

NEWSSTAND PRICE \$6.50

Mercy, It's MercyMe!

MercyMe set a new record as they hold on to the No. 1 spot on R&R's Christian AC chart for a ninth week with "Word of God Speak" (INO). Meanwhile, the group's previous single, "I Can Only Imagine" (INO/Curb), is a multiformat success that is still growing at CHR/Pop, Hot AC and AC.



AUGUST 29, 2003

Simply Amy

This week R&R acknowledges Amy Grant's 25-year recording career with comments and fond reminiscences from longtime friends and colleagues. R&R Christian Editor Rick Welke has assembled an in-depth retrospective of Grant's groundbreaking Contemporary Christian and mainstream pop success. The stories begin on the next page.



LUIS FONSI

¿QUIEN TE DIJO ESO?
ON YOUR DESK SOON

FIRST SINGLE FROM HIS
UPCOMING ALBUM
'ABRAZAR LA VIDA'

WWW.UNIVERSALMUSICA.COM

WWW.LUISFONSI.COM

WWW.AMERICANRADIOHISTORY.COM



MEST

JADED

(THESE YEARS)

featuring Benji Madden
from their
self-titled
new album

NEW THIS WEEK:

**KRBV, KFMD, WPST, KJYO, WLKT, WQEN,
WZKL, WNHT, In rotation at WKSS !!**

Other Early Believers:

WNCI, WRVW, KDND, WPRO, WKRZ, WSTW and more

CATCH MEST ON

THE GOOD CHARLOTTE TOUR THIS FALL

mestcrapp.com

maverick.com/mest

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Produced by John Feldmann
Management: Darren Lewis/DL Management

dakona

good (i've got a lot to learn)

From their debut album
Perfect Change.

WTMX/Chicago 26x



Other Major Believers:
KMXP/Phoenix, WVRV/St. Louis
WQAL/Cleveland, WPTE/Norfolk
and more

Produced by ROB CAVALLO
Mixed by TOM LORD-ALGE
Management: WAYNE LEDBETTER
& ERIC SODTLAND Management for
ERIC SODTLAND Management, Inc.

dakona.com

ON TOUR WITH MICHELLE BRANCH THIS FALL

Listen for "Good" on the TBS Superstation
"Summer Days Never Looked Better" TV
campaign featuring clips from Seinfeld, Friends,
Dawson's Creek, etc...



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DAVID TO TAKE ON GOLIATH

Longtime L.A. radio owner Saul Levine has apparently had enough of Clear Channel in L.A., especially now that the country's largest broadcaster is selling underwriting for Levine's noncommercial Classical competitor, KUSC. You'll find his views and Clear Channel's responses in this week's Management/Marketing/Sales section. Also this week: ideas on managing and defending station branding from **Shawn Smith** and **John Lund**; comedy duo Steven & Grdnic's fun new book, *True Radio Stories*; and the latest Pros on the Move.

Pages 6-8

BLACKOUT 2003 DISCUSSED

Two weeks ago, when the lights flickered out across vast portions of the northeastern U.S. and Canada, broadcasters faced a regional emergency of significant importance. This week R&R News/Talk/Sports Editor **Al Peterson** and CHR/Pop Editor **Kevin Carter** feature insights on how stations fared in the dark.

Pages 14, 23

R&R NUMBER ONES

- CHR/POP**
• **BLACK EYED PEAS** Where Is The Love? (A&M/Interscope)
- CHR/RHYTHMIC**
• **CHINGY** Right Thurr (DTP/Capitol)
- URBAN**
• **PHARRELL WJAY-Z** Frontin' (Star Trak/Arista)
- URBAN AC**
• **LUTHER VANDROSS** Dance With My Father (J)
- COUNTRY**
• **JACKSON/BUFFETT** It's Five O'Clock... (Arista)
- AC**
• **UNCLE KRACKER I/DOBBIE GRAY** Drift Away (Lava)
- HOT AC**
• **MATCHBOX TWENTY** Unwell (Atlantic)
- SMOOTH JAZZ**
• **DAVID SANBORN** Comin' Home Baby (GRP/VMG)
- ROCK**
• **STAINED** So Far Away (Flip/Elektra/EEG)
- ACTIVE ROCK**
• **LINKIN PARK** Faint (Warner Bros.)
- ALTERNATIVE**
• **LINKIN PARK** Faint (Warner Bros.)
- TRIPLE A**
• **GUSTER** Amsterdam (Palm/Reprise)
- CHRISTIAN AC**
• **MERCYME** Word Of God Speak (INO)
- CHRISTIAN CHR**
• **TODD AGNEW** This Fragile Breath (Ardent)
- CHRISTIAN ROCK**
• **FM STATIC** Crazy Mary (Tooth & Nail)
- CHRISTIAN DISPO**
• **MERCYME** Word Of God Speak (INO)
- SPANISH CONTEMPORARY**
• **JUANES Y NELLY FURTADO** Fotografía (Universal)
- TEJANO**
• **INTOCABLE** Eso Duele (EMI Latin)
- REGIONAL MEXICAN**
• **BRONCO** "EL GIGANTE..." Estoy A Punto (Fonovisa)
- TROPICAL**
• **CELIA CRUZ** Rie Y Lloro (Sony Discos)



Clear Channel Explores Noncommercial Frontier

By **Jeff Green**
R&R Executive Editor
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A shot was heard around the noncommercial-radio world recently, when Clear Channel's Los Angeles operations and University of Southern California Classical outlet KUSC/Los Angeles forged a partnership under which Clear Channel handles KUSC's underwriting business.

The FCC has not questioned the deal, which may give the nation's largest radio owner business beyond what it can write at its eight local stations, but the move immediately drew fire from Saul Levine, owner of crosstown commercial Classical KMZT. Levine has fiercely criticized the arrangement and is

See Page 6

Infinity Realigns Regions

Central region eliminated in favor of east-west approach; new GMs in New York, L.A.

By **Adam Jacobson**
R&R Radio Editor
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Infinity President/COO Joel Hollander on Aug. 21 realigned the regional leadership of his company's radio operations, starting with

directly to Hollander. Meanwhile, Lisa Decker has been named VP/Western Mid-Size Markets, and Don Bouloukos has been appointed VP/Eastern Mid-Size Markets.



the elimination of its central division and adopting an east-west approach to the oversight of its stations.

As a result of the reorganization, Exec. VP/Central Region **Brian Ongaro** has been named Exec. VP/Western Region. Exec. VP/Eastern Region **Scott Herman** continues in his position. Infinity's New York and Los Angeles clusters will continue to report di-

Hollander also made several changes at Infinity's stations in the nation's two largest markets. In New York, WFAN VP/GM **Lee Davis** has added duties at WCBS-FM) and former WCBS-FM GM **Maire Mason** has shifted to WNEW as GM, taking duties that had been held on an interim basis by **Herman**.

INFINITY ▶ See Page 10

FCC Set To Examine Localism

By **Joe Howard**
R&R Washington Bureau
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Saying his agency has "heard the voice of public concern loud and clear," FCC Chairman **Michael Powell** on Aug. 20 introduced an initiative that could lead to new regulations designed to ensure that broadcasters remain focused on serving local communities.



Powell

dia-ownership rules Powell's agency released in June face possible reversal from Congress and increased scrutiny from the general public.

"It is time for the commission to address this head-on," Powell told reporters at the agency's Washington, DC headquarters, adding that a Localism Task Force

The move comes as the me-

POWELL ▶ See Page 17

CC/S.F. Taps Two Market Mgrs. Cunningham, Watkins split day-to-day duties

By **Brida Connolly**
R&R Associate Managing Editor
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As part of Clear Channel's realignment of the region, **Joe Cunningham** and **Steve Watkins** have been promoted to Clear Channel/San Francisco Bay Area co-Market Managers, effective immediately.

The pair take over the day-to-day duties relinquished by **Ed Krampf** when he was promoted to Sr. VP/Northwest

Region earlier this month. **Krampf** said, "In today's environment, I believe two environments are better than one. Managing the Bay Area's Clear Channel radio group is a very big task, and I am pleased to know I had two of the brightest radio businessmen already working alongside me in my own building to take on that task."

"Both Joe and Steve have

SAN FRANCISCO ▶ See Page 17

DC Alternative Battle Heats Up

Bevilacqua becomes OM of CC's DC101

By **Keith Berman**
R&R Associate Radio Editor
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Joe Bevilacqua, Regional VP/Programming for Clear Channel and PD for the company's Rock WHJY/Providence, has been named OM of co-owned Alternative WWDC (DC101)/Washington.

Bevilacqua, who has won the R&R Achievement Award for Rock PD of the Year for the past two years, has served as WHJY PD for 5 1/2 years and



Bevilacqua

Worden to program Infinity's WHFS

By **Max Tolkoff**
R&R Alternative Editor
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Lisa Worden, who has served as MD of Infinity Alternative KROQ/Los Angeles since 1994, has been named PD of co-owned Alternative WHFS/Washington. **Worden** will begin her new job within

the next few weeks, filling the position that opened when PD **Robert Benjamin** exited last month after 12 years with WHFS.

"We're excited to have her,"



Worden

BEVILACQUA ▶ See Page 10

WORDEN ▶ See Page 3

R&R-FOCUS

Simply Amy

Christian and pop music icon **Amy Grant** celebrates 25 years in the biz

By **Rick Welke**
R&R Christian Editor
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Amy Grant. To most in the music business, those two words trigger memories laden with smiles, bounce tunes and several open-hearted love songs about life and the Creator. Twenty-five years is a long time to do one thing, but to accomplish what **Grant** has, given the circumstances under which she began, is incredible.

Unlike the vast majority



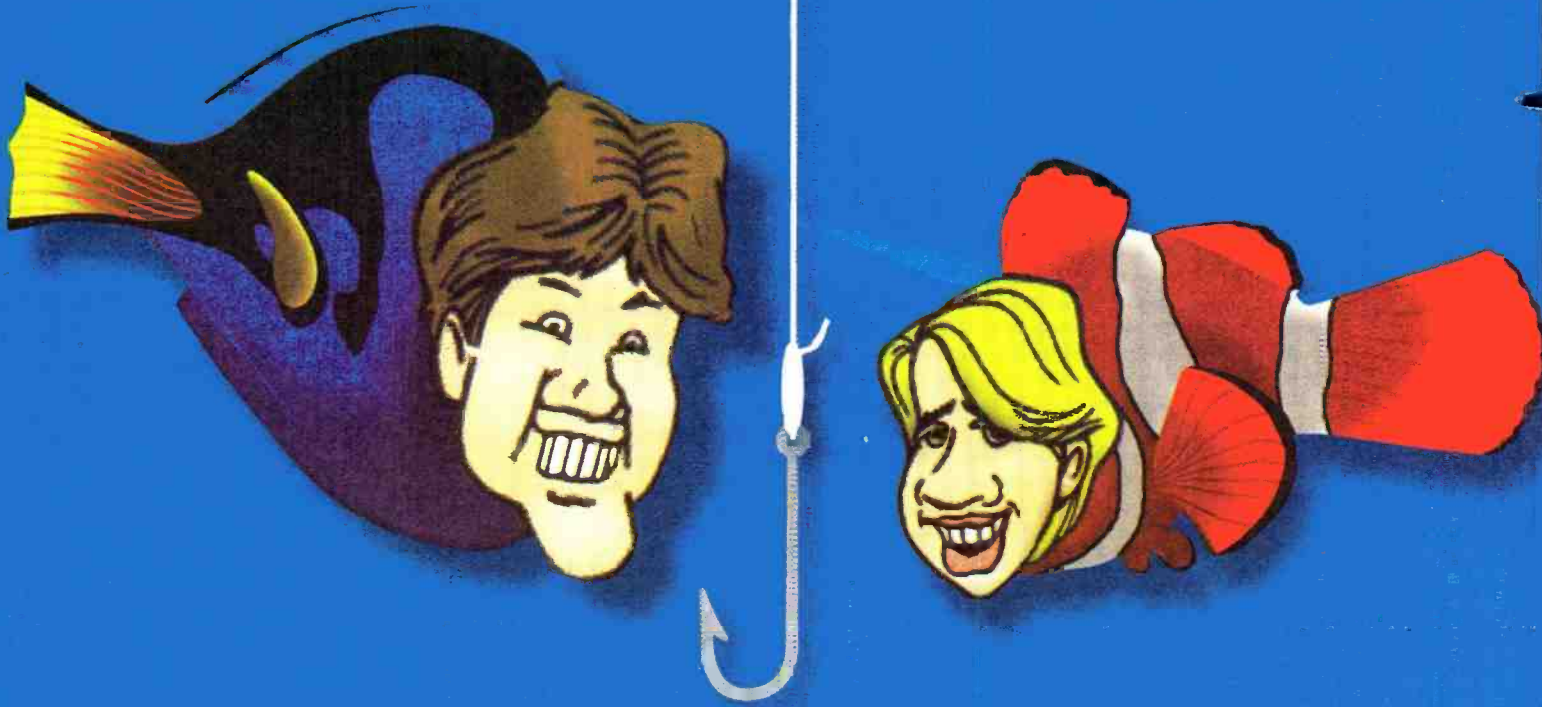
Grant

of people in this industry, **Grant** never looked to be part of the music business. She never thought about making a demo on her own and sending it to every A&R person in the business. She simply sang sweet songs that caught the ears of many, including a few trailblazers at a then-small record label called **Word**.

