line (BEC/Tooth & Nail)
Total Plays: 256, Total Stations: 9, Adds: 0

AUDIO ADRENALINE King (ForeFront/EMI CMG)
Total Plays: 237, Total Stations: 11, Adds: 1

CASTING CROWDS Lifesong (Beach Street/Reunion/PLG)
Total Plays: 223, Total Stations: 9, Adds: 8

MERCYME In The Blink Of An Eye (INO/Curb)
Total Plays: 166, Total Stations: 8, Adds: 1

SUPERCHICK We Live (Inpop)
Total Plays: 141, Total Stations: 8, Adds: 5

PILLAR Sunday Bloody Sunday (Flicker)
Total Plays: 132, Total Stations: 7, Adds: 0

NUMBER ONE GUN We Are (BEC/Tooth & Nail)
Total Plays: 125, Total Stations: 3, Adds: 0

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
3	1	PILLAR Sunday Bloody Sunday (Flicker)	334	+18	9	32/0
2	2	WEDDING Song For The Broken (Rambler)	328	+2	9	28/0
1	3	PLUMB I Can't Do This (Curb)	312	-25	15	23/0
5	4	SKILLET Under My Skin (Ardent)	305	+5	15	24/0
7	5	JEREMY CAMP Lay Down My Pride (BEC/Tooth & Nail)	269	+12	6	22/1
8	6	KIDS IN THE WAY Apparitions Of Melody (Flicker)	262	+5	15	23/0
10	7	JOHN REUBEN /MATT THEISSEN Nuisance (Gotee)	259	+22	10	18/0
9	8	FOREVER CHANGED Encounter (Floodgate)	259	+10	11	18/0
11	9	DAY OF FIRE Fade Away (Live/Essential/PLG)	239	+14	9	27/2
6	10	HAWK NELSON Take Me (Tooth & Nail)	228	-53	15	19/0
15	11	DIZMAS Controversy (Credential)	226	+23	6	26/3
12	12	NUMBER ONE GUN We Are (BEC/Tooth & Nail)	221	+11	6	21/2
13	13	LAST TUESDAY You Got Me (Mono Vs. Stereo)	215	+7	6	22/0
28	14	THOUSAND... Absolute (Tooth & Nail/EMI Music Reactive)	213	+85	2	19/7
14	15	RADIAL ANGEL Falling (Independent)	213	+8	10	21/4
16	16	HOUSE OF HEROES Serial Sleepers (Gotee)	212	+9	4	24/3
4	17	DISCIPLE The Wait Is Over (SRE)	211	-95	18	30/0
21	18	OLIVIA THE BAND Stars And Stripes (Essential/PLG)	205	+34	3	21/3
19	19	FALLING UP In My Dreams (Exit Calypsan) (Tooth & Nail)	201	+11	5	19/1
18	20	RELIENT K Who I Am Hates Who I've Been (Gotee)	200	+8	3	21/2
17	21	MUTE... Peculiar... (Teleprompt/Word/Curb/Warner Bros.)	189	-4	11	19/1
20	22	STELLAR KART Student Driver (Word/Curb/Warner Bros.)	187	0	4	26/2
25	23	MXPX Heard That Sound (SideOneDummy)	178	+15	7	23/0
Debut	24	BARLOWGIRL Let Go (Fervent/Curb/Warner Bros.)	164	+34	1	16/3
22	25	KUTLESS Strong Tower (BEC/Tooth & Nail)	162	-9	17	14/0
Debut	26	HASTE THE DAY Long... (Solid State/Tooth & Nail)	156	+28	1	17/3
29	27	INHABITED Open My Eyes (Fervent/Curb/Warner Bros.)	150	+2	11	19/1
23	28	KRYSTAL MEYERS The Way To Begin (Essential/PLG)	147	-23	20	13/0
Debut	29	JONAH33 Tell Me (SRE/Ardent)	137	+12	1	20/2
Debut	30	MYRIAD Perfect Obligation (Floodgate)	136	+1	1	12/3

35 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 7/17 - Saturday 7/23.
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NEW & ACTIVE

FLYLEAF I'm So Sick (Octone)
Total Plays: 135, Total Stations: 18, Adds: 2

CALLS FROM HOME Hold On (November Twelve)
Total Plays: 125, Total Stations: 14, Adds: 2

SEVENTH DAY SLUMBER Shattered Life (BEC/Tooth & Nail)
Total Plays: 119, Total Stations: 16, Adds: 2

SPOKEN September (Tooth & Nail)
Total Plays: 110, Total Stations: 7, Adds: 5

TOBYMAC Burn For You (ForeFront/EMI CMG)
Total Plays: 99, Total Stations: 13, Adds: 1

SEVEN PLACES Fall in Line (BEC/Tooth & Nail)
Total Plays: 98, Total Stations: 8, Adds: 1

ALL STAR UNITED Go West Young Man (Rockettown)
Total Plays: 90, Total Stations: 12, Adds: 2

SHOWBREAD Your Mouth Is Like... (Solid State/Tooth & Nail)
Total Plays: 84, Total Stations: 9, Adds: 1

STRYPEN Reborn (Big3)
Total Plays: 76, Total Stations: 18, Adds: 1

SWITCHFOOT Stars (Columbia)
Total Plays: 70, Total Stations: 8, Adds: 3

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July 29, 2005

INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
3	1	ANDY CHRISMAN Adore You (Upside/SHELTER)	313	+14	11	18/0
4	2	MICHAEL W. SMITH Here I Am (Reunion/PLG)	312	+21	8	16/0
1	3	NICOL SPONBERG Resurrection (Curb)	311	-38	14	15/0
6	4	STEVEN C. CHAPMAN Believe... (Sparrow/EMI CMG)	288	+28	7	18/0
2	5	JADON LAVIK What If (BEC/Tooth & Nail)	281	-58	17	17/0
8	6	PHILLIPS, CRAIG & DEAN Friend Of God (INO)	245	+28	13	11/0
9	7	NICHOLE NORDEMAN Brave (Sparrow/EMI CMG)	237	+23	9	11/0
12	8	NEWSONG Rescue (Integrity Label Group)	233	+27	4	16/2
11	9	PAUL BALOCHE All The Earth... (Integrity Label Group)	232	+21	7	14/0
10	10	MARK HARRIS The Line Between The Two (INO)	228	+18	8	14/0
5	11	NATALIE GRANT Held (Curb)	210	-53	28	11/0
7	12	BRIAN LITRELL In Christ Alone (Reunion/PLG)	208	-58	17	18/0
17	13	RICARDO I Call Your Name (Waymaker)	194	+31	2	14/1
14	14	JOY WILLIAMS Hide (Reunion/PLG)	190	-7	7	10/0
16	15	BUILDING 429 No One... (Word/Curb/Warner Bros.)	179	-7	11	12/0
Debut	16	WAYBURN DEAN Each Day Of My Life (WayJade)	159	+31	1	13/1
Debut	17	BEBO NORMAN Borrow Mine (Essential/PLG)	150	+35	1	12/2
Debut	18	SELAH Be Thou My Vision (Curb)	128	+11	1	18/1
-	19	S. ASHTON, C. DENTE & M. TUMES I Will... (EMI CMG)	129	-3	12	7/0
Debut	20	PAUL COLMAN The One Thing (Inpop)	127	+14	1	8/1

20 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 7/17 - Saturday 7/23.
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CHRISTIAN AC TOP 30 INDICATOR

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	NICHOLE NORDEMAN Brave (Sparrow/EMI CMG)	1855	-37	18	38/0
2	2	JOY WILLIAMS Hide (Reunion/PLG)	999	-17	18	34/0
3	3	MERCYME In The Blink Of An Eye (INO/Curb)	914	+4	7	37/0
4	4	JOHN DAVID WEBSTER Miracle (BHT)	841	0	17	33/0
5	5	MICHAEL W. SMITH Here I Am (Reunion/PLG)	839	+23	9	32/0
6	6	PHILLIPS, CRAIG & DEAN Friend Of God (INO)	812	+12	18	28/0
7	7	NATALIE GRANT Held (Curb)	782	-74	21	28/0
9	8	MARK HARRIS For The First Time (INO)	701	+28	11	27/1
8	9	JADON LAVIK What If (BEC/Tooth & Nail)	672	-18	18	23/0
12	10	MATTHEW WEST Next... (Universal South/EMI CMG)	653	+42	8	27/0
13	11	STEVEN C. CHAPMAN Believe... (Sparrow/EMI CMG)	629	+38	8	27/0
10	12	BUILDING 429 No One... (Word/Curb/Warner Bros.)	621	-40	18	24/0
11	13	CHRIS TOMLIN Holy Is... (Sixsteps/Sparrow/EMI CMG)	608	-32	28	21/0
14	14	MOK & NEAGLE Secret (Flicker)	551	+32	12	25/1
15	15	NEWSONG Rescue (Integrity Label Group)	512	+9	9	18/0
19	16	AFTERS You (Simple/INO)	495	+53	8	23/1
17	17	PAUL COLMAN The One Thing (Inpop)	481	+15	10	21/1
20	18	SALVADOR You Are There (Word/Curb/Warner Bros.)	438	+12	10	20/1
18	19	POINT OF GRACE Who Am I (Word/Curb/Warner Bros.)	438	-23	15	18/0
24	20	BETHANY DILLON All That I Can Do (Sparrow/EMI CMG)	488	+77	4	21/2
22	21	SHAUN GROVES Bless The Lord (Rocketown)	399	+17	8	18/0
16	22	NEWSBOYS Devotion (Sparrow/EMI CMG)	371	-102	20	14/0
26	23	CHRIS TOMLIN The Way... (Sixsteps/Sparrow/EMI CMG)	354	+53	3	28/3
27	24	BEBO NORMAN Borrow Mine (Essential/PLG)	332	+53	2	19/2
23	25	JOEL ENGLE Louder Than The Angels (Doxology)	332	-5	17	15/0
Debut	26	CASTING CROWNS Lifesong (Beach Street/Reunion/PLG)	285	+188	1	18/11
21	27	JARS OF CLAY God Will Lift Up Your Head (Essential/PLG)	288	-138	20	11/0
29	28	SHANE & SHANE Saved By Grace (Inpop)	265	+13	2	13/0
25	29	SWIFT I Need You (Flicker)	262	-58	17	13/0
Debut	30	PAUL WRIGHT Take This Life (Gotee)	259	+23	1	15/1

39 AC reporters. Songs ranked by total plays for the airplay week of Sunday 7/17 - Saturday 7/23.
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Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	CROSS MOVEMENT Hey Y'all (Cross Movement)
2	AMBASSADOR Feels Good (Cross Movement)
3	PHANATIK Shot Clock (Cross Movement)
4	FLAME /DA' T.R.U.T.H. L.A.D.I.E.S. (Cross Movement)
5	MANAFEST Let It Go (BEC)
6	DJ MAJ Love (Gotee)
7	JOHN REUBEN /MATT THEISSEN Nuisance (Gotee)
8	GRITS I Be (Gotee)
9	PREACHANOLICZ Club Blazer (Independent)
10	LEGACY Battle Cry (Via.vor Alliance/Leg-up)

NEW & ACTIVE

SCOTT KRIPPAYNE Remo (Spring Hill)
Total Plays: 240, Total Stations: 11, Adds: 1
BIG DADDY WEAVE Just The Way... (ForeFront/Curb/Warner Bros.)
Total Plays: 238, Total Stations: 15, Adds: 7
AUDIO ADRENALINE King (ForeFront/EMI CMG)
Total Plays: 221, Total Stations: 13, Adds: 1
JACI VELASQUEZ Lay It Down (Word/Curb/Warner Bros.)
Total Plays: 221, Total Stations: 12, Adds: 1
SHAWN McDONALD Take My Hand (Sparrow/EMI CMG)
Total Plays: 201, Total Stations: 11, Adds: 1

KRYSTAL MEYERS The Way To Begin (Essential/PLG)
Total Plays: 195, Total Stations: 10, Adds: 1
CHRIS RICE Love Like Crazy (INO)
Total Plays: 182, Total Stations: 11, Adds: 1
TOBYMAC Atmosphere (ForeFront/EMI CMG)
Total Plays: 157, Total Stations: 8, Adds: 0
MARK SCHULTZ I Am (Word/Curb/Warner Bros.)
Total Plays: 150, Total Stations: 12, Adds: 7
NICOL SPONBERG Resurrection (Curb)
Total Plays: 136, Total Stations: 6, Adds: 0



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JACKIE MADRIGAL
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Latina Power

Two success stories: Rivera and Garza

In trying to decide which women to feature in this piece, which focuses on women in radio, the first challenge was finding women programmers. Only a handful of Latin stations reporting to R&R are programmed by women. Then came the question of which female PDs to speak to, since all have done such amazing jobs at their stations.