Amy Grant's friends are many. Her supporters number

See Page 73

FINDING STEVE & DC



35 Stations Are Already Hooked!

"STEVE AND DC ARE #1 AGAIN IN OUR TARGET DEMO (W 18-34 ARBITRON SPRING 03)! WITH A 25.7 SHARE ON WNSL THEY ALMOST DOUBLED THE CLOSEST COMPETITION (14.3)! BOOK AFTER BOOK, YEAR AFTER YEAR, I'M GLAD I SIGNED THEM UP 5 YEARS AGO!"

JACKSON WALKER
DIRECTOR OF PROGRAMMING
CLEAR CHANNEL RADIO

**STEVE
AND
DC**
RADIO NETWORK

To hear the other 34 fish stories, contact
Rick Wilhelm at 314-613-7835 or
rwilhelm@stl.emmis.com or
S.S.I. at 203-431-0790.

We now offer 100% Barter.

**STEVE
AND
DC**
RADIO NETWORK

Jacobus Elevated To South Central Radio President

Will take over at year's end, when Edwards retires

Craig Jacobus has been promoted to President of South Central Communications' Radio Group, effective Jan. 1, 2004. Jacobus is currently Radio Group VP, as well as GM for the company's WJXA & WMAK/Nashville.



Jacobus

Jacobus will succeed Steve Edwards, who announced earlier this month that he will retire at the end of the year. A 40-year broadcast veteran, Edwards will consult on new acquisitions as Manager/Special Projects for South Central, which owns clusters in Nashville; Knoxville; and Evansville, IN.

"When Steve Edwards approached my father and me about his retirement, the choice was clear as to who should succeed him," South Central Communications VP/COO JP Engelbrecht said.

"Craig has been a fantastic manager and broadcaster throughout his years in and outside of our company. His stellar track record and reputation have been forged by his unyielding commitment to excellence, his people and his rock-solid values. Because of these things, we

know that our company will be in good hands with Craig."

Jacobus said, "I am thrilled to be able to take the next step in my career with such a terrific organization. South Central Communications is a unique company in today's radio environment and truly committed to excellence on all fronts. I look forward to building on our successes with a great group of stations and incredibly talented people."

Jacobus' radio career began in his hometown of Peoria, IL 26 years ago. He has held positions in sales, sales management and general management, working in market sizes ranging from Bloomington, IL to Phoenix. Recruited from Phoenix to Nashville in 1992, he started his tenure with South Central Communications as Sales Manager/Station Manager for WJXA & WMAK and was promoted to VP/GM of the company's Knoxville properties in 1993. Jacobus later left the company to run Entercom's six stations in New Orleans, but he rejoined South Central in June 2001 in his current position.



CROSSING ROADS AND PATHS It was a veritable swap meet of outstanding talent from different genres as CMT Crossroads — the show that pairs country artists with performers from other areas — brought Kenny Chesney and John Mellencamp together for an episode taped earlier this month. Seen here are (l-r) CMT VP/Music & Talent Chris Parr and Producer Sarah Brock, Chesney, CMT Sr. VP/GM Brian Phillips, MTV Music Group Sr. VP/Editorial Director Bill Flanagan and Mellencamp.

Snider Set As BIG3 Sr. VP/Promo

BIG3 Records has named Mark Snider Sr. VP/Radio Promotion. A radio-promotion veteran with nearly two decades experience, Snider was most recently Sr. Director/Pop Promotion at MCA Records.



Snider

"Mark Snider is a proven executive with a long history of breaking artists and taking established talent to the next level," said BIG3 Chairman Bill Edwards. "We feel we are getting him at the peak of his career. We look forward to a long and outstanding partnership with him."

BIG3 COO David Leach said, "Mark is a truly well-rounded promotion executive. His approach to the

marketplace is intelligent, insightful and passionate. He's a great addition to our BIG3 team."

Snider said, "I'm grateful to be a part of the BIG3 senior executive team. I'm thrilled to be working with Bill Edwards, who is a true visionary; David Leach, whose work ethic I admire; and [CEO] Qadree El-Amin, whose exemplary track record speaks for itself."

Prior to his tenure at MCA Snider spent four years as VP/Pop Promotion at V2 Records, where he helped form the company's promotion team. He has also held promotion-executive positions at both Elektra and Atlantic Records.

Choate Appointed Station Mgr. For Cox/San Antonio Quintet

Marty Choate, most recently GSM of Cox Radio/San Antonio's Country Oldies KKYX and Country KCYY, has been promoted to Station Manager of those stations, in addition to CHR/Rhythmic KCJZ and Oldies simulcast KONO-AM & FM/San Antonio. Choate will begin his new duties Sept. 8.

Choate will continue to report to Cox/San Antonio Regional VP/Market Manager Ben Reed, who said, "With his 15 years of radio experience in the San Antonio market, we are proud to have someone of Marty's caliber step into this important position. Marty's experience in

San Antonio makes this a great move for Cox Radio."

In related news, Cox/San Antonio has expanded the responsibilities of several of its sales executives, also effective Sept. 8:

- Mark Bowka, an 18-year veteran who serves as GSM of KCJZ/San Antonio, will shift to a similar position at KCYY & KKYX.
- Sixteen-year KCYY, KKYX & KONO-AM & FM NSM Jim Bratt will take over as GSM for KCJZ.
- Jeff Scott, NSM of KCJZ, KISS & KSMG/San Antonio, will expand his NSM duties to include KCYY, KKYX & KONO-AM & FM.

Talbott Tapped As Premiere EVP

Premiere Radio Networks has promoted Julie Talbott from Sr. VP/Integrated Marketing Solutions to Exec. VP/Affiliate Marketing. She will be responsible for the marketing and affiliation of Premiere's talk and entertainment programs.

Gregory Noack will remain an Exec. VP of Premiere, overseeing *The Bob and Tom Show*, *The Dr. Laura Program*, *The Glenn Beck Program* and Fox Sports Radio. He will relocate to Chicago early this fall for family reasons but will stay in New York during Talbott's transition. Exec. VP/Affiliate Relations Eileen Thorgusen will continue to oversee the affiliate-sales efforts for Premiere's entertainment-based programs and services.

"Julie Talbott is a strong leader and is very focused on client ser-

vice," said Premiere President/COO Kraig Kitchin, to whom Talbott reports. "Premiere is fortunate enough to have thousands of affiliations with broadcasters across this nation, and Julie's instincts toward opportunities and solutions with our station clients will really shine."

Talbott joined Premiere in 2000, when the company acquired MJI Broadcasting. She was one of MJI's five original employees and was that company's COO during her 18-year tenure. Prior to joining MJI she worked in the buying and planning division of BBDO Advertising.

Talbott said, "I'm eager for the opportunity to work with the best on-air talent in the business, our successful programs and services and the remarkable teams behind the scenes to maintain Premiere's leadership in the radio industry."

Worden

Continued from Page 1

Infinity/Washington VP/Programming Jay Stevens told R&R. "We can't wait for her to get here, because she is going to do big things. To get the job she had to promise us four more acts for this year's HF5tival. As an added bonus to hir-

ing her, [Infinity Sr. VP/Programming and KROQ PD] Kevin Weatherly will be voicetracking overnights."

Worden, who has also worked at RCA as National Director/Alternative Promotion and before that held a similar position at EMI Records, told R&R, "I'm excited. Working with [Asst. PD] Bob [Waugh] and

[MD] Pat [Ferrise] is going to be great. I think there's enormous potential for the station. I plan on basically taking what I've learned here at KROQ and bringing it over there.

"I'm proud of where I work — I think KROQ is one of the best radio stations in the country. I plan to try to paint the same picture on a different canvas at WHFS."

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Peck Rejoins WSNE As PD

Steve Peck has transferred to the vacant PD position at Clear Channel Hot AC WSNE (Coast 93.3)/Providence. He was most recently VP/Market Manager for Clear Channel/Worcester, MA and day-to-day PD of AC WSRS/Worcester, also overseeing News/Talk WTAG-AM/Worcester.

The appointment marks a homecoming for Peck, who left the PD chair at WSNE for Worcester nine years ago. Peck replaces Bill Hess, who recently moved to Clear Channel AC WASH/Washington.

"I'm thrilled to be able to work with GM Jim Corwin, and I'm lucky enough to be able to continue to work with Regional VP Jake Karger," Peck told R&R. "After nine years here, it's hard to leave, no question. The size of the moving truck alone is scary — and that's just for all the crap I've accumulated in my office. But I've been commuting from Barrington, RI

PECK ▶ See Page 11

R&R Observes Labor Day

In observance of the Labor Day holiday, R&R's Los Angeles, Nashville and Washington, DC offices will be closed on Monday, Sept. 1.

Interrep Report Highlights Diversity In Top 10 Markets

Study notes wide variation in minority populations

By Brida Connolly
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The latest edition of Interrep's "Marketing Differences in the Top 10 Radio Metros" report, released Monday, shows that populations in the largest markets differ dramatically. "For national advertisers," Interrep said, "these differences augment the problem of managing an effective marketing campaign across markets."

The annual report is designed to provide demographic, psychographic and economic profiles for each of the top metros. As Interrep points out, "Anyone who has ever visited two or more of these cities knows that they are far from identical. Whether in demographic composition, economic profile or simply in spirit, each of these 10 cities has a character all its own."

The report continues, "From a marketing perspective, knowledge of these differences is crucial to maxi-

mize the success of advertising and promotional efforts." For example, in Los Angeles, 39% of the population is Hispanic, compared to 3% in Detroit. Twenty-seven percent of Washington, DC residents are African American, compared to 6% of Bostonians.

DC has the highest percentage of college graduates, with 38.5%, followed by San Francisco, with 30.9%. The two cities are one-two again in online access among residents, at 68% and 63%, respective-

ly, while Los Angeles is 10th, with 50% of residents online. New York has the highest average age, 37.9 years, while Houston is the youngest top 10 metro, with an average age of 31.8 years.

Additionally, the report found that San Francisco residents top the list when it comes to median income, at \$78,176, while Los Angeles lands at the bottom again, with a median income of \$54,775.

To address such differences, Interrep says, "National advertisers benefit from the market-specific campaign tweaks that are possible by augmenting national campaigns with local spot radio."

Additional reporting by Joe Howard



Know Any Out-of-Work Radio Programmers?

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

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

At the event, you'll learn how to:

- Improve your Share.
- Identify your best opportunities for ratings growth.
- Evaluate the impact of promotional events on your numbers.
- Understand your P1s better—and keep them listening longer.
- Use PPM findings to improve your programming today.

Register at arbitron.com/radio_stations/just4pds.htm

What: Arbitron PD Seminar in Columbia, Maryland

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

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

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

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



Seminar Sponsor

www.ArbironRadio.com

BUSINESS BRIEFS

Hogan: Profits Are More Important Than Ratings

In an interview in the Aug. 25 *San Antonio Business Journal*, Clear Channel Radio CEO John Hogan said, "While we want to be focused on competing against other radio stations, we want to be even more focused on profitability than market share now." While he admitted that getting the company's managers to redirect their efforts from a traditional focus on improving ratings to boosting the bottom line won't be easy, he said the evolution of the radio business is driving the change. "We have had the benefit of looking at what is going on in a wide range of markets where we do business," he said. "We can now see how things can be done differently."

He added that while the change is starting to sink in with some market managers, it's not happening overnight. "It hasn't been easy," he said. "There has been such a focus on market share for so long." And he noted that nontraditional revenue streams are another area that will be increasingly scrutinized. "We no longer want to do the events that cost \$100 to make \$110," Hogan said. "We're looking to get a 2-to-1 return on our NTR events. That's the kind of event we want our managers to create or get involved with."

But he noted that some of the company's more popular events may avoid the axe. "If the events draw enough attendance or advertisers, we'll obviously want to keep them," he said. "What this really means is that we'll do fewer but better events."

Turning an eye to the healthy revenue growth in Clear Channel's concert-promotions business in recent quarters while revenue in his own division has declined, Hogan said that while "it pisses us off internally" to be outpaced by a corporate sibling, "It's a great sibling rivalry, and we are highly motivated to have them become the second-fastest."

However, he's not counting on regulatory relief to help gain back that ground and expressed dissatisfaction with the FCC's new media-ownership rules. "Sooner or later — probably later — they will get it all figured out," he said. "I am disappointed that they chose to re-regulate radio. That's unfortunate." But Hogan insisted that whatever the regulatory or business climate, he's focused on effectively operating the company. "The greatest challenge ahead is determining how fast we can grow and what we can do better," he said. "I don't think we're even close to taking advantage of everything our size allows us."

Bye-Bye, Big City: Board Approves Liquidation Plan

Big City's board on Aug. 22 announced that it had unanimously adopted a plan to dissolve the company, though the plan must still be approved by Big City shareholders. The company has already

Continued on Page 5

R&R Stock Index

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

	8/22/02	8/15/03	8/22/03	8/22/02	8/15/03-8/22/03
R&R Index	213.53	213.28	201.11	-6%	-5.7%
Dow Industrials	9,348.87	9,321.69	9,053.64	-3%	-3%
S&P 500	993.05	990.67	962.70	-3%	-2.8%

Journal Communications Sets IPO Terms

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

Journal Communications — parent company of Journal Broadcast Group, which owns 36 radio stations across the U.S. — recently updated its previously announced plans for an initial public offering. Possibly inspired by the success of Citadel's recent IPO, in an Aug. 19 SEC filing Journal said it plans to sell 17.25 million shares of class A common stock at an estimated price of \$13.50 to \$15.50 each. Lead underwriters Morgan Stanley and Robert W. Baird & Co. recommended the preliminary IPO price range.

Journal announced its plans to go public through the sale of up to \$250 million in stock in a May 14 SEC filing but offered no details about when the IPO would occur. In the Aug. 19 filing Journal announced that the company itself will sell 16.9 million shares, while the Abert Family Journal Stock Trust will sell another 396,000. Underwriters Morgan Stanley, Robert Baird & Co.,

Credit Suisse First Boston, Goldman Sachs and Merrill Lynch will have the option to buy about 2.59 million additional shares.

Journal, which also owns television stations and newspapers, including flagships WTVJ-TV/Milwaukee and the *Milwaukee Journal-Sentinel*, has applied to list its shares on the New York Stock Exchange under the symbol "JRN."

TRANSACTIONS AT A GLANCE

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

- WGSZ-AM/Dothan, AL \$165,000
- WWUS-FM/Big Pine Key and WCNK-FM/Key West, FL \$3.38 million
- KQMG-FM & KQMG-AM/Independence, IA \$500,000
- KOUZ-FM/Alexandria, LA \$125,000
- WCFX-FM/Clare, MI \$2.88 million
- KLRQ-FM/Clinton, MO \$1.9 million
- WSNH-AM/Nashua (Manchester), NH \$635,000
- WMGM-FM/Atlantic City, WGYM-AM/Hammonton, WTKU-FM/Ocean City and WOND-AM & WUSS-AM/Pleasantville (Atlantic City-Cape May), NJ Undisclosed
- WGMM-FM/Big Flats, WCL-AM, WCBA-AM & FM/Corning and WENY-AM & FWE/Elmira, NY Undisclosed
- WLNR-AM/Kinston (Greenville-New Bern-Jacksonville), NC \$315,000
- KQIK-AM & FM/Lakeview, OR \$118,000
- KGUY-AM/Milwaukie (Portland), OR \$1 million
- WKJN-AM & WCWI-FM/Carbondale (Wilkes Barre-Scranton), WHYL-AM/Carlisle (Harrisburg-Lebanon-Carlisle) and WAZL-AM/Hazleton (Wilkes Barre-Scranton), PA Undisclosed
- WCOJ-AM/Coatesville (Philadelphia), PA Undisclosed
- WNAK-AM/Nanticoke (Wilkes Barre-Scranton), PA Undisclosed
- KJLJ-AM/Cheyenne and KKWY-AM/Fox Farm (Cheyenne), WY \$150,000

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

DEAL OF THE WEEK

- **KBPS-FM/Portland, OR**
PRICE: \$5.5 million
TERMS: Asset sale for cash
BUYER: KBPS Public Radio Foundation. No phone listed. It owns one other station. This represents its entry into the market.
SELLER: Multnomah County School District No. 1, headed by Deputy Clerk Lynn Ward. Phone: 503-916-5828
FREQUENCY: 89.9 MHz
POWER: 4kw at 1,358 feet
FORMAT: Classical

2003 DEALS TO DATE

Dollars to Date:	\$1,430,616,668 <i>(Last Year: \$5,391,793,206)</i>
Dollars This Quarter:	\$59,038,000 <i>(Last Year: \$283,567,435)</i>
Stations Traded This Year:	506 <i>(Last Year: 809)</i>
Stations Traded This Quarter:	96 <i>(Last Year: 138)</i>

FCC ACTIONS

Johnson Chosen To Head FCC Diversity Panel

Julia Johnson, a former Florida Public Services Commission Chair man who serves as President of the public-policy consulting firm Netcommunications, has been selected to chair the FCC's new Federal Advisory Committee on Diversity in the Digital Age. FCC Chairman Michael Powell announced the formation of the committee earlier this summer, and the committee's first meeting is tentatively scheduled for Sept. 29 at FCC headquarters. The committee's purpose is to provide guidance to the FCC on policies and practices that could increase diversity in media ownership and create opportunities for minorities and women to advance to managerial positions. Johnson is also a member of the Florida State Board of Education and a University of Florida trustee.

Flood Of New FM Translator Applications Arrive At FCC

The FCC announced Tuesday that it has received 189 applications for new FM translator stations, for locations all around the country. The spate of applications is likely due to pent-up demand that built during the agency's freeze on the filing of applications for new stations or station sales or transfers, which the agency recently lifted. The FCC also released new forms for use when applying for new station facilities, sales or transfers.

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BUSINESS BRIEFS

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sold 11 of its 12 radio stations and is in negotiations to sell the 12th, WYXX/Morris, IL. Big City has been dealing assets to pay off noteholders since it defaulted last year on its senior discount notes due 2005. The company said it has "paid substantially all of the net cash proceeds from the asset sales to the paying agent for the notes," but it can't predict how much, if anything, will be left over for distribution to stockholders after it satisfies its liabilities.

Karmazin: FCC Rule Review 'Biggest Nonevent Of All Time'

Amid the controversy surrounding the FCC's ownership rules and new localism study, Viacom President/COO Mel Karmazin described the new regulations as "the biggest nonevent of all time," even though his company vehemently urged the FCC to lift all caps on radio-station ownership while the agency was making its decision. During a televised interview with PBS commentator Charlie Rose on Aug. 20, Karmazin also said that people who complain that the growth of huge media conglomerates leads to homogenization of content "don't know what they're talking about."

To illustrate the point, Karmazin noted that his company's programming includes radio star Howard Stern, CBS News' venerable *60 Minutes* and cable TV shows *SpongeBob SquarePants* and *The Osbournes*. "I think that that for free, over-the-air-broadcasting to be preserved it has to not be held hostage," he said. However, he described the increase in the national TV ownership cap as "a loss, not a win," since Viacom had argued for a complete repeal of the limit.

He added that he believes the intense Congressional scrutiny of the FCC's new ownership rules is being driven by political concerns. "What this is about is political candidates hating the idea that they have to buy time to get re-elected," Karmazin said. "It's really cool to trash the media."

Three Radio Companies Among Ad Age Top 10

Advertising-industry trade paper *Ad Age's* 24th list of the top 100 media companies in the nation ranked Infinity parent Viacom second, with \$16.3 billion in 2002 revenue. That moved it up a spot on the list compared to last year, and Viacom was beat out only by AOL Time Warner, with \$26.2 billion. The Walt Disney Co., which owns the ABC Radio Network and all the division's radio stations, ranked fourth, with \$9.7 billion, while Clear Channel came in ninth — one step up from 2001 — with \$5.8 billion. Further down the list, Westwood One and Emmis Communications tied for 52nd (\$551 million), while Entercom moved up five

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Clear Channel Explores Noncommercial Frontier

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planning legal action (see story, this page).

KUSC's motive for signing the contract, which went into effect July 1, was simple: Though the station has \$1.1 million in corporate sponsor agreements in place for 2003-2004, Director/Underwriting Abe Schefa was having a hard time generating more income. Consultant Louise Heifetz recommended to KUSC President/GM Brenda Barnes that Barnes meet with Clear Channel Sr. VP/West Coast Charlie Rahilly, and the two sides ultimately inked an arrangement that they

characterize not as a joint sales agreement, but more akin to a representation deal. No KUSC staff was displaced, and Schefa will consult with Clear Channel staffers to them help master the nuances of KUSC's underwriting policies and approaches.

The distinction is critical, because, under the new FCC rules, JSAs are included in an owner's station count in a market. If the rules are ultimately upheld, a JSA with KUSC would give Clear Channel

too many properties in Los Angeles. Barnes maintains that KUSC is keeping control over underwriting messages to ensure that what's provided is consistent with the station's

programming and underwriting language. These "spots" are limited to 15 seconds and must meet three criteria: There must be no qualitative information ("The best widget on the planet"), no pricing information and no calls to action.

"We'll still control all of that, just as we have before," Barnes says. "The major difference is that KUSC staff members won't be the ones out on the street talking to clients. That will be Clear Channel."

Rahilly's five-member core team hasn't written any business for KUSC yet, but he's brimming with confidence. He says, "We wouldn't

"I expected more people to raise questions or concerns, but the phone calls and e-mails have been 'Tell us how it works' and 'Can you give me a phone number to call?'"

Brenda Barnes

have taken on the challenge if we weren't confident that there was an appetite in the marketing community of Southern California to demonstrate support for KUSC and also, at the same time, reach its very loyal, affluent audience. We're in the 'show me' stage for Brenda right now, and I feel a tremendous sense of obligation to her and to the team at KUSC.



Brenda Barnes

"Our goal is to get north of what they've been able to do in underwriting and have this be a real success. That's what our folks are focused on: talking to every single client that we do business with, sharing this capability and then getting deals closed."

If KUSC reaches its revenue goals, it plans to cap the amount of underwriting that will be used for its operating budget and dedicate the rest, apart from funds contracted by both parties for contributions to music education, to support the station's endowment.

KUSC's decision to take advantage of Clear Channel's 100-member Southern California sales force and allow bundling of its sponsorships with commercial-cluster packages is another sign of the emerging fiscal creativity across the Classical radio spectrum. WQXR/New York, owned by the New York Times Co., recently embarked on a record-business venture when it financed a CD by the celebrated Orchestra of St. Luke's/St. Luke's Chamber Ensemble (R&R 6/20).

Barnes reports that the Clear Channel initiative has attracted cu-

riosity from other noncommercial stations around the country. She says, "Abe attended a public-radio fundraising and business-development conference the week after this was announced, and he was inundated by people who wanted to know about the relationship. I expected more people to raise questions or concerns, but the phone calls and e-mails have been 'Tell us how it works' and 'Can you give me a phone number to call?'"

Rahilly says he's received six to eight queries from noncomm window-shoppers. Asked if he envisions a rollout to pursue noncomm business nationally, he says, "Make no mistake: I'm a rabid capitalist. But I really see this as an opportunity for Clear Channel to serve two pillars of what our country looks to broadcasting to have: localism and diversity.

"If we can create a relationship that helps maintain KUSC and helps build an endowment to ensure its survival and its thriving into the future, then we've really served both of them. We can pick up a few shekels along the way and, at the same time, use our traffic-sales force to extend it to another level. If we're successful, I'd love to see it grow in terms of the number of markets we employ it in."