I decided to chat with WLZL/Washington's Aracely Rivera and WYMY/Raleigh's Julie Garza, who share with us their experiences as programmers, the challenges they face and their successes.

Getting Started

Rivera started in radio while still in college, where she majored in radio and TV. She had to do a demo for one of her classes, and she took it to WRMA/Miami, where she was hired as a part-timer.

"I continued growing professionally by doing as much as I could and by agreeing to move in order to move up," she says. "My first PD job was at Entravision. It was a bit of good luck. The company saw I had interest and talent, found me an opportunity and trained me."

Rivera began programming the first "Súper Estrella" station, KSES/Salinas, which would launch the Súper Estrella Network, without the PD title because she saw it as a chance to learn. She was later named PD of the network, which she programmed from San Jose, where she was also on the air at KBRG (Radio Romántica). Most recently she programmed KBRG and



KLOK in San Jose, until she was tapped to program WLZL.

Has Rivera faced discrimination in her career? Has the machismo factor that exists in the Latin market affected her? "Machismo exists everywhere," she says. "Fortunately, I haven't seen it, experienced it or been a victim of it."

"I can't lie though. In the beginning of my career there were times when people expected me to cry or something. They expected a certain reaction from me simply because I am a woman. It's not something I've faced recently, but when I first started I felt that way."

Career Vs. Family

Rivera continues, "In my case, the biggest challenge to my being taken seriously was my age, because I started really young. Also, in Latin radio the same men and women work in the market forever. When I was in Miami I

used to think that someone had to die in order for them to bring in new people. There's a fear of change in Latin radio.

"Also, I have seen a lot of women who are so successful behind the microphone that they don't want to program. It's hard to make the transition from air talent to management, and vice versa. You don't necessarily understand DJs if you've never been on the air.

"So there are a lot of factors in place for why there are not more women in programming, but discrimination isn't the main one."

If discrimination isn't a big factor, what are the challenges women face in order to succeed? "One of the challenges that we face as women that men don't is that we are also responsible for a family," Rivera says. "Many times women tend to make their families a priority over their careers. It is difficult to maintain both a career and a family.

"The biggest challenge for us is making our career a priority and having a support system at home so that we can invest time in our family and our job without sacrificing either one. Both are important, and our challenge is to organize ourselves so that we can do both."

Believe in Yourself

What about managing staffs that are largely made up of men when tough women are often not accepted? "It's a virtue to be a strong woman," says Rivera. "We all develop our own management styles over time. Women do tend to be more emotional, but I think that quality is what makes us even more qualified to lead, especially when you work with creative people.

"Working with creative people is the most difficult thing in the world because you are half boss, half psychologist. When I first meet my team I tell them how I am and the way I work, and they can interpret it in the way they choose. Each person has his or her own personality, and the longer you are in the industry, the more types of people you will come across."

Asked for a bit of advice for other women who want to work in radio, Rivera says it's important to believe in yourself. "The best advice I can give is that if we want to grow and be respected, we have to walk with our heads held up and realize that we are as qualified as any man. And that should never be questioned.

"We also have to work hard, sacrifice and have a mentor, because no matter how many college degrees we have, we never stop learning, and we learn much more when we have a mentor.

"The skills you need to get into radio are not only knowing about music and research, but also knowing how to manage in this new age. People don't pay much attention to learning about managing, but we're working for large corporations now, and if you don't speak their management language, you won't succeed whether you're a woman or a man."

"I would encourage women to ask, 'What else can I do?' because the more you know about the business, the better."

Julie Garza

"One of the challenges that we face as women that men don't is that we are also responsible for a family. Many times women tend to make their families a priority over their careers."

Aracely Rivera

Guts & Energy

Julie Garza recently arrived in Raleigh to program a very successful station in a market where the Hispanic population is growing rapidly. She previously programmed KMJR and KLHB in Corpus Christi, TX and was also on the air in middays on KMJR.

Garza says that being one of the few women PDs in Latin radio is a challenge because the industry is dominated by men. "I'm not sure why, but there aren't a lot of women," she says. "Sometimes you have to work extra hard, even if you are just as capable as they are. It takes a while for executives at all levels to take you seriously.

"The general market has seen some growth in this area, but it's still not where we'd like it to be, and in the Latin market we're a few steps behind them. But when you like what you do and are determined to succeed, you just have to keep working at it."

What was Garza's biggest challenge in her career? "In my case, there was a question of whether I really had what it takes," she says. "Did I have the guts and the energy? Because, as females, we're seen as more fragile. It took people time to realize that I didn't just want to play radio, that I was serious. I felt like I was being set aside sometimes because I was a girl, but I kept at it."

Stick Together

The biggest challenge all women face is proving themselves, and to do that you have to be determined. "You have to be sure of what you want," Garza says. "You have to determine if it's something that you really want to do. Then you need to let people know what you want, whether it's the PD, the GM, whoever.

"I would encourage women to ask, 'What else can I do?' because the more you know about the business, the better. Then the people in charge will see that it's not a game with you or just about being on the radio. They'll see that it's something you want and are determined to do."

Garza recommends that women also leave their shyness behind and not be intimidated. "You have to take a deep breath and go for it," she says. "Also, we need to unite as women. Because this world is so competitive, sometimes we forget to unite and stick together."



Julie Garza



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REGIONAL MEXICAN TOP 30

July 29, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	PATRULLA 81 Eres Divina (Disa)	1336	-28	19	42/0
3	2	K-PAZ DE LA SIERRA Mi Credo (Disa)	1221	+40	12	42/0
2	3	SERGIO VEGA "EL SHAKA" Dueño De Ti (Sony BMG Norte)	1218	+28	14	38/0
4	4	INTOCABLE Tiempo (EMI Latin)	1189	+45	12	43/0
7	5	LUPILLO RIVERA Ya Me Habian Dicho (Univision)	981	+91	9	36/0
5	6	LOS TEMERARIOS Ni En Defensa Propia (Fonovisa)	895	-101	14	45/0
8	7	BETO Y SUS CANARIOS No Puedo Olvidarte (Disa)	881	+44	6	37/0
6	8	LOS TIGRES DEL NORTE La Sorpresa (Fonovisa)	864	-57	23	46/0
9	9	BANDA EL RECODO Que Más Quisiera (Fonovisa)	807	-18	12	32/0
11	10	LOS RIELEROS DEL NORTE Que El Mundo Rueda (Fonovisa)	773	+55	5	34/1
12	11	PANCHO BARRAZA Y Las Mariposas (Balboa)	766	+48	15	32/0
15	12	CONJUNTO PRIMAVERA Aún Sigues Siendo Mia (Fonovisa)	752	+75	4	34/0
10	13	CONJUNTO PRIMAVERA Hoy Como Ayer (Fonovisa)	742	-75	28	44/0
14	14	RAMON AYALA Y SUS BRAVOS DEL NORTE Ya No Llores (Freddie)	717	+34	11	31/0
13	15	GRUPO INNOVACION Mañana Que Ya No Esté (Univision)	679	-5	27	35/1
16	16	MARCO ANTONIO SOLIS Siempre Tú A Mi Lado (Fonovisa)	661	+39	6	30/0
18	17	DIANA REYES El Sol No Regresa (Universal)	645	+76	3	27/1
19	18	DUELO Sólo Callas (Univision)	580	+49	9	24/0
17	19	LOS HURACANES DEL NORTE El Arrepentido (Univision)	502	-106	10	27/0
20	20	KUMBIA KINGS Parte De Mi Corazón (EMI Latin)	475	-18	5	19/0
21	21	LALO MORA En Mi Pedazos (Disa)	462	-22	10	27/0
23	22	LOS INVASORES DE NUEVO LEON Irás Cargando Mi Cruz (EMI Latin)	450	-12	9	21/0
24	23	LA FIRMA Lo Mejor De Mi Vida (Sony BMG Norte)	428	-28	11	13/0
27	24	JOAN SEBASTIAN Quiero Compartir (Balboa)	423	+8	10	21/0
29	25	BANDA LOS ELEGIDOS Frota Prohibida (Fonovisa)	409	+33	6	19/0
28	26	ULISES QUINTERO Coqueta (Sony BMG Norte)	408	-6	7	20/0
25	27	GRUPO MONTEZ DE DURANGO Solo Dejé Yo A Mi Padre (Disa)	408	-27	7	21/0
22	28	ALACRANES MUSICAL Si Te Vuelves A Enamorar (Univision)	380	-90	3	22/0
26	29	COYOTE Y SU BANDA TIERRA SANTA Perdona Mis Errores (Univision)	366	-58	3	23/0
Debut	30	GRUPO BRYNDIS Por Muchas Razones Te Quiero (Disa)	347	+287	1	17/1

POWERED BY MEDIABASE

MOST ADDED

ARTIST TITLE LABEL(S) ADDS
NO ADDS.