Despite the curiosity of other non-comms, Barnes believes other stations are still unsure whether a similar plan would be right for them. However, she adds, "There are other people who are ready to explore it pretty quickly, and they say, 'I think this a great move and a really good possibility for the future of public radio.'"

Mt. Wilson FM Plans Clear Channel Action

Across town from KUSC/Los Angeles, attorneys are preparing legal proceedings on behalf of Mt. Wilson FM owner/GM Saul Levine. Levine plans to initiate legal action against Clear Channel for what he describes as "anti-competitive behavior" toward his Classical KMZT-FM and Adult Standards KSUR-AM/Los Angeles.

Levine, who hopes his efforts will ultimately lead to Clear Channel's having to divest stations in the L.A. market, says, "Mt. Wilson is the last mom-and-pop independent AM & FM in Los Angeles. We've had nothing but problems with Clear Channel since last year" — Clear Channel

flipped its KLAC-AM/L.A. from Talk to Adult Standards in December.

About Clear Channel's agreement to acquire underwriting business for noncommercial Classical KUSC, Levine says, "For them to suddenly spring up and go over to the only Classical

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How To Defend Your Station Brand

By John Lund

You have a new direct competitor coming on the air, and its goal is to take your audience and ad revenue. What steps should you take to defend your brand and market position?

1. Listen and learn. A new competitor often benefits from stealth planning — working silently to make changes at the corporate level without involving people locally. Nonetheless, a planned format change will leave a trail of leaked information. You can follow it, and if you do it right, you can keep the upper hand. Here's how.



John Lund

Find out what your competitors are telling advertisers about coming changes. Major clients often receive advance notice of a format flip, or a salesperson may tell a client more than they should to help close a sale. Engineers talk to each other, and they are generally less competitive and share information freely. Has new equipment been ordered? If so, pay particular attention to the kinds

of digital systems on the way. How much of the station might be voice-tracked? Also look for audio-processing purchases, which could give your opponent a better sound than you have.

2. Conduct competitive surveillance. Once the new station is on the air, each of your key players must study what his or her counterparts are

- doing.
- Account executives should listen for their clients or their clients' competition.
- Air talents should check out the other personalities.
- The marketing and promotion director should observe the competitor's events, positioning statements and marketing initiatives.
- The PD should analyze the ele-

ments: liners, promos, stopset placement and the music.

Here are some specifics of what your team should be looking for:

- What advertisers are already on the new station? How, when and why did they buy it?
- How is the new station positioning its format to clients? How is it talking about your audience?
- Are the voice-tracked talents leaving service elements undone?
- Does your new competitor have any good ideas you can adapt? Being a competitor doesn't make a station inferior or stupid, so look for the strong points as well as the weak ones.
- What contesting is being done on the air? What contesting is being done behind the scenes?
- What is the new station saying to advertisers? What special packages and offers are being made? What is it claiming the objections are to your station, and how can you overcome those objections?
- How is it marketing for new listeners? TV, outdoor, direct mail, telemarketing?

Does your new competitor have any good ideas you can adapt? Being a competitor doesn't make a station inferior or stupid, so look for the strong points as well as the weak ones.

• What attractions does the new station's website offer? Is it building a listener database? Is it streaming the signal?

3. Make adjustments. Your reaction to new competition must be swift and decisive. When faced with a direct competitor, play your "A" list of songs. This is no time to be broad in music choices, so focus on what attracts the largest audience. That means play the hits and play them often.

Do you have clutter? To adjust your commercial policy to be more competitive may require some soul-searching. If listeners can detect that you play more commercials than a competitor, you have an important programming problem that requires an immediate fix.

Tighten the air sound. Every break should be rehearsed in the talent's mind. Execute like a symphony, not a garage band.

Cut unnecessary talk! Personality has never been measured in words, but in relevance to the audience. Relate, use the listeners' time wisely, and get back to the thing they expect — the music.

Sound local and involved, especially if the other guy is voice-tracked from afar. Recent research shows that listeners prefer live and local talents to voice-tracking.

Localize comments where appropriate, and always superserve the local area. Be ready to provide breaking weather, news and traffic information as appropriate. A voice-tracked talent cannot break in and tell commuters about the blocked highway.

4. Know how to play defense. Use your cume cannon: The station with the largest cume gets credit in the listener's mind when both stations use

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Mt. Wilson FM

Continued from Page 6

audience competition we have in town to send advertising their way was not done in good faith."

Levine argues that the Clear Channel-KUSC contract amounts to a joint sales agreement. If the FCC agrees, that would give Clear Channel more than the eight stations in the market the law permits. "If it walks like a duck and talks like a duck, it's a duck. It's a JSA," he says.

"They say it isn't, but it's a duck no matter what you call it. This gives Clear Channel nine stations, and we also feel there's a 10th station in L.A. that they control." Levine says specifics on the last allegation will be revealed in Mt. Wilson FM's legal pleadings.

KUSC President/GM Brenda Barnes and Clear Channel Sr. VP/West Coast Charlie Rahilly disagree with Levine's contentions. Barnes says, "We've filed with the FCC a copy of our agreement just so that they know what we're doing, but this isn't a JSA. Underwriting is so different and has to be handled quite differently from sales. Public radio, by definition, is prohibited from doing sales.

"I understand Saul's concern. He's running a Classical station. We're a Classical station, so I can see why he would want to look pretty carefully at what's going on. By virtue of the fact that we're non-commercial, I really don't think this

should in any way affect KMZT or its ability to raise advertising revenue."

Rahilly says, "In no way is this a JSA. It doesn't meet any of the criteria. In a JSA we would need to compensate the licensee, and, in fact, under this agreement the compensation flows in the opposite direction. It's much more similar to Interep and Katz representation agreements. In no way has anybody sought to regulate those relationships."

Levine insists his focus is on the nation's largest radio company and not on the noncommercial station. "We, frankly, have no objection to what KUSC is doing per se," he says. "We look upon them as victims in this entire matter. This is not an attack on Brenda Barnes or KUSC — that's the last thing I want to do. I want them to prosper. There is definitely room in this city for two Classical stations that operate legitimately."

Barnes, whose research indicates support for that argument, says, "We only share about half of our audience with KMZT. Half of our audience listens just to KUSC, and half of [KMZT's] audience never tunes to KUSC. We're serving different segments of the Classical audience."

'Almost Bizarre'

Levine continues, "We're receiving e-mails, calls and conversations that people are appalled that KUSC, which is ostensibly a public, not-for-profit organization endowed by one of the richest universities in Ameri-

ca, would enter into such an alliance.

"KUSC has asserted that it can't maintain an underwriting department, yet it seems to have the resources to start a nationwide syndicated music service for public stations, which obviously takes resources. They can do that, but they can't maintain a department to secure underwriting funds. That seems almost bizarre.

"If it walks like a duck and talks like a duck, it's a duck. It's a JSA."

Saul Levine

"KUSC is a fine station run by some very fine people, and we just feel they've fallen into bad company and that they've made a very unwise decision to ally themselves with this organization."

While Levine declined to give specifics, he says, "We have found [Clear Channel's] behavior so egregious and so anti-competitive that our attorneys are now in the process of preparing the necessary legal proceedings in the appropriate venues to approach this. We feel that Clear Channel has just outgrown its briches, that it now represents and

stands for things that are contrary to those of us who believe in American tradition and values.

"I'm not in a position to say what we are going to do, but we consider it to be very appropriate, and it's going to take into account their conduct, which is well documented. Actually, our goal is that Clear Channel divest itself of stations. They have, from any point of view, exceeded what they have a right to control in Southern California."

Spirit & Intent

Rahilly says, "We take public service and that part of our licensing very seriously. We're looking at this as an opportunity to demonstrate our commitment there and have it be tangible — to leverage the resources we have and deliver that back to the communities we operate in."

But Levine says, "The issue is the intent and purpose of the FCC rules, what is fair competition, what is antitrust — you can have all kinds of facades that camouflage what you're doing. I take the position that [the agreement] violates the spirit and intent of the rules."

Now in its 14th year as a Classical station, KMZT earned a 1.6 share 12+ in the spring book, while KSUR scored a 0.6. Asked if he's concerned that Clear Channel will attract ad dollars that would otherwise go to KMZT, Levine responds, "The issue isn't taking advertising business away from us. It's the issue of the combination. They're in a position,

with eight-plus stations in this market, to go to an advertiser and say, 'You don't have to buy KMZT because you buy our eight stations and we'll just throw in some Classical too.'"

On that issue, Rahilly says, "Advertisers are not going to look at the opportunity to place an underwriting message against a full-on 30- or 60-second commercial as like alternatives."

KMZT has not made any on-air comments about the Clear Channel-KUSC deal, but Levine says he's hearing some feedback: "I know of at least two major public stations that have expressed dismay at this. There are people who donated money to KUSC in the past who have said they will not do it in the future."

About whether the Clear Channel-KUSC partnership will have any impact on federal funding for public radio, Levine says, "I think Congress is going to take a second look at all these grants that go to public radio if public radio is in bed with Clear Channel."

As owner of KMZT's signal for more than 40 years, Levine maintains that his actions are not financially motivated. "I've dedicated my life to American broadcasting, and I don't do it for money; if I did, I would be out of the business," he says. "I do it for my love of radio and the community. And it is very sad that I feel compelled to take this action to defend what I feel is left of American broadcasting as it should be."

Managing Your Brand Off The Air

By Shawn Smith & Michael Halloran

Radio managers spend about 90% of their time focusing on the audio brand — what comes out of the speakers. At best, that leaves only 10% of their time for managing the brand off-air. So ask yourself: What does your brand look and feel like?

- Does the personality of what you've worked so hard to create come through every time you see the brand?

- Is there consistency throughout your advertising, sales materials and presentations, faxes, displays and signage?

- Do your listeners make the connection between how your station sounds and how it looks?

- Do your advertisers perceive value beyond what your numbers convey?

The Signs Of Brand Neglect

If you only have 10% of your time — and even less budget — to spend on the brand off-air, your station may experience the effects of neglect. Here are the symptoms:

- Inconsistent quality. The least experienced person in the station — the sales assistant or the promotions intern — struggles in isolation to position your brand.

- Mixed messages. You say different things to different people instead of the same things to everybody.

- Conflicting images. Untrained staffers insert clip art in a sales sheet and think that makes a brand.

- Overspending. Projects run late, processes become inefficient, and, with rush charges, late fees and reworkings, costs go up.



Shawn Smith



Michael Halloran

- Fuzzy brand. Neither listeners nor advertisers understand your brand. And if nobody understands it, it can't have value. If it has no value, you can't charge more for it.

Five Steps To Correct Neglect

To overcome the effects of neglect, take these action steps:

1. Get help you can trust. Radio people are in the creative business. Naturally, we're tempted to produce our own marketing and advertising, even though we don't always have the time or the objectivity to package our brand in other media. Find a marketing partner with the necessary resources who understands how to move your audio experience into the visual realm — and who can do it on budget. And when you find this company, hang on to it and let it create the consistency your brand demands and deserves.

2. Create core graphics, styles, copy, colors and fonts. Establish some basic branding rules. Create consistent copy, images, backgrounds and type standards that reflect such intangibles as warmth, personality and humor. All your material should match.

3. Don't let unqualified personnel fool around with your brand. Appoint a "branding officer" who works with your marketing partner to develop quality PowerPoint presentations and sales kits. You can be No. 3 in the ratings but look like No. 1. Study your competitors' collateral materials and see how you compare.

4. Challenge prices. Look for new ways to produce what you need. Thanks to digital printing, sales collateral and signage today cost a fraction of what they used to and turnaround time is faster. Avoid "price creep" and negotiate hard — vendors are hungry.

5. Don't stray from your strategy. Once you develop a core brand identity and begin to weave it throughout your material, you'll be amazed at the snowball effect. Every piece of communication you deliver will contribute to your brand equity.

This article is adapted from a marketing presentation given at CRS 2003 by Shawn Smith of Momentum Media Marketing (shawn.smith@shaw.ca) and Michael Halloran of Halloran:etetera Advertising (mike@halloranad.com).