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GRUPO BRYNDIS Por Muchas Razones Te Quiero (Disa)	+287
GRUPO MONTEZ DE DURANGO Ven Conmigo (Disa)	+166
BETO TERRAZAS Muñeca De Ojos De Miel (Sony BMG Norte)	+119
COSTUMBRE Piel A Piel (Warner M.L.)	+109
CONTROL La Camisa Negra (EMI Latin)	+97
LUPILLO RIVERA Ya Me Habian Dicho (Univision)	+91
BRONCO "EL GIGANTE DE AMERICA" Por Ti... (Fonovisa)	+85
DIANA REYES El Sol No Regresa (Universal)	+76
CONJUNTO PRIMAVERA Aún Sigues Siendo Mia (Fonovisa)	+75
LOS RIELEROS DEL NORTE Que El Mundo Rueda (Fonovisa)	+55

NEW & ACTIVE

- LOS DAREYES DE LA SIERRA El Fin De Nuestro Amor (Disa)
Total Plays: 328, Total Stations: 16, Adds: 0
- BRONCO "EL GIGANTE DE AMERICA" Por Ti... (Fonovisa)
Total Plays: 327, Total Stations: 16, Adds: 0
- BETO TERRAZAS Muñeca De Ojos De Miel (Sony BMG Norte)
Total Plays: 268, Total Stations: 12, Adds: 1
- BOBBY PULIDO Ojalá Te Animes (Universal)
Total Plays: 214, Total Stations: 7, Adds: 0
- LA CIMA Te Extraño, Te Olvido, Te Amo (Univision)
Total Plays: 187, Total Stations: 7, Adds: 0
- GRUPO MONTEZ DE DURANGO Ven Conmigo (Disa)
Total Plays: 177, Total Stations: 9, Adds: 0
- LOS ALAZANES Siempre Que Me Emborracho... (Sony BMG Norte)
Total Plays: 163, Total Stations: 9, Adds: 0
- PALOMO No Me Queda Más (Disa)
Total Plays: 162, Total Stations: 16, Adds: 0
- LOS RAZOS La Mariquita (Sony BMG Norte)
Total Plays: 141, Total Stations: 8, Adds: 0
- MICHAEL SALGADO Sirvame Otra Cantinero (Freddie)
Total Plays: 122, Total Stations: 6, Adds: 0

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS	ARTIST TITLE LABEL(S)	TOTAL PLAYS
LOS HOROSCOPOS DE DURANGO Si La Quieres (Disa)	495	K-PAZ DE LA SIERRA Volveré (Univision)	328
INTOCABLE Aire (EMI Latin)	388	COSTUMBRE Fantasia (Warner M.L.)	289
LA AUTORIDAD DE LA SIERRA Yo Me Quedé Sin Nada (Disa)	396	PESADO Ojalá Que Te Mueras (Warner M.L.)	254
BETO Y SUS CANARIOS Está Llorando Mi Corazón (Edmonsa)	345	CONJUNTO ORO Vete A Buscar Aquel (Crown)	248
		KUMBIA KINGS Na Na Na (Dulce Niña) (EMI Latin)	213
		LOS HOROSCOPOS DE DURANGO Dos Locos (Disa)	200

Songs ranked by total plays

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CONTEMPORARY TOP 30

July 29, 2005

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	SHAKIRA #IALEJANDRO SANZ La Tortura (Epic)	1047	-11	15	28/0
2	2	LA 5A. ESTACION Algo Más (Sony BMG)	842	-8	22	29/0
3	3	JUANES La Camisa Negra (Universal)	740	-9	24	29/0
5	4	LUIS FONSI Nada Es Para Siempre (Universal)	716	+11	8	26/0
6	5	LAURA PAUSINI Viveme (Warner M.L.)	691	-1	20	24/0
4	6	REIK Yo Quisiera (Sony BMG)	685	-22	11	27/0
7	7	REYLI BARBA Amor Del Bueno (Sony BMG)	605	+1	27	24/0
8	8	THALIA Amar Sin Ser Amada (EMI Latin)	546	+18	9	20/0
10	9	LA SECTA ALLSTAR La Locura Automática (Universal)	529	+47	8	14/0
9	10	PAULINA RUBIO Mia (Universal)	479	-48	13	18/0
11	11	MARCO ANTONIO SOLIS Siempre Tú A Mi Lado (Fonovisa)	463	+31	6	18/0
12	12	FRANKIE J. #BABY BASH Obsession (No Es Amor) (Columbia)	419	-11	21	21/0
19	13	DADDY YANKEE Lo Que Pasó, Pasó (El Cartel/Vi/Machete Music)	357	+53	10	10/0
15	14	RICARDO ARJONA Por Qué Es Tan Cruel El Amor (Sony BMG)	351	-20	18	22/0
18	15	RBD Sólo Quédate En Silencio (EMI Latin)	349	+40	5	15/0
16	16	AMARAL El Universo Sobre Mi (EMI Latin)	349	-5	9	16/0
13	17	OLGA TAÑÓN Bandolero (Sony BMG)	344	-79	16	12/0
14	18	LUIS MIGUEL Echame A Mi La Culpa (Warner M.L.)	339	-58	12	16/0
22	19	ALEJANDRO FERNANDEZ Canta Corazón (Sony BMG)	320	+48	3	15/0
17	20	TIZIANO FERRO w/PEPE AGUILAR Mi Credo (EMI Latin)	317	+1	10	12/0
23	21	EDNITA NAZARIO Vengada (Sony BMG)	266	-4	12	9/0
25	22	LENA #IALEJANDRO SANZ Tu Corazón (Warner M.L.)	251	-6	7	10/0
28	23	RICARDO MONTANER Cuando A Mi Lado Estás (EMI Latin)	244	+29	2	12/1
Debut	24	SHAKIRA No (Epic)	219	+21	1	7/1
Debut	25	ANDY ANDY Qué Ironía (Urban Box Office/Wepa)	192	+18	1	8/0
29	26	KUMBIA KINGS Parte De Mi Corazón (EMI Latin)	191	-11	3	9/0
-	27	MARIANA Una De Dos (Univision)	190	-6	2	10/0
30	28	JUANES Dámelo (Universal)	178	-21	3	4/0
-	29	LUNY TUNES #BABY RANKS, DON OMAR... Mayor Que Yo (Universal)	169	-11	2	6/0
Debut	30	JULIETA VENEGAS Oleada (Sony BMG)	162	+10	1	9/0

32 Spanish Contemporary reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/17-7/23. 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 Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

MOST ADDED

ARTIST TITLE LABEL(S) ADDS
NO ADDS.

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S) TOTAL PLAY INCREASE
DADDY YANKEE Lo Que Pasó, Pasó (El Cartel/Vi/Machete Music) +53
JIMENA Te Esperaré (Univision) +49
ALEJANDRO FERNANDEZ Canta Corazón (Sony BMG) +48
ANGEL & KHRIZ Fua (Machete Music) +48
LA SECTA ALLSTAR La Locura Automática (Universal) +47
RBD Sólo Quédate En Silencio (EMI Latin) +40
ANA BARBARA Lo Busqué (Fonovisa) +39
MARCO ANTONIO SOLIS Siempre Tú A Mi Lado (Fonovisa) +31
RICARDO MONTANER Cuando A Mi Lado Estás (EMI Latin) +29
COTI #J. VENEGAS & P. RUBIO Nada Fue Un Error (Universal) +23

NEW & ACTIVE

JIMENA Te Esperaré (Univision)
Total Plays: 141, Total Stations: 7, Adds: 0
MODERATTO #BELINDA Muriendo Lento (Sony BMG)
Total Plays: 123, Total Stations: 5, Adds: 0
LU Por Desarte (Warner M.L.)
Total Plays: 119, Total Stations: 5, Adds: 0
ANA BARBARA Lo Busqué (Fonovisa)
Total Plays: 100, Total Stations: 5, Adds: 0
REYLI BARBA Al Fin Me Armé De Valor (Sony BMG)
Total Plays: 65, Total Stations: 4, Adds: 0

Songs ranked by total plays

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

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS	ARTIST TITLE LABEL(S)	TOTAL PLAYS
JUANES Volverte A Ver (Universal)	317	OSBE BERMUDEZ Cómo Pudiste (EMI Latin)	260
FRANCO DE VITA Tú De Qué Vas (Sony BMG)	306	ALEJANDRO FERNANDEZ Qué Lástima (Sony BMG)	245
ALEKS SYNTEX #ANA TORROJA Duele El Amor (EMI Latin)	301	KALIMBA Tocando Fondo (Sony BMG)	240
CHAYANNE Contra Vientos Y Mareas (Sony BMG)	284	RBD Rebelda (EMI Latin)	239
		PEPE AGUILAR El Autobús (Sony BMG)	239
		DON OMAR Pobre Diabla (Vi/Machete Music)	231

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July 29, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	SHAKIRA #ALEJANDRO SANZ La Tortura (Epic)	383	+11	15	12/0
3	2	N'KLABE I Love Salsa (Sony BMG)	312	-7	8	13/0
5	3	ANDY ANDY Qué Ironía (Urban Box Office/Wepa)	298	+36	12	11/0
2	4	LUNY TUNES #BABY RANKS, DON OMAR... Mayor Que Yo (Universal)	294	-44	15	13/0
4	5	OLGA TAÑON Bandolero (Sony BMG)	287	-5	18	14/0
7	6	LUNY TUNES #WISIN & YANDEL Rakata (Universal)	268	+43	10	11/0
11	7	DADDY YANKEE Lo Que Pasó, Pasó (El Cartel/VI/Machete Music)	225	+30	33	11/0
9	8	LUIS FONSI Nada Es Para Siempre (Universal)	221	+10	6	8/0
8	9	MONCHY & ALEXANDRA Hasta El Fin (J&N)	208	-4	20	10/0
12	10	BRENDA K. STARR Tú Eres (Mi Voz)	196	+3	9	10/0
6	11	JUANES La Camisa Negra (Universal)	196	-34	15	10/0
10	12	DADDY YANKEE Mirame (El Cartel/VI/Machete Music)	191	-9	9	8/0
15	13	DON OMAR Reggaeton Latino (Urban Box Office/Virgin)	180	+23	13	6/0
13	14	JUAN LUIS GUERRA Soldado (Vene Music/Universal)	176	+8	9	7/0
14	15	MILLY QUEZADA #HECTOR "EL BAMBINO" La Mala Palabra... (J&N)	157	-2	3	8/0
18	16	FRANKIE NEGRO Lento (SGZ Entertainment)	141	+3	9	8/0
Debut	17	MASTER JOE & OG BLACK Mil Amores (De Music)	136	+101	1	5/0
19	18	DON OMAR Donque (All Star/VI/Machete Music)	136	-1	5	7/0
17	19	DJ NELSON #HECTOR "EL BAMBINO" & DIVINO Esta Noche De Travesura (Universal)	122	-19	15	5/0
23	20	ALVARO TORRES He Venido A Pedirte Perdón (De Music)	118	+8	3	5/0
16	21	AMARFIS Y LA BANDA DE ATAKKE Lamento Boliviano (Amárfica/J&N)	110	-38	14	5/0
21	22	XTREME Te Extraño (SGZ Entertainment)	106	-9	6	7/0
26	23	DOMENIC MARTE Ella Se Llevó Mi Vida (J&N)	99	+6	15	7/0
25	24	EDNITA NAZARIO Vengada (Sony BMG)	95	-12	9	5/0
29	25	ZION & LENNOX Don't Stop (No Pare) (Sony BMG)	92	+14	3	4/0
27	26	ARTHUR HANLON #TITO NIEVES La Gordita Linda (Fonovisa)	90	+3	15	7/0
20	27	ISMAEL MIRANDA #A. MONTAÑEZ & CHEKA Se Fue Y Me Dejé (SGZ Entertainment)	89	-40	15	11/0
22	28	ELVIS MARTINEZ Yo Nací Para Amar (Univision)	85	-30	6	5/0
30	29	JOHNNY PREZ #TITO ROJAS Tengo El Control (Sony BMG)	84	+8	2	5/0
28	30	TONY TOUCH Play That Song (EMI Latin)	82	+3	4	7/0

16 Tropical reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/17-7/23. 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 Arbitron Inc. (© 2005, Arbitron Inc.). © 2005 Radio & Records.

MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
ANGEL & KHRIZ Ven Báilalo (Machete Music)	144
ZION & LENNOX Doncella (Sony BMG)	137
MARC ANTHONY Se Esfuma Tu Amor (Sony BMG)	128
TITO NIEVES #LA INDIA Ya No Queda Nada (SGZ Entertainment)	106

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DADDY YANKEE Gasolina (El Cartel/VI/Machete Music)	104
ZION & LENNOX # DADDY YANKEE Yo Voy (Sony BMG)	98
DON OMAR Pobre Diabla (VI/Machete Music)	85
JUAN LUIS GUERRA Para Ti (Vene Music/Universal)	85
VICTOR MANUELLE La Vida Es Un Carnaval (Sony BMG)	83
MARC ANTHONY Valió La Pena (Sony BMG)	78

MOST ADDED

ARTIST TITLE LABEL(S) ADDS
No Adds

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MASTER JOE & OG BLACK Mil Amores (De Music)	+101
ANGEL & KHRIZ Fua (Machete Music)	+67
LUNY TUNES #WISIN & YANDEL Rakata (Universal)	+43
SHAKA BLACK Me Estás Tentando (Warner M.L.)	+39
ANDY ANDY Qué Ironía (Urban Box Office/Wepa)	+36
MARC ANTHONY Amigo (Sony BMG)	+33
DADDY YANKEE Lo Que Pasó, Pasó (El Cartel/VI/Machete Music)	+30
GILBERTO SANTA ROSA Dame Lo Que Quieres (Sony BMG)	+30
LA SECTA ALLSTAR La Locura Automática (Universal)	+29
LUNY TUNES #ALEXIS, FIDO... El Tiburón (Universal)	+28

NEW & ACTIVE

LA SECTA ALLSTAR La Locura Automática (Universal)	Total Plays: 81, Total Stations: 5, Adds: 0
DADDY YANKEE No Me Dejes Solo (El Cartel/VI/Machete Music)	Total Plays: 80, Total Stations: 3, Adds: 0
MARC ANTHONY Amigo (Sony BMG)	Total Plays: 77, Total Stations: 4, Adds: 0
ANGEL & KHRIZ Fua (Machete Music)	Total Plays: 68, Total Stations: 4, Adds: 0
ALEJANDRO FERNANDEZ Canta Corazón (Sony BMG)	Total Plays: 64, Total Stations: 3, Adds: 0
VICO C #GILBERTO SANTA ROSA Lo Grande Que Es Perdonar (EMI Latin)	Total Plays: 54, Total Stations: 3, Adds: 0
SHAKA BLACK Me Estás Tentando (Warner M.L.)	Total Plays: 50, Total Stations: 4, Adds: 0
PAULINA RUBIO Mia (Universal)	Total Plays: 49, Total Stations: 4, Adds: 0
JULIO VOLTIO Bumper (Sony BMG)	Total Plays: 47, Total Stations: 4, Adds: 0
FULANITO La Verdad (Cutting)	Total Plays: 46, Total Stations: 5, Adds: 0

Songs ranked by total plays

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

ROCK/ALTERNATIVE

TW	ARTIST Title Label(s)
1	DELUX Más De Lo Que Te Imaginas (Ramper/V&J)
2	LA SECTA ALLSTAR La Locura Automática (Universal)
3	CIRCO Un Accidente (Universal)
4	CAFE TACUBA Medicina (Universal)
5	ANDREA ECHEVERRI A Eso O (Nacional)
6	MARS VOLTA L'vie L'viquez (Strummer/Universal)
7	ENJAMBRE Biografía (Doo/V&J)
8	KARAMELO SANTO Fruta Amarga (Dabonca)
9	STOIC FRAME Coctel De La Paz (El Comandante/V&J)
10	ORISHAS Nací Orishas (Universal)
11	LIQUITS Chido (Sarca)
12	A.B.L.M.A.L. Combetivo (Universal)
13	EUFEMIA Revólver (DVA/V&J)
14	MOENIA Ni Tú Ni Nadie (Sony BMG)
15	STOIC FRAME Demonios Del Asfalto (El Comandante/V&J)

Songs ranked by total number of points. Data compiled from playlists submitted on a weekly basis by 10 specialty rock/alternative shows, airing at least 2 hours per week, on radio stations across the country.

RECORD POOL

TW	ARTIST Title Label(s)
1	TONY TOUCH Play That Song (EMI Latin)
2	ANDY ANDY Qué Ironía (Urban Box Office/Wepa)
3	SHAKIRA #ALEJANDRO SANZ La Tortura (Epic)
4	N'KLABE I Love Salsa (Sony BMG)
5	BETZARDA No Te Quiero Olvidar (Fonovisa)
6	ELVIS MARTINEZ Yo Nací Para Amar (Univision)
7	TITO ROJAS Todita Tú (AMP)
8	TAMBO Como Yo Te Quiero (Universal)
9	LUSITO ROSARIO Rumba Del Barrio (Fonovisa)
10	JOHNNY PREZ #TITO ROJAS Tengo El Control (Sony BMG)
11	DON OMAR Donque (All Star/VI/Machete Music)
12	KRISTO MENDEZ Obligao (J&N)
13	MONCHY & ALEXANDRA Hasta El Fin (J&N)
14	ADASSA Dame (Universal)
15	BANDA GORDA Déjalo Ahí (AMP)

Songs ranked by total number of points. 22 Record Pool reporters.

NATIONAL

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±PERSONALITY PLUS #PP-207, WSTR/Steve & Vicki, B96/Eddie & JoBo, KSCS/Terry Dorsey & Hawkeye, WXXL/Doc & Johnny. \$13 CD.

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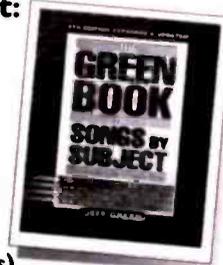
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CHR/POP

LW	TW	ARTIST	SON	Label
1	1	MARIAH CAREY	We Belong Together (Island/IDJMG)	
2	2	KELLY CLARKSON	Behind These Hazel Eyes (RCA/RMG)	
3	3	BLACK EYED PEAS	Don't Phunk With My Heart (A&M/Interscope)	
4	4	D.H.T.	Listen To Your Heart (Robbins)	
5	5	PUSSYCAT DOLLS	#BUSTA RHYMES Don't Cha (A&M/Interscope)	
6	6	RHANNA	Pon De Replay (Def Jam/IDJMG)	
7	7	PAPA ROACH	Scars (Geffen)	
10	8	LIFEHOUSE	You And Me (Geffen)	
9	9	WILL SMITH	Switch (Interscope)	
8	10	GWEN STEFANI	Hollaback Girl (Interscope)	
13	11	FAT JOE	#NELLY Get It Poppin' (Atlantic)	
11	12	3 DOORS DOWN	Let Me Go (Republic/Universal)	
12	13	CIARA	#LUDACRIS Oh (LaFace/Zomba Label Group)	
15	14	GREEN DAY	Holiday (Reprise)	
20	15	GWEN STEFANI	Cool (Interscope)	
17	16	NATASHA BEANFIELD	These Words (Epic)	
14	17	50 CENT	Just A Lil' Bit (Shady/Aftermath/Interscope)	
21	18	FRANKIE J.	How To Deal (Columbia)	
18	19	PRETTY RICKY	Grind With Me (Atlantic)	
16	20	BABY BASH	Baby I'm Back (Latium/Universal)	
26	21	MISSY ELLIOTT	Lose Control (Gold Mind/Violator/Atlantic)	
19	22	SIMPLE PLAN	Untitled (Lava)	
27	23	WEEZER	Beverly Hills (Geffen)	
25	24	COLOPLAY	Speed Of Sound (Capitol)	
22	25	CROSSFADE	Cold (Columbia)	
28	26	BOW WOW	#OMARION Let Me Hold You (Columbia)	
24	27	BACKSTREET BOYS	Incomplete (Jive/Zomba Label Group)	
31	28	CLICK FIVE	Just The Girl (Lava)	
33	29	LUDACRIS	Pimpin' All Over The World (Def Jam South/IDJMG)	
35	30	MARIAH CAREY	Shake It Off (Island/IDJMG)	

#1 MOST ADDED

BLACK EYED PEAS Don't Lie (A&M/Interscope)

#1 MOST INCREASED PLAYS

MISSY ELLIOTT Lose Control (Gold Mind/Violator/Atlantic)

TOP 5 NEW & ACTIVE

- DESTINY'S CHILD Cater 2 U (Columbia)
- CARRIE UNDERWOOD Inside Your Heaven (Arista)
- BETTER THAN EZRA A Lifetime (Artemis)
- BEN BODDY FIANASTACIA Everything Burns (Wind-up)
- ALL-AMERICAN REJECTS Dirty Little Secret (Interscope)

CHR/POP begins on Page 25.

CHR/RHYTHMIC

LW	TW	ARTIST	SON	Label
1	1	MARIAH CAREY	We Belong Together (Island/IDJMG)	
2	2	BOW WOW	#OMARION Let Me Hold You (Columbia)	
3	3	PRETTY RICKY	Grind With Me (Atlantic)	
6	4	LUDACRIS	Pimpin' All Over The World (Def Jam South/IDJMG)	
5	5	FAT JOE	#NELLY Get It Poppin' (Atlantic)	
8	6	LM. ROB	Summer Nights (Upstairs)	
7	7	RHANNA	Pon De Replay (Def Jam/IDJMG)	
4	8	50 CENT	Just A Lil' Bit (Shady/Aftermath/Interscope)	
12	9	YING YANG TWINS	#MIKE JONES Badd (TVT)	
9	10	MISSY ELLIOTT	Lose Control (Gold Mind/Violator/Atlantic)	
11	11	WEBBIE	#BUN B Give Me That (Asylum/Trill)	
15	12	MIKE JONES	Back Then (Swishahouse/Asylum/Warner Bros.)	
10	13	CIARA	#LUDACRIS Oh (LaFace/Zomba Label Group)	
18	14	TEAIRRA MARI	Make Her Feel Good (Roc-A-Fella/IDJMG)	
13	15	FRANKIE J.	How To Deal (Columbia)	
14	16	GWEN STEFANI	Hollaback Girl (Interscope)	
20	17	DAVID BANNER	Play (SRC/Universal)	
24	18	MARIAH CAREY	Shake It Off (Island/IDJMG)	
19	19	DESTINY'S CHILD	Cater 2 U (Columbia)	
23	20	50 CENT	#MOBB DEEP Outta Control (Shady/Aftermath/Interscope)	
17	21	NATALIE	Energy (Latium/Universal)	
25	22	PRETTY RICKY	Your Body (Atlantic)	
16	23	GAME DREAMS	(Aftermath/G-Unit/Interscope)	
21	24	R. KELLY	#GAME Play's Only (Jive/Zomba Label Group)	
26	25	BOBBY VALENTINO	Tell Me (DTP/Def Jam/IDJMG)	
27	26	JERMAINE DUPRI	Gotta Getcha (So So Def/Virgin)	
28	27	PUSSYCAT DOLLS	#BUSTA RHYMES Don't Cha (A&M/Interscope)	
22	28	BLACK EYED PEAS	Don't Phunk With My Heart (A&M/Interscope)	
29	29	DADDY Yankee	Like You (E1/Cortel/VII/Machete Music)	
35	30	YOUNG JEEZY	And Then What (Def Jam/IDJMG)	

#1 MOST ADDED

T-PAIN I'm Sprung (Jive/Zomba Label Group)

#1 MOST INCREASED PLAYS

BOW WOW #OMARION Let Me Hold You (Columbia)

TOP 5 NEW & ACTIVE

- T-PAIB I'm Sprung (Jive/Zomba Label Group)
- CUBAB LINK #DOOB OMAR Scandalous (MOB)
- CHRIS BROWN #JUELZ SANTANA Run It (Jive/Zomba Label Group)
- YOUNGBLOODZ Presidential (Jive/Zomba Label Group)
- RUFF RYDERS #DMX & JADAKISS Get Wild (Artemis)

CHR/RHYTHMIC begins on Page 38.