STRANGER (AND FUNNIER) THAN FICTION Move over, TV bloopers — here come radio comedy veterans Ron Stevens and Joy Grdnic with their new book, *True Radio Stories*, featuring on-air embarrassments, gaffes, pranks and faux pas galore from air personalities around the country. It's amazing to read what radio pros got away with (most of the time). You'll laugh, cringe and remember your own on-air nightmares. R&R readers who act now (or within, say, the next 30 days or so), can get this 171-page gem for \$9.95, a savings of \$5, with supersecret discount code A981-1625. Contact All Star Radio Networks at 314-454-0092 or www.allstaradio.com.

Pros On Move

- **Damon Balch** is the new Director of Sales for Salem/Portland, OR, including KPQD-AM & FM & KFIS. A Portland native, Balch most recently worked as Director of Sales for Citadel/Colorado Springs.

- **Jed Buck** is promoted from COO to Exec. VP/COO of radio network-sales rep firm Jones MediaAmerica. He has been with the company for nine years, having previously worked in sales at the ABC Radio Networks and in brand management at Procter & Gamble.

- **Roger Dodson, Sr.** VP/Training for the RAB, has been inducted into the Nebraska Broadcasters Association Hall of Fame. Previous

inductees include RAB President/CEO Gary Fries and TV legends Johnny Carson, Dick Cavett and Tom Brokaw. Dodson is a 38-year veteran of radio station and group management.

- **Rachel Frydman** returns to Milwaukee as NTR Manager for Clear Channel's six-station cluster in the market. Most recently Promotions Director at WWWQ/Atlanta, she was previously Marketing Director of Entercom's WXSS/Milwaukee.

- **Britta Hammond** takes over as Promotion Director for WBVM/Tampa. She joins the station from a sales position with Cox's Tampa-St. Petersburg cluster.

How To Defend ...

Continued from Page 7

the same verbiage. If the other station has a good positioner or promo, use it right away — and take credit for it. In addition to gaining credit and negating the competition's impact, you'll drive them crazy.

Display leadership in how you speak to advertisers, your staff and listeners. If you firmly own a position, let your listeners speak for you in promos. Claim your successes and thank your audience. The general rule for leaders is never to mention the competition.

Some clients may use a new competitor as a bargaining chip against you. To handle this, lock up as much future budget as possible; dollars committed to your station can't be budgeted for a competitor. Let advertisers know you work hard for them and that you produce results. Show them photos of great remotes and remind them of the foot traffic you've generated for them. Your station's

actions prove you're the pros who know how to get the job done right.

Are your best personalities and personnel under contract? If your company policy or philosophy does not include contracts, you need to gain a sense of who's loyal and who isn't and determine what might make a difference in shaping those attitudes, both individually and collectively.

5. Go into attack mode. Your offensive weapons are numerous. Use them.

Call in the chips from nonprofit and civic groups you've helped. Include their quotes in your invoices to show the good you do for the community.

Interact with listeners who call or e-mail the station and those who visit your remotes. Build the bond and treat them with respect. Call them by their first names and make them feel like the most important people in the world. Loyalty is a powerful weapon.

Examine your commercials and remotes to ensure that they sell effectively.

Are you doing everything plausible to build foot traffic for clients?

Get your brand everywhere! Get your name on public events, and work on contesting and marketing that put your logo in your advertisers' print ads. Place your logo ad in local newspapers and shoppers.

Take advantage of the increased format audience. There is a phenomenon that occurs when a new station decides to challenge another that's already programming a similar format: The format share for the market tends to grow larger in the first year.

Sometimes a format battle brings in curious ears, thanks to increased advertising. Listeners who are not totally loyal will button-push back and forth. Your goal is to get more audience, including people who didn't listen before.

You should also consider direct marketing to get your story into homes and businesses.

Explore a loyalty card with cash and prizes for listeners and discounts from advertisers.

6. Invest in strategic planning time. Holding down a new competitor is best accomplished when you constantly "attack yourself" to find weaknesses before someone else does. Plan a strategic programming or management meeting this month. Hold the meeting as if your team is the new competitor and pick apart your own station's flaws.

- Where are the best opportunities to attack your station?

- Where do you think your station is weak?

- What would get your core audience to defect and sample the other station?

- What should you do to prevent such a battle or lessen the competition's likelihood of success?

Even if you're not facing a new direct competitor now, you could be

at any moment, especially with the fall book around the corner. Shore up your station now against a possible strategic attack because the smart invader will have researched the market, found the holes and the audiences that are poorly served, defined goals, prepared a strategic plan and tapped outside resources to launch with "shock and awe" and achieve rapid dominance.

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

Don't Drown With A DIY Website

Content providers are one lifeline for sinking station sites

Let's consider the typical radio-station website. Has it got an antique frames-based design? Check. Pictures of air talents who don't work there anymore? Yep. A calendar of local events that was updated regularly for two weeks after the site went online and never touched again? Check again. At least one page that has said "Coming soon!" since 1999? Sure thing.

That's not to say there aren't perfectly nice station websites out there, with streamlined modern designs and great-looking, frequently updated content. But keeping a site up to date takes an enormous amount of work, and in these days of overloaded staffs and tight budgets, it appears to be too much for many stations to handle.

Take It Outside

One option for stations that have lost control of their websites is to look for an outside contractor to provide updated content and, if necessary, a redesign. Some can handle streaming, and others say they can even help a station website make a little money.

One such company, with long experience in getting TV stations online and now moving into radio, is Broadcast Interactive Media. I recently spoke with BI Media President/CEO Timur Yamall about the state of radio websites and how he believes his company can help.

BI Media has just relaunched five sites for On Top Communications' WWBR & WWHV/Virginia Beach, VA (www.hot1021fm.com); Urban simulcast WFFM & WRXZ/Albany, GA (www.hot106fm.com); Urban KNOU/New Orleans (www.hot1045.no.com); Urban WRJH ([\[radio.com\]\(http://radio.com\)\); and Urban AC WXJN/Jackson, MS \(\[www.majicradio.com\]\(http://www.majicradio.com\)\).](http://www.hot977</p>
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They're good-looking websites with similar designs, and that's something the client wanted. "That's actually a template that On Top created internally and that they're comfortable with," Yamall says. "But the sites can be customized, and they will be customized, with different promotions and different colors and different types of content as the individual station folks want."

"The real reason On Top is working with us is not because we brought great design skills to the table, even though we have that. The big thing they want is for us to come through on the revenue side and the content side, which we are really going to deliver. We told them that we can show them how to sell their airtime more effectively in conjunction with their website, and that's what really turned them on. They're happy with the current look and feel, but there's a lot more we're going to do."

A typical station site may have a contest, a loyal-listener club and perhaps a newsletter, and BI Media can do those things, but Yamall says it also has some new ideas. "We have unique sources of content that are tailored to different types of demographics, so instead of a station generating the content, we'll pull it

together," he explains. "For instance, with On Top, we've got relationships with a lot of WB TV stations. A lot of that content is really applicable to On Top and they wouldn't be able to get it otherwise, so we're gonna give that to them."

"On the business side, the biggest thing we offer that's new is a guaranteed return on investment for On Top. What we guaranteed them was that they would at least get a 100% return on investment for anything they paid us. It's kind of a unique thing, but we're really excited about it."

A Huge Disparity

About the state of radio on the web, Yamall says, "There's a huge disparity between some of the better sites and some of the sites that aren't so good. In general, radio stations have a lot more to do in terms of making effective use of a website. Most people just use them as promotional pages. Streaming is the minimum that a radio station should be doing, and many of them are not even doing that."

"The biggest thing we see is that people aren't making use of the ability to sell airtime more effectively in conjunction with a website. There is a whole category of advertisers that you can't go after without a website. For instance, we have a promotion that allows a station to put local wedding and engagement announcements up on its site. It's not rocket science by any stretch, but you don't see radio, or TV stations for that matter, making use of their websites as a publishing platform."

Stations working with Yamall's company can have as little or as much control of a site as they want, he says. "Most of them want us to do everything for them. On the content side, we run a newsroom of editors who provide content to the local station, or if a promotions manager wants to go ahead and e-mail us their content, we'll put it up on the site."

BI Media has some site launches on the way for a Christian radio and TV group, and Yamall says, "We can design things specific to a market and specific to a demographic and a format. Urban is going to look, obviously, very different from what a Christian format's going to look like. There are some companies out there that use the same templates and the same design for a Rock station as they do for an AC as they do for an Urban, and that just doesn't make sense."

The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading non-subscription digital-music service in the U.S., offering a catalog of more than 200,000 songs from all five major label groups. Here's a snapshot of the top-selling downloads on Monday, Aug. 25, 2003.

Top 10 Songs

1. JOHN MAYER Bigger Than My Body
2. BLACK EYED PEAS Where Is The Love?
3. BEYONCÉ Crazy In Love
4. JACKSON/BUFFETT It's Five O'Clock Somewhere
5. ATARIS Boys Of Summer
6. NELLY f/MURPHY LEE Shake Ya Tailfeather
7. DIDO White Flag
8. SEAL Crazy (Acoustic)
9. MOBY Love Of Strings
10. JUSTIN TIMBERLAKE Rock Your Body

Top 10 Albums

1. NEIL YOUNG & CRAZY HORSE *Greendale*
2. THE NEPTUNES *The Neptunes Present...*
3. SEAL *The Acoustic Session*
4. AMY GRANT *Simple Things*
5. BEN FOLDS *Speed Graphic (EP)*
6. DASHBOARD CONFSSIONAL *A Mark...*
7. THELONIOUS MONK *It's Monk Time*
8. CREEDENCE CLEARWATER REVIVAL *Chronicle, Vol. 1*
9. RANCID *Indestructible*
10. COLDPLAY *A Rush Of Blood To The Head*



gracenote.

www.gracenote.com
charts@gracenote.com

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

DIGITAL TOP 25™

LW	TW	ARTIST	Album Title	Weeks On
1	1	EVANESCENCE	Fallen	25
2	2	NORAH JONES	Come Away With Me	69
3	3	EMINEM	The Eminem Show	66
4	4	50 CENT	Get Rich Or Die Tryin'	29
5	5	COLDPLAY	A Rush Of Blood To The Head	51
-	6	VARIOUS ARTISTS	The Neptunes Present ... Clones	1
8	7	AVRIL LAVIGNE	Let Go	62
6	8	CHRISTINA AGUILERA	Stripped	42
7	9	LINKIN PARK	Meteora	22
23	10	RED HOT CHILI PEPPERS	By The Way	58
16	11	SHANIA TWAIN	Up!	39
9	12	AUDIOSLAVE	Audioslave	39
10	13	JUSTIN TIMBERLAKE	Justified	41
11	14	METALLICA	St. Anger	12
13	15	RADIOHEAD	Hail To The Thief	14
21	16	R. KELLY	Chocolate Factory	27
18	17	WHITE STRIPES	Elephant	21
20	18	VARIOUS ARTISTS	Bad Boys II	6
22	19	ROLLING STONES	Forty Licks	46
12	20	DASHBOARD CONFSSIONAL	A Mark, A Mission...	2
14	21	BEYONCÉ	Dangerously In Love	9
17	22	VARIOUS ARTISTS	8 Mile	42
24	23	SYSTEM OF A DOWN	Toxicity	99
19	24	NELLY	Nellyville	60
15	25	SEAN PAUL	Dutty Rock	28

DIGITAL BITS

Verizon Customer To Fight RIAA Subpoena

The attorney for a Verizon Internet customer whose name has been subpoenaed by the RIAA as a suspected file-trader plans to try to have the subpoena quashed. The appeal, Sacramento attorney Dan Ballard said, will challenge the expedited Digital Millennium Copyright Act subpoena process being used by the RIAA on the grounds that the subpoenas violate privacy and the right to due process.

RIAA, Publishers Appeal Grokster-StreamCast Ruling

The RIAA, the National Music Publishers Association and the Motion Picture Association of America have appealed U.S. District Judge Stephen Wilson's ruling that the Grokster and Morphue peer-to-peer programs don't violate copyright law. RIAA President Cary Sherman said, "These are businesses that were built for the exclusive reason of illegally exchanging copyrighted works, and they make money hand over fist from it. The court of appeals should hold them accountable."

Bryant Becomes CC/Monterey VP/Market Mgr.

Clear Channel has appointed Kim Bryant VP/Market Manager of its Monterey cluster. A 14-year market veteran, Bryant will oversee CHR/Rhythmic KDON, News/Talk KION, Rock KMJO, Oldies KOCN, Sports KTOM-AM and Country KTOM-FM. She previously served as a Station Manager and GM for Entravision Communications' crosstown stations and replaces Jeff Wilson, who exits.