URBAN

LW	TW	ARTIST	SON	Label
1	1	MARIAH CAREY	We Belong Together (Island/IDJMG)	
2	2	BOW WOW	#OMARION Let Me Hold You (Columbia)	
3	3	DESTINY'S CHILD	Cater 2 U (Columbia)	
4	4	LYFE JENNING	Must Be Nice (Columbia)	
6	5	LUDACRIS	Pimpin' All Over The World (Def Jam South/IDJMG)	
5	6	FANTASIA	Free Yourself (J/RMG)	
8	7	GWEN STEFANI	Hollaback Girl (Interscope)	
7	8	WEBBIE	#BUN B Give Me That (Asylum/Trill)	
11	9	MIKE JONES	Back Then (Swishahouse/Asylum/Warner Bros.)	
14	10	MISSY ELLIOTT	Lose Control (Gold Mind/Violator/Atlantic)	
10	11	BOYZ IN DA HOOD	Dem Boyz (Bad Boy/Atlantic)	
12	12	GAME DREAMS	(Aftermath/G-Unit/Interscope)	
9	13	PRETTY RICKY	Grind With Me (Atlantic)	
15	14	TEAIRRA MARI	Make Her Feel Good (Roc-A-Fella/IDJMG)	
13	15	YING YANG TWINS	Wait (The Whisper Song) (TVT)	
17	16	TREY SONGZ	Gotta Make It (Songbook/Atlantic)	
19	17	YOUNG JEEZY	And Then What (Def Jam/IDJMG)	
24	18	MARQUES HOUSTON	Naked (T.U.G./Universal)	
25	19	JERMAINE DUPRI	Gotta Getcha (So So Def/Virgin)	
16	20	CIARA	#LUDACRIS Oh (LaFace/Zomba Label Group)	
20	21	FAT JOE	#NELLY Get It Poppin' (Atlantic)	
22	22	BOBBY VALENTINO	Tell Me (DTP/Def Jam/IDJMG)	
21	23	T.I.	ASAP (Grand Hustle/Atlantic)	
29	24	DAVID BANNER	Play (SRC/Universal)	
28	25	TONY YAYO	So Seductive (G-Unit/Interscope)	
37	26	MARIAH CAREY	Shake It Off (Island/IDJMG)	
31	27	YING YANG TWINS	#MIKE JONES Badd (TVT)	
22	28	50 CENT	Just A Lil' Bit (Shady/Aftermath/Interscope)	
34	29	50 CENT	#MOBB DEEP Outta Control (Shady/Aftermath/Interscope)	
30	30	COMMON	Go (Geffen)	

#1 MOST ADDED

KEKE WYATT Put Your Hands On Me (Cash Money/Universal)

#1 MOST INCREASED PLAYS

KANYE WEST Gold Digger (Roc-A-Fella/IDJMG)

TOP 5 NEW & ACTIVE

- DAME How We Roll (T.U.G.)
- B.G. #HOMEBWOI Where Da At (Chopper City/Koch)
- JOHN LEGEND So High (Columbia)
- VIVIAN GREEN Gotta Go, Gotta Leave (Columbia)
- PRETTY RICKY Your Body (Atlantic)

URBAN begins on Page 33.

AC

LW	TW	ARTIST	SON	Label
1	1	MICHAEL BUBLE	Home (143/Reprise)	
2	2	ROB THOMAS	Lonely No More (Atlantic)	
3	3	KELLY CLARKSON	Breakaway (Hollywood)	
4	4	LOS LONELY BOYS	Heaven (DR Music/Epic)	
5	5	BACKSTREET BOYS	Incomplete (Jive/Zomba Label Group)	
6	6	JOHN MAYER	Daughters (Arista/Columbia)	
7	7	GOO GOO DOLLS	Give A Little Bit (Warner Bros.)	
9	8	RYAN CABRERA	True (E.V.L.A./Atlantic)	
11	9	ANNA MALICK	Breathes (Zani) (Columbia)	
10	10	MAROON 5	She Will Be Loved (Octone/JRMG)	
8	11	TIM MCGRAW	Live Like You Were Dying (Curb)	
13	12	MARIAH CAREY	We Belong Together (Island/IDJMG)	
12	13	MARTINA MCBRIDE	In My Daughter's Eyes (RCA)	
14	14	HALL & OATES	I'll Be Around (U-Watch)	
16	15	HOWIE DAY	Collide (Epic)	
17	16	KIMBERLEY LOCKE	I Could (Curb)	
19	17	CARRIE UNDERWOOD	Inside Your Heaven (Arista)	
18	18	HALL & OATES	Ooh Child (U-Watch)	
20	19	EAGLES	No More Cloudy Days (ERC)	
21	20	RASCAL FLATTS	Bless The Broken Road (Lyric Street)	
22	21	JIM BRICKMAN & MICHAEL BOLTON	Hear Me... (RCA Victor)	
23	22	PHIL COLLINS	You Touch My Heart (Rendezvous)	
24	23	JESSE MCCARTNEY	Beautiful Soul (Hollywood)	
24	24	HOOTIE & THE BLOWFISH	One Love (Snoopy Loop/Vanguard)	
29	25	D.H.T.	Listen To Your Heart (Robbins)	
25	26	KATRINA CARLSON	Suddenly Beautiful (Kataphonic)	
27	27	DELTA GOODREM	Lost Without You (Columbia)	
28	28	KENNY G	#YOLANDA ADAMS I Believe I Can Fly (Arista/RMG)	
28	29	STEVE WONDER	From The Bottom Of My Heart (Motown/Universal)	
30	30	LIFEHOUSE	You And Me (Geffen)	

#1 MOST ADDED

SCOTT GRIMES Livin' On The Run (Velocity)

#1 MOST INCREASED PLAYS

BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)

TOP 5 NEW & ACTIVE

- DAVID PACK The Secret Of Movin' On (Peak)
- ERIC BENET Hurricane (Reprise/Warner Bros.)
- EARTH, WIND & FIRE Pure Gold (Sanctuary/SRG)
- SUGAR BAY Shot Of Laughter (Rhino/Lava/Atlantic)
- CECE WINANS All That I Need (PureSprings/INO/Epic)

AC begins on Page 46.

HOT AC

LW	TW	ARTIST	SON	Label
1	1	LIFEHOUSE	You And Me (Geffen)	
2	2	ROB THOMAS	Lonely No More (Atlantic)	
5	3	KELLY CLARKSON	Behind These Hazel Eyes (RCA/RMG)	
3	4	COLOPLAY	Speed Of Sound (Capitol)	
4	5	3 DOORS DOWN	Let Me Go (Republic/Universal)	
6	6	GAVIN DEGRAW	Chariot (J/RMG)	
7	7	GREEN DAY	Boulevard Of Broken Dreams (Reprise)	
9	8	ANNA MALICK	Breathes (Zani) (Columbia)	
8	9	KELLY CLARKSON	Since U Been Gone (RCA/RMG)	
10	10	HOWIE DAY	Collide (Epic)	
12	11	ROB THOMAS	This Is How A Heart Breaks (Atlantic)	
11	12	COLLECTIVE SOUL	Better Now (E1 Music Group)	
14	13	GREEN DAY	Holiday (Reprise)	
16	14	TRAIN	Get To Me (Columbia)	
13	15	BETTER THAN EZRA	A Lifetime (Artemis)	
19	16	JOSH KELLEY	Only You (Hollywood)	
17	17	JASON MRAZ	Wordplay (Atlantic)	
20	18	GWEN STEFANI	Hollaback Girl (Interscope)	
21	19	BACKSTREET BOYS	Incomplete (Jive/Zomba Label Group)	
18	20	DAVE MATTHEWS BAND	American Baby (RCA/RMG)	
23	21	MARIAH CAREY	We Belong Together (Island/IDJMG)	
25	22	LOW MELLIONS	Status (Manhattan/EMC)	
29	23	GWEN STEFANI	Cool (Interscope)	
24	24	VERTICAL HORIZON	Forever (Hybrid)	
26	25	KEITH URBAN	You'll Think Of Me (Capitol/EMC)	
22	26	AVRIL LAVIGNE	Fall To Pieces (Arista/RMG)	
28	27	DEF LEPPARD	No Matter What (Island/IDJMG)	
27	28	COURTNEY JAYE	Can't Believe (Island/IDJMG)	
30	29	SIMPLE PLAN	Untitled (Lava)	
31	30	PAT MCGEE BAND	Must Have Been Love (Kirtland)	

#1 MOST ADDED

3 DOORS DOWN Here By Me (Republic/Universal)

#1 MOST INCREASED PLAYS

GWEN STEFANI Cool (Interscope)

TOP 5 NEW & ACTIVE

- DANIEL POWTER Bad Day (Warner Bros.)
- BOB JOVI Have A Nice Day (Island/IDJMG)
- JOY WILLIAMS We (Red Ink/Reunion/PLG)
- KILLERS All These Things That I've Done (Island/IDJMG)
- FOO FIGHTERS Best Of You (RCA/RMG)

AC begins on Page 46.

ROCK

LW	TW	ARTIST	SON	Label
1	1	FOO FIGHTERS	Best Of You (RCA/RMG)	
2	2	SEETHER	Remedy (Wind-up)	
3	3	STAINED	Right Here (Flip/Atlantic)	
6	4	NINE INCH NAILS	The Hand That Feeds (Interscope)	
5	5	GREEN DAY	Holiday (Reprise)	
7	6	SYSTEM OF A DOWN	B.Y.O.B. (American/Columbia)	
4	7	AUDIOSLAVE	Be Yourself (Interscope/Epic)	
13	8	AUDIOSLAVE	Doesn't Remind Me (Interscope/Epic)	
8	9	THEORY OF A DEADMAN	No Surprise (Roadrunner/IDJMG)	
12	10	DISTURBED	Guarded (Reprise)	
9	11	3 DOORS DOWN	Behind Those Eyes (Republic/Universal)	
14	12	GREEN DAY	Boulevard Of Broken Dreams (Reprise)	
11	13	CROSSFADE	Colors (Columbia)	
10	14	ROBERT PLANT	Shine It All Around (Sanctuary/SRG)	
16	15	OAK NEW DAY	Brother (Warner Bros.)	
17	16	VELVET REVOLVER	Come On, Come In (Wind-up)	
15	17	U2	City Of Blinding Lights (Interscope)	
27	18	TRAPT	Stand Up (Warner Bros.)	
19	19	TOMMY LEE	Tryin' To Be Me (TL Education Services)	
18	20	PAPA ROACH	Take Me (Geffen)	
21	21	GREEN DAY	Wake Me Up When September Ends (Reprise)	
25	22	TAPROOT	Calling (Atlantic)	
23	23	DAY OF FIRE	Fade Away (Jive/Essential/PLG)	
24	24	10 YEARS	Wasteland (Republic/Universal)	
22	25	OFFSPRING	Can't Repeat (Columbia)	
25	26	MUDVAYNE	Forget To Remember (Epic)	
28	27	WEEZER	Beverly Hills (Geffen)	
28	28	COLOPLAY	Speed Of Sound (Capitol)	
20	29	SIMPSON	Untitled (Roadrunner/IDJMG)	
30	30	BREAKING POINT	Show Me A Sign (Wind-up)	

#1 MOST ADDED

DISTURBED Stricken (Reprise)

#1 MOST INCREASED PLAYS

ROLLING STONES Rough Justice (Virgin)

TOP 5 NEW & ACTIVE

- RA Fallen Angels (Republic/Universal)
- SWITCHFOOT Stars (Columbia)
- BREAKING BENJAMIN Rain (Hollywood)
- ROLLING STONES Rough Justice (Virgin)
- SILVERTIDE Blue Jeans (J/RMG)

ROCK begins on Page 54.