"Kim is an energetic, motivating and committed community leader in Monterey," Clear Channel Sr. VP Ed Krampf said. "Her long history in the market and close relationships here make her uniquely qualified to lead the Clear Channel Radio Monterey group to realize its full potential. She knows the market, knows the people and knows the pace, and



LAUGHING AWAY THE BLUES *Legendary bluesman B.B. King (l) put on a riveting performance at the Greek Theater in Los Angeles earlier this month as part of the B.B. King Blues Festival Tour, which also features Jeff Beck, Galactic and Mo'ro. King and Universal Music Enterprises President Bruce Resnikoff are seen here sharing a lighter moment backstage.*

we are thrilled to have her on our team."

"I'm very excited to be a part of Clear Channel and everything they have going on with the six formats here," Bryant told R&R. "There's a

great team here; everybody is ready to hit the ground running in the fourth quarter and 2004. Everyone here is pleased to be with Clear Channel, the No. 1 broadcaster in the country. I think we'll do really well."

Infinity

Continued from Page 1

In Los Angeles, Pat Duffy has been tapped as VP/Market Manager, News, and Maureen Lesourd replaces Duffy as VP/GM of Oldies KRTH.

"Under this structure, we have put in place a management team that complements the strengths of our executives and leverages our presence in the major markets," said Hollander. "Lisa and Don are industry veterans and proven executives whose experience and creativity will be vital to our future success. I am confident that this reorganization will allow Infinity, one of the premier radio groups in the country, to build on its leadership position in the industry."

Decker, who has been Infinity/

Seattle's Market Manager since 1998, will be responsible for Infinity's stations in Fresno; Kansas City; Las Vegas; Portland, OR; Riverside; Sacramento; San Diego; and Seattle, where she remains based.

Bouloukos returned to Infinity in July as Philadelphia Market Manager. He previously oversaw Central operations for the company before departing Infinity in fall 2002. He'll keep his day-to-day Philadelphia duties while also overseeing station operations for Infinity's properties in Buffalo; Charlotte; Cincinnati; Cleveland; Columbus, OH; Greensboro; Memphis; and Rochester, NY from offices in both Philadelphia and New York.

New York and Los Angeles stations are considered to be stand-alone regions by Infinity. Duffy told R&R that he'll work with KNX & KFWB/Los Angeles, but that each

station will continue to have its own GM. George Nicholaw and Roger Nadel are currently the GMs of KNX and KFWB, respectively. Nadel also serves as KFWB's interim PD, and Duffy says he will find a PD with Nadel's help.

Duffy began his career in 1970 in the mailroom at KNX and has 18 years' experience in the News/Talk format. He worked at crosstown KABC-AM from 1973-91, rising to GSM of the ABC Talker. He's been GM of KRTH for 12 years.

Lesourd returns to L.A. after having served as Sr. VP/Market Manager of Infinity/Detroit since February and GM of WOMC, WVMV & WYCD/Detroit before that. Lesourd was President/GM of ABC Radio/L.A. from 1996-97 and has also been VP/GM of WQCD/New York and President/GM of WRQX/Washington.

EXECUTIVE ACTION

Rodrigues To Sirius Sr. Dir./Public Relations

Ron Rodrigues, who most recently served as R&R's Editor-in-Chief and assisted in the launch of R&R's website and the R&R TODAY daily fax publication, has been named Sr. Director/Public Relations for Sirius. Rodrigues will relocate from Los Angeles to New York and begin his new duties in early September.



Rodrigues

Rodrigues' main responsibility will be to promote Sirius' on-air programming to the music and entertainment industries and to consumers. He will replace Mindy Kramer, who exited Sirius in April, and report to Exec. VP/Marketing Mary Pat Ryan.

"I'm thrilled to be taking this exciting step in my life," Rodrigues told R&R. "Sirius represents the leading edge of broadcasting. It's the only service that sends 60 channels of commercial-free music programming into the car, and the company places a high value on quality and innovative programming. My job will be made much easier working with a programming department led by Jay Clark, Joel Salkowitz, Steve Blatter and Jeremy Coleman.

"Of course, I will miss my many co-workers at R&R. All the people there — especially those in the editorial department — are consummate professionals, and they are the reason the publication is so respected within our industry."

Rodrigues joined R&R in 1983 as AC Editor but departed two years later to take the OM post at KMGG (Magic 106)/Los Angeles. He returned to R&R in 1987 as Managing Editor. He's also been PD of KIDD/Monterey and MD of KPCC/Los Angeles.

Bevilacqua

Continued from Page 1

previously spent five years performing similar duties at Classic Rock WWBR (The Bear)/Detroit. He has also held the positions of Creative Services Director at WONE/Akron and MD at WHOT/Youngstown, OH.

Clear Channel Regional VP and Washington, DC Market Manager Bennett Zier told R&R, "We're very excited about Joe's track record of success in Rock radio, and we look forward to welcoming him to DC101, one of America's heritage Rock stations."

Bevilacqua told R&R, "DC101 is the premier Rock station in America, and I'm honored to be

chosen as the OM. Bennett Zier and [Regional VP/Programming] Jeff Wyatt have assembled the most talented people in this biz — myself excluded — and I'm ready to help bring DC101 to the top."

Bevilacqua replaces Buddy Rizer, who exits the station after 16 years and plans to take a sabbatical from radio. "I decided it's time to take some time and do some things for me," Rizer told R&R. "I'm going to hang out and play softball and golf and sit on the beach. Some time down the road, I'll figure out what I want to do next. I'm excited to take some time for myself."

Zier added, "Buddy has been a great partner. He has given his all to building DC101 into the great station it is today. We wish him well in the future."



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the first
FIFTY GIANTS
of BROADCASTING

National Radio

• **ABC NEWS RADIO** airs two one-hour specials over the weekend of Aug. 30. *Evil Deeds: The Story of Max Factor* Heir Andrew Luster, hosted by Court TV's Dominick Dunne, details Luster's criminal career and ultimate capture. *It's a Gay Thing! An ABC News Exploration*, hosted by ABC News correspondent Karen Chase, looks at the divisive issues surrounding homosexuality. For more information, contact Edie Emery at 703-837-9500.

• **WESTWOOD ONE'S MTV RADIO NETWORK** presents *Mary J. Blige: Love and Life*, a one-hour special featuring interviews, live performances and tracks from Blige's new album, *Love and Life*. The special airs the weekend of Sept. 20. For more information, contact Abby Krasny at 212-641-2009 or abby_krasny@westwoodone.com.

Also from WW1's MTV Radio Network, the one-hour special *The White Stripes*, featuring interviews and live

CHRONICLE

CONDOLENCES

Retired KFWB/Los Angeles News Director **Herb Humphries**, 71, Aug. 24.

performances by the duo. The program is hosted by MTV's Gideon Yago and will air the weekend of Sept. 20. For more information, contact Abby Krasny at 212-641-2009 or abby_krasny@westwoodone.com.

Records

• **DONNA CLOWER** becomes VP/Strategic Marketing & Artist Development at RCA Music Group. She arrives from J Records, where she was Sr. Director/Strategic Marketing.

• **DAVID HOCKMAN** is named Chairman of Sony/ATV Music Publishing. He has previously served as CEO of Edell Publishing and President of Edell Records Europe.

Los Angeles renews its contract with the National Hockey League's Los Angeles Kings through the 2005-2006 season.

Records: Jay Gordon's D1 Music inks a distribution deal with Alliance Entertainment's Innovative Distribution Network.

No replacement has been named for Peck in Worcester. For the next few weeks he will be shuttling between both markets. He is also expected to take on regional management duties.

Changes

National Radio: WBAP/Dallas host Mark Davis' ABC Radio Networks weekend show ceases production; Davis' daily show remains on WBAP.

Sports: KSPN (ESPN Radio 710/

Peck Continued from Page 3

since I left WSNE the first time. I'll now be saving at least 10 hours of commuting time a week."

FCC ACTIONS

Continued from Page 5

FCC To Study Tower Effects On Migratory Birds

As part of the FCC's environmental and historic preservation action plan, announced by Chairman Michael Powell in May, the FCC will study the effects of radio towers on migratory birds. While the FCC has seen no studies that support the idea that towers have a negative effect on the flight paths of the birds, the commission admitted that some literature suggests that factors such as tower height, lighting systems and the type of antenna support structure, as well as location, may increase or decrease the hazards to birds.

BUSINESS BRIEFS

Continued from Page 5

Citadel landed in 76th place (\$310 million), while Radio One claimed the 81st spot (\$296 million). Hispanic Broadcasting Corp. (\$257 million) was 86th, Cumulus (\$253 million) was 87th, and Entravision (\$238 million) landed at 88th. Meanwhile, HBC's proposed merger partner, Univision, was 30th on the list, with annual revenue of just over \$1 billion.

Fisher Gets Nasdaq Delisting Notice

Fisher received a letter from Nasdaq saying Fisher is in violation of exchange rules regarding the filing of required reports with the Securities & Exchange Commission after Fisher failed to file its Q2 report with the SEC. The delay in filing was due to the company's restatement of financial results for 2002 and Q1 2003 — Fisher said it can't file the Q2 report until the restatement is complete. At press time Fisher had until Aug. 28 to request a hearing, which would automatically stay the delisting process, and it said it intended to do so. Said Fisher, "The company is working diligently to complete the restatement of its financial statements and expects to file the quarterly report for the period ended June 30, 2003 as soon as possible, which would bring the company in compliance with Nasdaq rule 4310(c) (14)."

Route 81 Radio Launches With Purchase Of 13 Stations

The newly formed West Chester, PA-based company **Route 81 Radio** will pick up 13 stations in Pennsylvania from four different owners for an undisclosed price: Citadel's 5kw daytime WHYL/Harrisburg, along with WAZL/Hazleton and WCWI & WKJN/Wilkes Barre, PA; Eolin Broadcasting's WCBA-AM & FM, WCLI, WENY-AM & FM & WGMM/Elmira-Corning, NY; Seven Thirty Broadcasters' WNAK/Nanticoke, PA; and WCOJ Inc.'s WCOJ/Coatesville, PA.

Route 81 Radio is led by President/CEO Lloyd Roach and backed by Avalon Equity Fund. Roach said he expects all the transactions to close in Q4 and that his company "plans to build on the existing radio stations' strengths and grow them through 'plain old radio' strategies that I have successfully implemented in the past." He continued, "A radio station should have close ties to the communities it serves and provide local content and information to its listeners." Glenn Serafin of Serafin Bros. provided brokerage services on the four Citadel Broadcasting properties, while Richard Kozacko of Kozacko Media Services brokered the Eolin properties and the Seven-Thirty Broadcasters station.

Saga Communication Buys Back A Chunk Of Its Own Stock

Saga Communications announced Tuesday that it repurchased 99,100 shares of its class A common stock between Aug. 12 and Aug. 19 pursuant to its previously announced stock buyback program. The stock was purchased both on the open market and directly from President/CEO Ed Christian, who exercised existing stock options and then sold the shares directly to the company. Saga has purchased a total of approximately \$6.7 million of its own stock under an existing \$10 million authorization and said the purchases "continue to reflect management's and the board of directors' belief that the company's stock is currently undervalued." It added, "Management is pleased with the results of the buyback program and intends to continue to pursue this strategy from time to time."

Clear Channel Upgraded By Brokerage

Clear Channel's ratings were upgraded from "hold" to "buy" by Jeffries & Co., while the target price on CC shares increased from \$44 to \$49 based on new data that gave Jeffries & Co. increased confidence that, in addition to domestic radio and outdoor top-line growth acceleration, live entertainment margins are expanding as well. Jeffries also cited Clear Channel's diminishing balance-sheet risk as a reason for its upgrade.

Harris Raises Quarterly Dividend Amount; Stoffel Elected To Board

Owners of Harris' common stock will be paid a quarterly dividend of 10 cents per share starting on Sept. 19. Shareholders of record as of Sept. 5 will be eligible for the new dividend rate approved by Harris' board of directors. The former rate was 8 cents per share, and the 25% increase brings the annual dividend rate on Harris' common stock to 40 cents per share. Harris Chairman/CEO Howard Lance said, "We are delighted to announce this increase in our quarterly dividend. The financial position and level of liquidity of the company continue to be very strong. Our two government businesses are driving solid growth at Harris, and we expect continued improvement in the financial performance of the company in fiscal 2004. We want to ensure our shareholders receive a direct benefit from the continued progress of Harris."

In other news, Sr. VP/Chief Technical Officer of Eastman Kodak Company Dr. James Stoffel was elected to Harris' board of directors. Stoffel joined Kodak in 1997 as VP/Director, Electronic Imaging Products Research & Development and was promoted one year later to Director/Research & Development. In 1999 he added VP duties and earned his most recent duties in 2000. Prior to joining Kodak, Stoffel spent 25 years with Xerox Corporation in a variety of positions.

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72 million households



Plays

JENNIFER LOPEZ Baby I Love You	25
C. AGUILERA /LIL KIM Can't Hold Us Down	23
GOOD CHARLOTTE Girls & Boys	21
LIMP BIZKIT Eat You Alive	21
NELLY I/P. DIDDY... Shake Ya Tailfeather	20
R. KELLY Thoa Thong	18
LINKIN PARK Fant	17
50 CENT... P.I.M.P	16
SEAN PAUL Like Glue	16
FABLOUS I/TAMIA So Into You	15
JUSTIN TIMBERLAKE Senorita	12
PHARRELL I/JAY-Z Frontin	11
BRAND NEW The Quiet Things That No One	11
CHINGY Right Thurr	10
MYA My Love Is Like Whoa	10
HILARY DUFF So Yesterday	10
ATARI'S Boys Of Summer	10
FOUNTAINS OF WAYNE Stacy's Mom	9
DASHBOARD CONFSSIONAL Hands Down	9

Video playlist for the week of Aug. 18-25



75 million households
Paul Marszalek
VP/Music Programming

ADDS

NO ADDS

Plays

BEYONCÉ I/JAY-Z Crazy In Love	28
EVANESCENCE Bring Me To Life	28
BLACK EYED PEAS... Where is The Love?	25
MATCHBOX TWENTY Unwell	24
FOUNTAINS OF WAYNE Stacy's Mom	21
STING Send Your Love	21
MARDON 5 Harder To Breathe	21
JENNIFER LOPEZ Baby I Love You	20
DAMIEN RICE Volcano	18
MICHELLE BRANCH Are You Happy Now?	18
LIZ PHAIR Why Can't I?	18
JASON MRAZ The Remedy (I Won't Worry)	17
THORN'S I Can't Remember	16
TRAIN Calling All Angels	16
MARY J. BLIGE I/METHOD MAN Love & 1st Sight	15
COLOPLAY The Scientist	15
ROBERT RANDOLPH... I Need More Love	10
THALIA I/FAT JOE I Want You	9
JUSTIN TIMBERLAKE Senorita	8
WILSHIRE Special	8
MACY GRAY She Ain't Right For You	7
LIVE Heaven	7
WHITE STRIPES Seven Nation Army	7
BEYONCÉ I/SEAN PAUL Baby Boy	6
ROONEY Blue Side	5
SALIVA Rest	5
ASHANTI Rock Wit U (Awww Baby)	4
SANTANA I/ALEX BAND Why Don't You & I?	4
AUDISLAVE Show Me How To Live	3
GUSTER Amsterdam	3
LISA MARIE PRESLEY Sinking In	3
JANE'S ADDICTION Just Because	2
JAVIER Crazy	2
MYA My Love Is Like... Whoa	2
STAIN'D So Far Away	2

Video airplay for Aug. 18-25.

David Cohn
General Manager



50 CENT... P.I.M.P	
COLOPLAY The Scientist	
MISSY ELLIOTT Work It	
BEYONCÉ I/JAY-Z Crazy In Love	
EVANESCENCE Bring Me To Life	
EMINEM Lose Yourself	
WHITE STRIPES Seven Nation Army	
BUSTA RHYMES I Know What You Want	
AALIYAH Miss You	
KENNA Free Time	
COMMON I/MARY J. BLIGE Come Close	
R. KELLY Ignition	
NELLY Hot In Herre	
SNOOP DOGG Beautiful	
ALL-AMERICAN REJECTS Swing, Swing	
AFI Girl's Not Grey	
SEAN PAUL Get Busy	
QUEENS OF THE STONE AGE No One Knows	
SUM 41 Hell Song	
METALLICA St Anger	

Video playlist for the week of Aug. 18-25.

Please Send Your Photos

R&R wants your best snapshots (color or black & white).

Please include the names and titles of all pictured and send pics to R&R, c/o Mike Davis:

mdavis@radioandrecords.com



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

ADDS

CHRIS CAGLE Chicks Dig It
SARA EVANS Perfect

TOP 20

	Plays	TW	LW
A. JACKSON I/J. BUFFETT It's Five O'Clock	63	49	
TIM MCGRAW Real Good Man	62	49	
KEITH URBAN Who Wouldn't Want To	57	53	
KENNY CHESNEY No Shoes, No Shirt No...	40	33	
GARY ALLAN Tough Little Boys	37	29	
BROOKS & DUNN Red Dirt Road	35	32	
DIERKS BENTLEY What Was I Thinkin'	32	36	
SHANIA TWAIN Forever And For Always	31	31	
MARTINA MCBRIDE This One's For The Girls	30	5	
EAGLES Hole In The World	28	29	
MONTGOMERY GENTRY Hell Yeah	27	27	
BRAD PAISLEY Celebrity	26	31	
KENNY CHESNEY Big Star	23	16	
TIM MCGRAW The Ride	16	48	
TRACE ADKINS Then They Do	16	13	
DWIGHT YOAKAM The Back Of Your Hand	15	13	
RASCAL FLATTS I Melt	14	23	
BRIAN MCCOMAS 99% Sure ...	14	18	
LONESTAR My Front Porch Looking In	14	15	
VINCE GILL Somebody	14	8	

Airplay as monitored by Mediabase 24/7 between Aug. 24-30



Jim Murphy, VP/Programming
19 million households

ADDS

CHRIS LEDOUX Horsepower
CRAIG MORGAN Every Friday Afternoon

TOP 10

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

Information current as of Aug. 26.

36 million households

Cindy Mahmoud, VP/Music Programming & Entertainment



VIDEO PLAYLIST

FABLOUS I/TAMIA So Into You
GINUWINE In Those Jeans
SEAN PAUL Like Glue
R. KELLY Thoa Thong
50 CENT I/SNOOP DOGG & G-UNIT P.I.M.P.
BDW WDW I/BABY Let's Get Down
CHINGY Right Thurr
BEYONCÉ I/SEAN PAUL Baby Boy
YOUNGBLOODZ I/LIL JON Damn
LIL JON & THE EAST SIDE BOYZ I/YING YANG... Get Low

Video playlist for the week ending Aug. 25.

RAP CITY TOP 10

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

TELEVISION

TOP TEN SHOWS

Total Audience
(105.5 million households)

Aug. 18-24

Adults 25-54

1 CSI	1 CSI
2 Without A Trace	2 For Love Or Money 2
3 CBS Sunday Movie (Code 11-14)	(tie) Without A Trace
4 60 Minutes	4 Big Brother 4 (Wednesday)
5 Law & Order	5 Amazing Race 4
6 Everybody Loves Raymond	(tie) CSI: Miami
7 CSI: Miami	(tie) Law & Order
8 NFL Preseason Football (Tampa Bay vs. St. Louis)	8 Everybody Loves Raymond
9 King Of Queens	(tie) Fear Factor
10 Law & Order: Special Victims Unit (Friday, 9pm)	(tie) Friends
	(tie) King Of Queens

Source: Nielsen Media Research

COMING NEXT WEEK

Tube Tops

Ricky Martin; Alexandre Pires w/Kelly Clarkson; Thalia; Bacilos; and Molotov are slated to perform live from Miami when CBS presents the fourth annual Latin Grammy Awards (Wednesday, 9/3, 9pm ET/PT).

Friday, 8/29

Celine Dion, Mariah Carey, Beyoncé, Bryan Adams, Annie Lennox, Vanessa Carlton and Josh Groban, The View (ABC, check local listings for time).

Lang Lang, The Tonight Show With Jay Leno (NBC, check local listings for time).

Ben Lee, Late Late Show With Craig Kilborn (CBS, check local listings for time).

Train, Last Call With Carson Daly (NBC, check local listings for time).

Justin Timberlake, The Wayne Brady Show (check local listings for time and channel).

Saturday, 8/30

Zwan, Saturday Night Live (NBC, 11:30pm ET/PT).

Sunday, 8/31

Celine Dion, Cher, Joan Jett, Montgomery Gentry, Tony Orlando and others are scheduled to appear on The Jerry Lewis MDA Telethon (check local listings for time and channel).

Monday, 9/1

Black Eyed Peas, Jay Leno. Steve Harvey is interviewed and Jeff "Skunk" Baxter performs on Jimmy Kimmel Live (ABC, check local listings for time).

Gang Starr, Late Night With Conan O'Brien (NBC, check local listings for time).

Robbie Williams, Craig Kilborn.

Tuesday, 9/2

The Allman Brothers, Jay Leno. Kings Of Leon, Late Show With David Letterman (CBS, check local listings for time).

311, Jimmy Kimmel. Robbie Williams, Craig Kilborn.

Sugar Ray, Conan O'Brien. A.R.E. Weapons, Carson Daly.

Uncle Kracker, Wayne Brady.

Wednesday, 9/3

Jessica Simpson, The View. Queens Of The Stone Age, Jay Leno.

Junior Senior, Jimmy Kimmel. Jet, Conan O'Brien.

Dido, Craig Kilborn. Ween, Carson Daly.

Thursday, 9/4

Amy Grant, Jay Leno. Sex Pistols, Jimmy Kimmel.

Nappy Roots, Carson Daly.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

Aug. 8-10

Title Distributor	\$ Weekend	\$ To Date
1 Freddy Vs. Jason (New Line)	\$13.15	\$61.19
2 S.W.A.T. (Sony)	\$10.58	\$87.84
3 Open Range (Buena Vista)	\$9.48	\$29.31
4 Freaky Friday (Buena Vista)	\$9.30	\$74.43
5 The Medallion (Sony)*	\$8.11	\$8.11
6 Pirates Of The Caribbean ... (Buena Vista)	\$7.27	\$260.92
7 Seabiscuit (Universal)	\$6.17	\$92.93
8 Uptown Girls (MGM/UA)	\$5.60	\$22.31
9 American Wedding (Universal)	\$5.46	\$90.51
10 My Boss's Daughter (Miramax)*	\$4.85	\$4.85

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

COMING ATTRACTIONS: Opening in select theaters this week is Civil Brand, starring N'Bushe Wright.

Look sharp for recording artists Mos Def, Da Brat and MC Lyte in co-starring roles.

— Julie Gidlow



Where Were You When The Lights Went Out?

Anecdotes and lessons learned from the Blackout of 2003

Just as we were all settling in to those traditionally slow news days of August, along comes the Blackout of 2003 to provide us with a stark reminder that there is no such thing as a slow news day.

While most of us in the rest of the country dialed the air conditioner down a couple of degrees and watched events unfold on TV from the comfort of our living rooms, those in the middle of it all depended primarily on radio to get much-needed information.

As ABC News Radio VP Steve Jones noted, "In the Information Age, wireless telephones, PDAs, wired Internet and TV all proved to be largely unavailable in New York City and elsewhere as information resources. But good old reliable radio news was accessible to everyone with a transistor radio and a couple of batteries. That's really extraordinary, isn't it?"

Extraordinary? Perhaps. Yet the Blackout of 2003 was, in many respects, just another day for a medium that has covered wars, disasters and extraordinary events of every kind for more than eight decades. By most accounts, during the blackout radio did what it has always done best: provide quick and reliable information when people need it most.

This week I asked several News/

Talk/Sports radio colleagues who were on the media front lines of this unprecedented event to share with us their firsthand stories from the Blackout of 2003.

Phil Boyce

WABC/New York

We lost power at 4:11pm ET, in the middle of Sean Hannity's show. Our generators kicked in, and we went back on the air after about five seconds, but we lost contact with most of the outside world. We had no wire service, our cell phones were dead, and cable TV was out, so there was no way to monitor Fox News, CNN or anybody else.

Since WABC is located right over Penn Station, by 6pm we were having a hard time getting our essential personnel into the building. It was mayhem downstairs. Six-hundred thousand people were stranded with no food, water or restroom facilities. Our employees fought their way through the crowd only to be stopped by building security. After a few "interesting" phone calls, I was able to convince

security that we really did have to stay up here and stay on the air.