URBAN AC

LW	TW	ARTIST	SON	RECORD LABEL
1	1	MARIAN CAREY	We Belong Together (Island/IDJMG)	
2	2	KEM	I Can't Stop Loving You (Motown/Universal)	
3	3	FANTASIA	Free Yourself (J/RMG)	
4	4	CHARLIE WILSON	Charlie Last Name: Wilson (Live/Zomba Label Group)	
5	5	MIDLAINE	Purity Me (Rouady/Motown)	
6	6	FAITH EVANS	Again (Capitol)	
7	7	VIVIAN GREEN	Gotta Go, Gotta Leave (Columbia)	
8	8	LALAN HATHAWAY	Forever, For Always, For Love (GRP/VMG)	
9	9	JILL SCOTT	Cross My Mind (Hidden Beach/Epic)	
10	10	MMY CONDITION	I'm Ready (Image)	
11	11	STEVIE WONDER	From The Bottom Of My Heart (Motown/Universal)	
12	12	FANTASIA	Truth Is (J/RMG)	
13	13	BABYFACE	Sorry For The Stupid Things (Arista/J/RMG)	
14	14	BRIAN MCKNIGHT	Everytime You Go Away (Motown/Universal)	
15	15	TOM BRAXTON	Please (Blackground/Universal)	
16	16	KEM	Find Your Way (Back Into My Life) (Motown/Universal)	
17	17	DESTINY'S CHILD	Girl (Columbia)	
18	18	PATTI LABELLE (MARY J. BLIGE)	Ain't No Way (Def Soul/IDJMG)	
19	19	BOBBY VALENTINO	Slow Down (JTP/Def Jam/IDJMG)	
20	20	R. KELLY	Trapped In The Closet (Live/Zomba Label Group)	
21	21	DR. CHARLES G. HAYES & WARRIORS	Work It Out (KCEE)	
22	22	FAITH EVANS	Mesmerized (Capitol)	
23	23	AMTA BAKER	Serious (Blue Note/Virgin)	
24	24	EARTH, WIND & FIRE	Pure Gold (Sanctuary/SRG)	
25	25	LALAN HATHAWAY	Better And Better (MesaBlueMoon/AGU Music)	
26	26	JOHN LEGEND	So High (Columbia)	
27	27	LEELA JAMES	Music (Reprise/Warner Bros.)	
28	28	LYFE JENNING	Must Be Nice (Columbia)	
29	29	RANEEM DEVAUGHN	Guess Who Loves... (Live/Zomba Label Group)	
30	30	J MOSS	We Must Praise (Gospo Centric)	

#1 MOST ADDED

ERIC BENET I Wanna Be Loved (Reprise/Warner Bros.)

#1 MOST INCREASED PLAYS

VIVIAN GREEN Gotta Go, Gotta Leave (Columbia)

TOP 5 NEW & ACTIVE

- CRUNA Take Me Higher (Reprise/Warner Bros.)
- SHANICE WILSON Every Woman Dreams (Playtime)
- KENNY LATTIMORE / CHANTE' MOORE Tonight... (LaFace/Zomba Label Group)
- LINA Smooth (Hidden Beach/Red Distribution)
- CAFE SOUL ALL STARS FIGLENN JONES What You Gonna Do (You)

URBAN begins on Page 33.

COUNTRY

LW	TW	ARTIST	SON	RECORD LABEL
1	1	TOBY KEITH	As Good As I Once Was (DreamWorks)	
2	2	SUGARLAND	Something More (Mercury)	
3	3	FAITH HILL	Mississippi Girl (Warner Bros.)	
4	4	RASCAL FLATTS	Fast Cars And Freedom (Lyric Street)	
5	5	BROOKS & DUNN	Play Something Country (Arista)	
6	6	BRAD PASKLEY	Alcohol (Arista)	
7	7	SHEDDYS	Don't Worry 'Bout A Thing (Lyric Street)	
8	8	TIM MCGRAW	Do You Want Fries With That (Curb)	
9	9	SARA EVANS	A Real Fine Place To Start (RCA)	
10	10	VAN ZANT	Help Somebody (Columbia)	
11	11	BLAKE SHELTON	Goodbye Time (Warner Bros.)	
12	12	JAMIE O'NEAL	Somebody's Hero (Capitol)	
13	13	REBA MCENTINE	My Sister (MCA)	
14	14	TRISHA YEARWOOD	Georgia Rain (MCA)	
15	15	MONTGOMERY GENTRY	Something To Be Proud Of (Columbia)	
16	16	CRAIG MORGAN	Redneck Yacht Club (BBB)	
17	17	JASON ALDEAN	Hicktown (BBB)	
18	18	JOSH GRACIN	Stay With Me (Brass Band) (Lyric Street)	
19	19	TRICK PONY	It's A Heartache (Asylum/Curb)	
20	20	TRACE ADKINS	Arlington (Capitol)	
21	21	DARRYL WORLEY	If Something Should Happen (DreamWorks)	
22	22	BOBBY PINSON	Don't Ask Me How I Know (RCA)	
23	23	LEANN RIMES	Probably Wouldn't Be This Way (Asylum/Curb)	
24	24	LEE ANN WOMACK	He Oughta Know That By Now (MCA)	
25	25	NOT APPLE PIE	Hillbillys (DreamWorks)	
26	26	LORESTAR	You're Like Cinnamon (BNA)	
27	27	GARY ALLAN	Best I Ever Had (MCA)	
28	28	MIRANDA LAMBERT	Bring Me Down (Epic)	
29	29	NEAL MCCOY	Billy's Got His Bear Goggles On (SQC)	
30	30	JO DEE MESSINA	Delicious Surprise (I Believe It) (Curb)	

#1 MOST ADDED

DIERKS BENTLEY Come A Little Closer (Capitol)

#1 MOST INCREASED PLAYS

SARA EVANS A Real Fine Place To Start (RCA)

TOP 5 NEW & ACTIVE

- KEITH URBAN Better Life (Capitol)
- MATT JENKINS King Of The Castle (Universal South)
- KEITH ANDERSON XXL (Arista)
- COWBOY CRUSH Nobody Ever Died Of A Broken Heart (Asylum/Curb)
- SHELLY FAIRCHILD Kiss Me (Columbia)

COUNTRY begins on Page 28.

SMOOTH JAZZ

LW	TW	ARTIST	SON	RECORD LABEL
1	1	RICHARD ELLIOT	People Make The World Go Round (Artizen)	
2	2	PAUL TAYLOR	Nightlife (Peak)	
3	3	MIKE PACIFIC	Coast Highway (Baja/TSR)	
4	4	CHUCK LOEB	Tropical (Shanachie)	
5	5	STEVE COLE	Thursday (Narada Jazz)	
6	6	PAUL HARCADISTE	Serene (Trippin' 'N' Rhythm)	
7	7	KENNY G, HEARTH, WIND & FIRE	The Way You Move (Arista/RMG)	
8	8	NORMAN BROWN	West Coast Coolin' (Warner Bros.)	
9	9	MICHAEL LINGTON	Two Of A Kind (Rendezvous)	
10	10	PAUL JACKSON, JR.	Never Too Much (GRP/VMG)	
11	11	DAVE KOZ	Love Changes Everything (Capitol)	
12	12	BRIAN CULBERTSON	Hookin' Up (GRP/VMG)	
13	13	KEN BAVARRO	You Are Everything (Positive)	
14	14	JEFF LONBER	Ooh La La (Narada Jazz)	
15	15	JONATHAN BUTLER	Fire & Rain (Rendezvous)	
16	16	PAUL BROWN	Cosmic Monkey (GRP/VMG)	
17	17	AVERAGE WHITE BAND	Work To Do (Liquid 8)	
18	18	WAYMAN TISDALE	Ready To Hang (Rendezvous)	
19	19	DONNY OSMOND	Breeze On By (Decca)	
20	20	MIRDI ABAM	Make A Wish (GRP/VMG)	
21	21	WALTER BEASLEY	Coolness (Heads Up)	
22	22	KEM	I Can't Stop Loving You (Motown/Universal)	
23	23	DAVID PACK	You're The Only Woman (Peak)	
24	24	CHELI MARRUCCI	The Juice (Shanachie)	
25	25	NELSON RANGELL	Don't You Worry 'Bout A Thing (Koch)	
26	26	JEFF GOLUB	Simple Pleasures (Narada Jazz)	
27	27	CAMEL	I'm Ready (Rendezvous)	
28	28	ALEXANDER ZOLJIC	Leave It With Me (Heads Up)	
29	29	MARION MEADOWS	Suede (Heads Up)	
30	30	ACOUSTIC ALCHEMY	Say Yeah (Higher Octave)	

#1 MOST ADDED

EUGE GROOVE Get Em Goin' (Narada Jazz)

#1 MOST INCREASED PLAYS

PAUL HARCADISTE Serene (Trippin' 'N' Rhythm)

TOP 5 NEW & ACTIVE

- BONEY JAMES 2:01 AM (Warner Bros.)
- GREGG KABUKAS London Underground (Trippin' 'N' Rhythm)
- MICHAEL BUBLE Home (143/Reprise)
- RIPPINGTONS Wild Card (Peak)
- PIECES OF A DREAM Lunar Lullaby (Heads Up)

SMOOTH JAZZ begins on Page 51.

ACTIVE ROCK

LW	TW	ARTIST	SON	RECORD LABEL
1	1	SEETHER	Remedy (Wind-up)	
2	2	FOO FIGHTERS	Best Of You (RCA/RMG)	
3	3	STAND	Right Here (Flip/Atlantic)	
4	4	MIKE INCH NAILS	The Hand That Feeds (Interscope)	
5	5	MUDVAYNE	Happy? (Epic)	
6	6	SYSTEM OF A DOWN	B.Y.O.B. (American/Columbia)	
7	7	DISTURBED	Guarded (Reprise)	
8	8	BANK NEW DAY	Brother (Warner Bros.)	
9	9	CROSSFADE	Colors (Columbia)	
10	10	SLIPKNOT	Before I Forget (Roadrunner/IDJMG)	
11	11	OFFSPRING	Can't Repeat (Columbia)	
12	12	AUDIOSLAVE	Doesn't Remind Me (Interscope/Epic)	
13	13	PAPA ROACH	Take Me (Geffen)	
14	14	TRAPT	Stand Up (Warner Bros.)	
15	15	TAPROOT	Calling (Atlantic)	
16	16	VELVET REVOLVER	Come On, Come In (Wind-up)	
17	17	10 YEARS	Wasteland (Republic/Universal)	
18	18	STATIC-X	I'm The One (Warner Bros.)	
19	19	GREEN DAY	Wake Me Up When September Ends (Reprise)	
20	20	GREEN DAY	Holiday (Reprise)	
21	21	BREAKING BENJAMIN	Rain (Hollywood)	
22	22	AUDIOSLAVE	Be Yourself (Interscope/Epic)	
23	23	MUDVAYNE	Forget To Remember (Epic)	
24	24	COLD	Happens All The Time (Flip/Love)	
25	25	SYSTEM OF A DOWN	Question! (American/Columbia)	
26	26	INCUBUS	Make A Move (Epic)	
27	27	TOMMY LEE	Tryin' To Be Me (TL Education Services)	
28	28	RA	Fallen Angels (Republic/Universal)	
29	29	DAY OF NINE	Fade Away (Live/Essential/PLG)	
30	30	CKY	Familiar Realm (Island/IDJMG)	

#1 MOST ADDED

DISTURBED Stricken (Reprise)

#1 MOST INCREASED PLAYS

TRAPT Stand Up (Warner Bros.)

TOP 5 NEW & ACTIVE

- HINDER Get Stoned (Universal)
- CLUTCH 10001110101 (DR7)
- DEAF PEDESTRIANS 15 Beers Ago (Dotpoint/period)
- SEVERDOUST Ugly (Windark)
- MEGADETH The Scorpion (Sanctuary/SRG)

ROCK begins on Page 54.

ALTERNATIVE

LW	TW	ARTIST	SON	RECORD LABEL
1	1	FOO FIGHTERS	Best Of You (RCA/RMG)	
2	2	GORILLAZ	Fool Good Inc. (Virgin)	
3	3	MIKE INCH NAILS	The Hand That Feeds (Interscope)	
4	4	SEETHER	Remedy (Wind-up)	
5	5	GREEN DAY	Wake Me Up When September Ends (Reprise)	
6	6	WEEZER	Beverly Hills (Geffen)	
7	7	STAND	Right Here (Flip/Atlantic)	
8	8	SYSTEM OF A DOWN	B.Y.O.B. (American/Columbia)	
9	9	COLDPLAY	Speed Of Sound (Capitol)	
10	10	BECK	Girl (Interscope)	
11	11	OFFSPRING	Can't Repeat (Columbia)	
12	12	MY CHEMICAL ROMANCE	Helena (Reprise)	
13	13	AUDIOSLAVE	Doesn't Remind Me (Interscope/Epic)	
14	14	FALL OUT BOY	Sugar, We're Goin' Down (Island/IDJMG)	
15	15	GREEN DAY	Holiday (Reprise)	
16	16	SWITCHFOOT	Stars (Columbia)	
17	17	RISE AGAINST	Swing Life Away (Geffen)	
18	18	WEEZER	We Are All On Drugs (Geffen)	
19	19	MUDVAYNE	Happy? (Epic)	
20	20	CROSSFADE	Colors (Columbia)	
21	21	KILLERS	All These Things That I've Done (Island/IDJMG)	
22	22	TRAPT	Stand Up (Warner Bros.)	
23	23	INCUBUS	Make A Move (Epic)	
24	24	AUDIOSLAVE	Be Yourself (Interscope/Epic)	
25	25	WHITE STRIPES	Blue Orchid (V2)	
26	26	TRANSPLANTS	Gangsters & Thugs (La Salle/Atlantic)	
27	27	HOT HOT HEAT	Middle Of Nowhere (Sire/Reprise)	
28	28	TAPROOT	Calling (Atlantic)	
29	29	WHITE STRIPES	My Doorbell (Third Man/V2)	
30	30	DISTURBED	Guarded (Reprise)	

#1 MOST ADDED

311 Don't Tread On Me (Volcano/Zomba Label Group)

#1 MOST INCREASED PLAYS

311 Don't Tread On Me (Volcano/Zomba Label Group)

TOP 5 NEW & ACTIVE

- FINCH Bitemarks And Bloodstains (One More Fall) (Geffen)
- DEFAULT Count On Me (TVT)
- CHEVELLE Panic Prone (Epic)
- DISTURBED Stricken (Reprise)
- COLDPLAY Fix You (Capitol)

ALTERNATIVE begins on Page 58.

TRIPLE A

LW	TW	ARTIST	SON	RECORD LABEL
1	1	JACK JONSON	Good People (Brushfire/Universal)	
2	2	COLDPLAY	Speed Of Sound (Capitol)	
3	3	RINGSIDE	Tired Of Being Sorry (Flawless/Geffen)	
4	4	U2	City Of Blinding Lights (Interscope)	
5	5	SNOW PATROL	Chocolate (ASAP/Interscope)	
6	6	LOW MILLIONS	Status (Marshall/EMC)	
7	7	MIKE DUNPHY	Looking At The World From The Bottom... (ATQ/RMG)	
8	8	DESI Karna	Carb/Reprise	
9	9	DAVE MATTHEWS BAND	American Baby (RCA/RMG)	
10	10	BECK	Girl (Interscope)	
11	11	TRACY CHAPMAN	Change (Atlantic)	
12	12	JASON MRAZ	Wordplay (Atlantic)	
13	13	DAVE MATTHEWS BAND	Dreamgirl (RCA/RMG)	
14	14	ERIC CLAPTON	Revolution (Duck/Reprise)	
15	15	KYLE MARRKO	What Did I Get Myself Into (Awara/Columbia)	
16	16	AUDIOSLAVE	Be Yourself (Interscope/Epic)	
17	17	AQUALUNG	Brighter Than Sunshine (Slightly Bigger/Red Ink/Columbia)	
18	18	BRUCE SPRINGSTEEN	All The Way Home (Columbia)	
19	19	DAVID GRAY	The One I Love (ATQ/RCA/RMG)	
20	20	WALLFLOWERS	Beautiful Side Of Somewhere (Interscope)	
21	21	AMOS LEE	Keep It Loose, Keep It Tight (Blue Note/EMC)	
22	22	SHONE	Waiting For The Sun (Maverick/Reprise)	
23	23	JOHN MATT	Master Of Disaster (New West)	
24	24	REDWALLS	Thank You (Capitol)	
25	25	RAY LA MONTAGNE	Forever My Friend (RCA/RMG)	
26	26	ROBERT PLANT	Shine It All Around (Sanctuary/SRG)	
27	27	WHITE STRIPES	My Doorbell (Third Man/V2)	
28	28	GREEN DAY	Holiday (Reprise)	
29	29	ARNEE MANN	Going Through... (Supergo/United Musicians/Music Allied)	

#1 MOST ADDED

DAVID GRAY The One I Love (ATQ/RCA/RMG)

#1 MOST INCREASED PLAYS

ERIC CLAPTON Revolution (Duck/Reprise)

TOP 5 NEW & ACTIVE

- MAIA SHARP Red Dress (Koch)
- TRISTAN PRETTYMAN Love Love Love (Virgin)
- VAN MORRISON Stranded (Geffen)
- WILLIE NELSON F/TOOTS HIBBERT I'm A Worried Man (Last Highway)
- NICKEL CREEK When In Rome (Sugar Hill)

TRIPLE A begins on Page 67.

PUBLISHER'S **Profile** BY ERICA FARBER

a lawyer by trade, Kris Foate went into private practice, then decided to change careers. And what new career did she choose? Radio!

Now a 24-year industry veteran, Foate was appointed President/CEO of Summit City Radio Group last year. She is a hands-on executive who is committed to the growth of individuals within her company and to the communities she proudly serves.

Getting into the business: "I graduated from law school, worked for a while for the Wisconsin legislature and then went into private practice. I knew nothing at that time about the broadcast industry, but I listened to radio. A friend of mine introduced me to the GM of a station whose son was an attorney who also owned stations. He's actually the person who inspired me to begin my journey into the wonderful world of radio.

"I started selling at WLVE/Madison. It was an Easy Listening station. I remember being pretty much lost in the early stages. Everything was new. I also remember my first sale and how responsive the person who bought the advertising was because it worked so well. That felt really good.

"Then the same person who inspired me to get into radio said, 'It's time to move to a larger market.' He knew people who ran stations in Milwaukee and encouraged me to talk to them. I did and was hired as a senior account executive for WQFM, a Rock station. That company gave me great opportunities. I was promoted to Sales Manager, and then I was GM for the last three years of my tenure there. I was one of the first females in Milwaukee to manage a station.

"At the time I competed with Journal Broadcast Group. When Carl Gardner got to town I took him to lunch to welcome him. He had moved from Portland, OR to run WTKI. By the end of lunch he said, 'Would you consider coming to work for me?' I said, 'I'm not looking for a job, but I'm very flattered.' He said, 'I'm serious. Think about it.' Journal Broadcasting had a great reputation, and it was a place where you could really build a career, so I finally said, 'I'll do it.' I was with them from '91 until 2001."

Joining Summit City Radio Group: "I was working for Saga in Champaign, IL and deciding whether I should teach full-time. I had started teaching some classes at the university and thought it would be nice to give back and help prepare future broadcasters and journalists for careers in the business.

"The day I left Saga I got a call from somebody who was looking for a President/CEO for Summit City. They were doing an executive search, and this person asked if I wanted to speak with them. I met with the board and liked them, and they liked me. I checked out Ft. Wayne, IN. It's a beautiful city. This was a great opportunity to do another turnaround, so I took it."

Mission of the company: "One of the first things we did when I came in was craft our mission. We worked on defining where we wanted to be and how we wanted to operate. What are our core values going to be? How do we want to be known, and how do we want to operate day to day? We wanted to be the dominant local broadcast group, but we wanted to do it by focusing on delivering superior customer service and exceeding the expectations of our customers — including our listeners, our advertisers, the community and our associates — while providing a return to our investors.

"We also asked, what do we want to live by? We talked about continuous growth and improvement and having the highest ethical standards, and we wanted to have an environment where people showed respect for their fellow employees. We wanted to make sure we were innovative and continually looking for areas where we could take risks. We talked about the team, having high performance standards, and doing community service, which is an important part of what we do."

Long-term plans: "Right now we are focusing on the six stations we have, on making them strong and viable in this community."

Biggest challenge: "The biggest challenge is staying focused on exceeding the expectations of the listeners and advertisers in a culture where we often settle just for being better than the radio competition. I'm not a big believer in looking at other radio stations as being the ones to beat. I want our stations to be the absolute best, period."

How's business? "Our business is continuing to grow month by month, day by day. We are on track for continuous growth. We have had a double-digit increase in revenue from last year to this year, but we have a long way to go. Month to month, we are better than we were last month, and we are better than we were a year ago."

State of radio: "It's a very interesting time. A part of me thinks that we have an inferiority complex. We should be touting our strengths, and we should be proud of what we do and how we do it. I see a lot more concern than pride in what we do right now."

Women in the business: "It's popular to say that success has nothing to do with gender, that it has to do with how hard people work and how smart they are and how committed they are and how passionate they are about what they do. But we have to face the fact that there are differences.

"As I was working my way up, it wasn't as easy for me to go out with my male bosses or my male counterparts as it was for them to go out with each other. It's all about a comfort level. People like people who are like them, and they hang with people they like and get to know them better. Women have to work harder to be visible in the business. Is it right or wrong? I don't make that judgment. It's just a reality, and it's elitist to say that it isn't."

Advice for men: "My advice to men is the same as it would be for anybody. You'll learn more and you'll be better if you surround yourself with the best people and a diverse group of individuals, a group that really reflects the communities you serve. If we knew more about the communities we serve because we had people who reflected them on our staff in decisionmaking positions, we'd do a much better job of serving those communities."

Most influential individual: "I've had many great people whom I consider to be mentors. First is my family, starting with my parents, who told me I could do anything. And my husband has always been hugely supportive. He's a great sounding board. In the industry, Carl Gardner continues to be an inspiration and mentor. And Steve Goldstein. Steve is one of those people I feel very comfortable talking with.

"Somebody I hired who is now a superstar in Milwaukee as Director/Sales for Saga is Ann Marie King. She's tremendous and has always been a good cheerleader for me. Mentoring & Inspiring Women in Radio is a group that made all the difference and gave me real confidence that I didn't have before. It was great knowing that I could pick up the phone and say, 'Hey, I need some help on this.' And then there are the staffs at the stations and companies I have led. I learned as much from them as I hope they did from me."

Something about her company that would surprise our readers: "We've created a culture where no challenge is too great. For example, we gave birth to a new station in 10 days, start to finish. Everybody pitched in. They love and thrive on the challenge, and that's a fantastic culture to work in. We live for our community. A lot of us are involved in it on our own time, and our company has been very responsible, responsive and committed to the community."

Career highlight: "I'm proud of a lot of things. First, I've had an opportunity to lead an award-winning staff. I worked with a CMA Station of the Year in Champaign, WIXY. I worked at WTKI/Milwaukee when it was named the Billboard Airplay Station of the Year and had the PD and Music Director of the Year.

"In 1999 I received the Radio Ink GM of the Year award. Being selected as a mentee by MIW was a real highlight, as was being named to MIW in '04 and '05. One of my highlights continues to be watching people I hire and work with advance in their radio careers."

Favorite radio format: "I love just about all music, and I'm also a newshound, so it depends on my mood."

Favorite television show: "The Sopranos and Six Feet Under."

Favorite song: "The Rising," by Bruce Springsteen, and I also love Lucinda Williams' 'Essence.' I'm an Eminem fan, and I like anything by Los Lobos. They are tremendous musicians."

Favorite movie: "Blood Simple, the Godfather trilogy and Once Upon a Time in America. That's actually where I learned my leadership skills: Keep your friends close and your enemies closer."

Favorite book: "To Kill a Mockingbird and a business book, Built to Last."

Favorite restaurant: "Chops in Ft. Wayne."

Beverage of choice: "Water."

Hobbies: "My family. I spend so much time in the community, volunteering or at work, so my free time is spent with my family. I also love to cook and work outside."

E-mail address: "kfoate@summitcityradio.com."

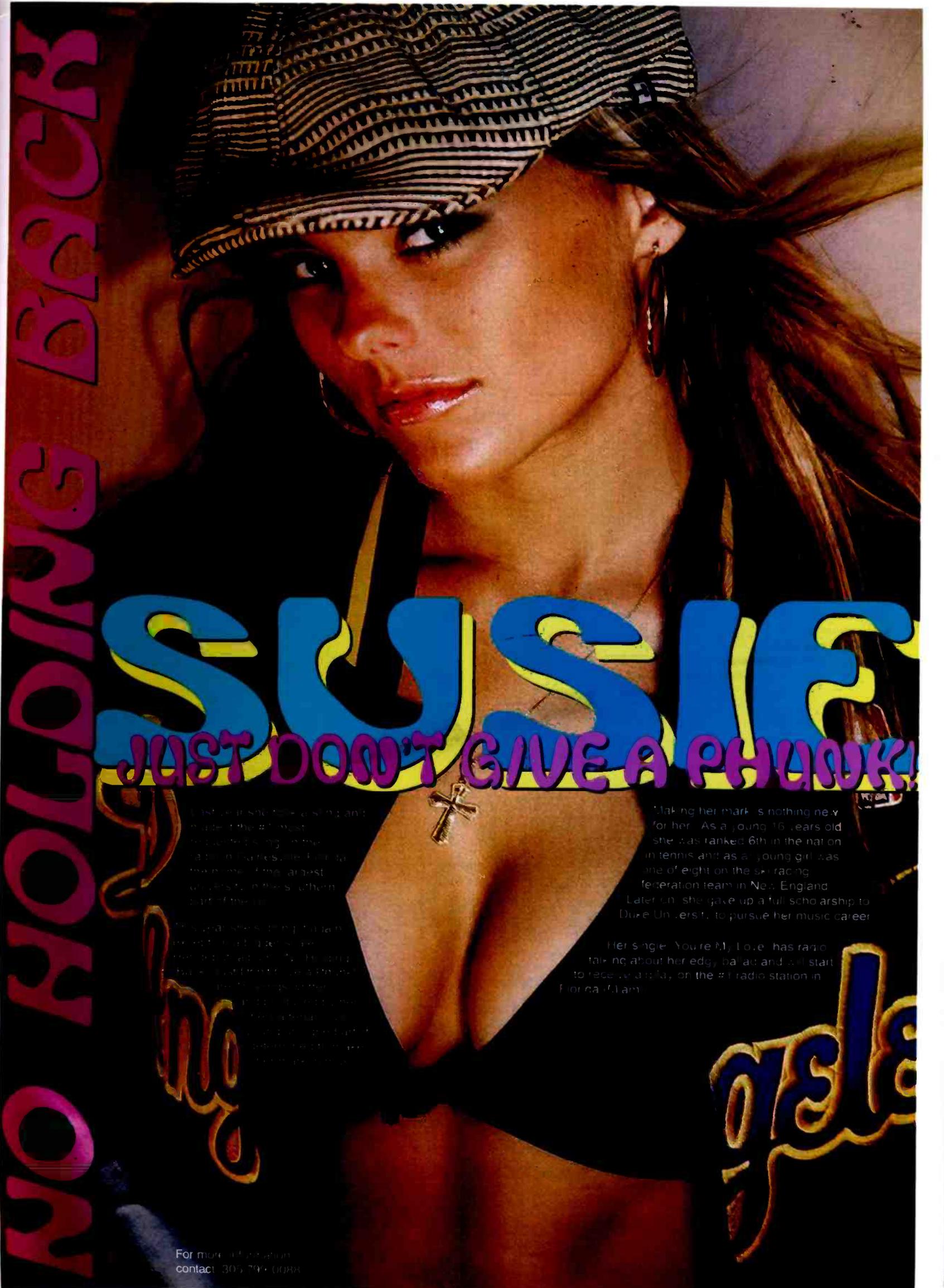
Advice for broadcasters: "Leadership should have zero tolerance for staff who make disparaging remarks about other radio stations or other radio companies. That does a huge disservice to our industry, and it gives us a black eye in the minds of our listeners and advertisers. It amazes me that it still goes on. We beat each other to a pulp. I've been in the business for 20 years, and I still see it today. That's very disheartening.

"I'd also say to take risks, remember that the customer is the queen, and develop people. We bring people in, and it's our obligation to make sure they succeed. That's our competitive edge. Anybody can play the same music at the same time, but it's the people who make the difference. They are tomorrow's broadcasters and our legacy."



KRISTINE FOATE

President & CEO, Summit City Radio Group



NO HOLDING BRACK
EVIOTOK
ON

SUSIE

JUST DON'T GIVE A PHUUNK!

Last year she took a song and made it the #1 most downloaded song in the nation. In a resume full of accolades, she's the largest unsigned artist in the southern part of the world.

It's what she's doing that has made her a star. Her songs are the most downloaded in the world. She's the most downloaded artist in the world. She's the most downloaded artist in the world. She's the most downloaded artist in the world.

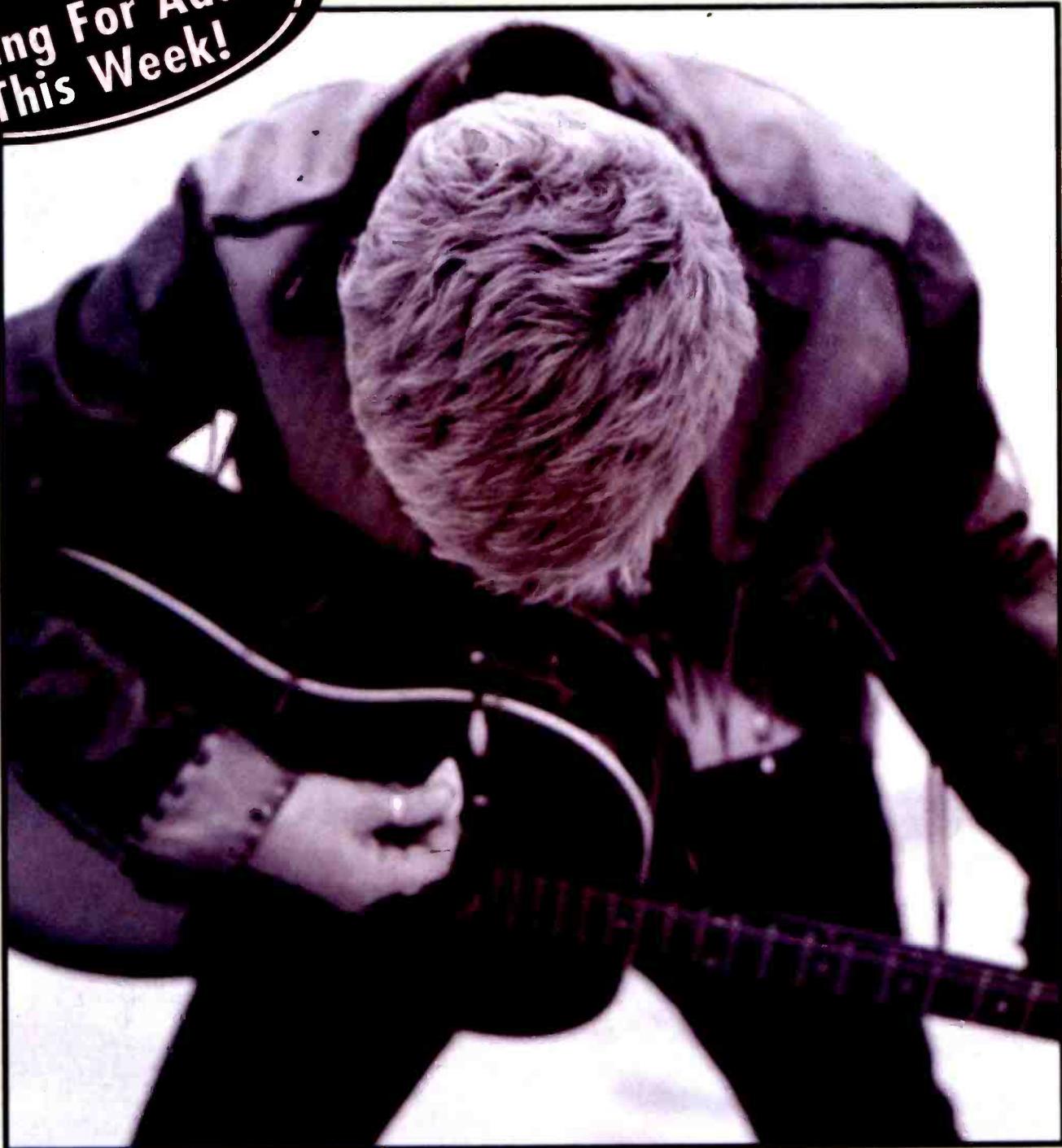
Making her mark is nothing new for her. As a young 16 years old she was ranked 6th in the nation in tennis and as a young girl was one of eight on the ski racing federation team in New England. Later on, she gave up a full scholarship to Duke University to pursue her music career.

Her single "You're My Love" has radio airplay about her edgy ballad and will start to receive a replay on the #1 radio station in Florida (101.1).

gala

For more information contact: 305-791-0088

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