The lack of water also meant no water in the restroom facilities for the 15 or so people who were here trying to keep all three stations — WABC, WEPN and WPLJ — on the air. Fortunately, I found a couple of cases of bottled water, so we had water to drink. I also found three apples and two candy bars that we split up among the folks who could not get out.

I survived on half an apple and a candy bar for 24 hours. We were hoping the power might come back during the overnight, but that was wishful thinking, so our employees bunked anywhere they could find a spot. I finally got a couple hours of sleep around 2am.

Early Friday morning our chief engineer called to warn me that the generator could go down at any time. By 11:15am its water pressure was down to zero, and at 11:30 the whole place went dark. Our backup West End studios took over, and we were off the air for all of seven seconds.

We were able to get Paul Harvey and Rush Limbaugh on the air from there and then sent Sean Hannity's network show out to 350 stations. We broadcast from there until about midnight, when the power finally came back on at our studios.

Think Like A World-Class Broadcaster

Walter Sabo, Sabo Media/New York

Fox News thinks, acts and plans like a hungry broadcaster. You already know about their energy; Bill O'Reilly; and their cool, self-deprecating website. But on Aug. 14, at the beginning of the Blackout of 2003, they offered a stunning reminder of what it means to be a world-class broadcaster.

Fox News' New York studios are located at 48th Street and Sixth Avenue. CNN's New York studios are three blocks to the north. Both facilities are at street-level, and both feature an electronic news ticker that wraps around the building, flashing headlines and promos.

When the lights went out, Fox anchors John Gibson and Heather Nauert went on from the plaza in front of their building and continued their broadcast. There was a cameraman, a floor manager and a security guard. They had a weatherized TV monitor in front of them. Crowds were all around them. Technically, it was planned, effortless and flawless.

Continued on Page 16

Throughout the whole ordeal WABC never went off the air for more than seven seconds at a time. Certain employees deserve hero status in my eyes for service above and beyond the call of duty. We learned a lot about our backup plans, and most of them worked. We now know more about what happens when everything goes wrong and you still have to stay on the air.

The WABC engineering team, led by Kevin Plumb, gets a huge thumbs-up for doing incredible work to keep us on the air. Nobody panicked, and everybody pulled together. Let's hope that all the stuff we learned going through this is never used again, but if it is, I think we'll be ready next time.

Mark Chemoff

WFAN/New York

WFAN has a generator at our studio, as well as at our transmitter, so when the blackout happened, we knew we should remain on the air despite any power outage. Well, the generator at our Kaufman Astoria Studios didn't go on, and then the transmitter generator ended up needing a boost from our

chief engineer's Volvo before it kicked in.

Meanwhile, our power supply suddenly went up in smoke and completely knocked out our studio. After a couple of hours of hard work by our engineers we got back on the air. Our Mets game was cancelled due to lack of power in Queens, but WFAN broadcast the Yankees-Orioles game from Baltimore — where the power was still on — while our News sister station WCBS was able to cover the blackout.

The next morning our studio was still out of commission — no phone lines and only a bit of power. We broadcast an already-scheduled best-of *Imus in the Morning* show from our transmitter site, then midday host Jody McDonald used WIP's studio in Philadelphia for his show. That afternoon Christopher "Mad Dog" Russo went on the air from our transmitter site and talked for 5 1/2 hours without guests or callers.

In the end we all coped with the situation. Our engineers were unbelievable, and I can't tell you how much everyone chipped in to keep the station

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Source: Arbitron, Winter 2003, Metro, Program Exact Times, Persons 12+, Adults 25-54. Average Quarter-Hour Share compared to Arbitron survey before adding The Sean Hannity Show.

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Where Were You...

Continued from Page 14

running. Situations like this can bring out the best or worst in people, and at WFAN it was only the best.

Harvey Nagler**CBS Radio News/
New York**

Being a dedicated coward, I go to the dentist about once every two years whether I need to or not. When I arrived that afternoon and the assistant told me the power on the block was out, I breathed a sigh of relief. "No problem," I said. "I'll just sit and wait."

A few minutes later, when she told me that all the telephones were out and my cell phone also didn't work, I went out to turn on my car radio and heard the news. Traffic was moving easily as I headed back to New York City. Had I not been listening to my radio, I wouldn't have known that the Northeast was experiencing the biggest power outage in history. Forty minutes later I was back in our newsroom.

CBS News was on the air with a special report almost immediately after the power went out at 4:11pm, and shortly after that we began our continuous coverage. We ran five updates an hour plus the hourly newscast and continuous coverage until 1am on Friday. Additional updates were voiced every hour through Monday morning.

Fortunately, our technical facility held up just fine. Two of our T-1 lines between New York and Washington went down, and that caused some anxiety as we wondered whether our Washington personnel could file or anchor.

Some of our newsroom telephones didn't work. Interestingly, our analog phones worked just fine, while some of the digital phones went down. As usual, the staff performed exceptionally well in a time of crisis. They worked very long hours and did a tremendous job.

Steve Jones**ABC News Radio/New York**

Our building on West End Avenue went black at 4:11pm. Power kicked

over to a backup generator, which kept all essential components of our news coverage operational. Our anchored coverage began at 4:20pm, minutes after the power died. Cheri Preston, our lead correspondent, had no wires, no TV access and no official information. Yet, with clarity and calm, she told listeners the few simple facts we knew.

By early evening we were warned that our generator, while operating as expected, was our sole source of power. Again, we went back to the disaster plan and activated our Washington bureau as a hot standby. That meant we had staff on hand to ensure that, if needed, our news operation could switch fully to DC without missing a beat.

I was very happy with our technical and editorial performance. Our backup generator immediately kicked in, and we had uninterrupted service for our core functions, except for air conditioning. In fact, WINS, WABC, WPLJ and WOR were all using part of our facilities at some point during the outage.

Paul Bell**Wall Street Journal Radio
Network/New York**

I'm pleased to say that WSJ Radio ran normally throughout the Northeast power interruption. From 4:15pm, when our radio newsroom in New Jersey went to generator power, through the night and into the next morning, we provided twice-hourly reports to our network affiliates and custom reports as needed.

Senior Radio Technician Paul Herrmann and Managing Editor Patrice Sikora worked throughout the night and into the morning to coordinate technical workaround solutions, staff schedules and service for our affiliates across the country.

Our daily one-hour early morning news program, *The Wall Street Journal This Morning*, aired as scheduled Friday morning at 5am ET. Host Ron Kilgore, along with Marcy Norton and producer Chuck Fishman, gathered interviews on the markets, travel problems, the energy grid and what to check on your home PC after an electrical power interruption and provided ad-

ditional coverage from *The Wall Street Journal* and WSJ.com.

Brian Rose**Talk America Radio
Networks/Newark, NJ**

Our generators started up almost immediately when the lights went out. We checked the rack room — the UPS units had kicked in, and everything was normal. We were all pretty pleased in those first few minutes, but then, about 25 minutes later, our UPS equipment went down.

We called ABC Satellite, who put alternate programming up for us since we couldn't broadcast from our studios at that point. They really did a terrific job for us. We weren't running our normal show, but affiliates had what they needed from us in the way of programming, trip tones, etc.

We had backup generator plugs in all the studios, so I grabbed a whole bunch of extension cords, plugged them in to the generator outlets and ran them down the halls to power the rack room. We probably had about 300 feet of extension cords running up and down the hallways.

It really only took us about 30 or 40 minutes to get things patched up and running again, and we stayed on the air the whole rest of the time. After this event we are taking even more steps to install better warning systems to reduce our vulnerability even further and get our time off the air down to five minutes or less.

Kevin Graham**WEPN/New York**

I was at a remote with our afternoon show at the New York Jets' training camp at Hofstra University on Long Island. About 10 minutes into the show the power went out. We originally thought it was just us, but it turned out the station was down as well.

The station came back on, powered by our generator, at about 4:35pm. Brandon Tierney went on the air up until 5pm — when our afternoon show went back on the air live — thanks to Hofstra University, which loaned us a battery-powered phone coupler. So,

Think Like A World Class Broadcaster

Continued from Page 14

But the most impressive aspect was watching the anchors on and off the air. Gibson and Nauert were cool as could be. They never lost their game faces, even during the commercials. They pre-read their copy, made jokes with the crew and were having a very good time. They were professional, calm, focused and just a little proud. They were broadcasters ... real/broadcasters.

During the broadcast, crowds for blocks and blocks could see the Fox News ticker streaming information. Fox was in charge. The situation was covered, they were on the air, and both their building and their sign were lit up.

Three blocks up at CNN's street-level studios, there was darkness. The ticker on the building was dark, and the studio was dark. I'll bet that was because months ago someone in corporate finance asked, "What do you need a generator for?" Or, when they signed the building lease, no one asked about backup power since "we can always broadcast from Atlanta."

Kevin Halpin, VP/Finance at News Corp., told me that when the blackout hit, he just hoped the Fox network generator would kick in. That means he knew they had one, and he knew its importance.

And there you have it: The VP/Finance thinks like a broadcaster. When everybody knows what to do, you win.

basically, it was a nine-volt battery keeping us on the air!

We continued to keep listeners up to date on the power situation intermingled with interviews with Jets' players and coaches. If we hadn't had that remote scheduled that day, my afternoon guys and I would have probably been sleeping on the sidewalk with everyone else.

I give big thanks to the staff back at the station. The generator only powered the necessities, and that did not include things like air conditioning. The staff had to endure some tough conditions. At about 11:45am on Friday the generator finally died. We went quickly to network programming from our Bristol, CT studios, and that carried us until our studio power in New York was restored around 10pm Friday night.

Ed Tyll**WLIE/Nassau-Suffolk**

WLIE went dark at 4:06pm ET that Thursday afternoon and returned at 4:18am on Friday morning. I was there, along with OM Matt Taylor, GM Stu Henry, newsman Jerry Barnash, production chief George Wright and nighttime producer Jason Bonewald.

We drank warm sodas, played a board game called *Tri Bond* and climbed the walls because we heard few reports from New York stations about Nassau and Suffolk Counties' 2.76 million residents.

At 4am we hit the ground running with local congressmen, power executives, police, officials and eyewitness accounts from our callers. We had what people wanted to know. *Long Island's Morning News* went from 4am-noon, then I went on until 7pm.

Hundreds of callers said they were grateful that Long Island has its own Talk and information radio station, and we were happy to be there for them. We'll never forget each other after going through the Blackout of 2003 together.

TALK BACK TO R&R!

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

Call me at 858-486-7559
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A Perry Capital Corporation

Powell

Continued from Page 1

will be created to gather data and advise the FCC on what can be done to ensure that the needs of local communities are served.

While he stands by the new ownership rules, Powell said the process of crafting them uncovered a "deep-seated anxiety in the American public about a commitment to local values and local communities." He continued, "I think it's incumbent on policymakers to try to hear those concerns and create constructive responses, if any, to them. I think this effort will be a major contributor to making that a productive exercise and not just an emotional one."

While critics may allege that Powell is just bowing to the intense scrutiny that the commission's new ownership rules are receiving in Congress — especially as pending legislation in both houses of Congress threatens to undo the rules — Powell said the initiative is necessary because ownership caps can't address concerns about localism.

"Caps are a clumsy and indirect way to address the concerns of the public," he said. "Ownership rules have always been, at best, imprecise tools for achieving policy goals like localism."

Voicetracking Concerns

Of particular interest to radio broadcasters was Powell's assertion that the initiative will address how voicetracking affects service to local communities. Specifically, Powell pointed to concerns expressed during a recent Senate Commerce Committee hearing about local news originating from remote locations, and he said the agency will "look harder" at how many hours broadcasters are devoting to local news. However, he stressed that he doesn't necessarily believe a station's owner has to "live down the street" in order for a station to effectively serve the community.

Powell also said the agency is going to review the criteria used for renewal of broadcast station licenses, a process FCC Commissioner Michael Copps has repeatedly complained is too lenient.

The plan may open the floodgates for a spate of new low-power FM stations, as a key component of the plan allows applicants that have mutually exclusive applications for new LPFM stations to amend their applications to operate on a new channel — a change that should help move along hundreds of pending applications.

FCC Media Bureau Deputy Chief and Localism Task Force co-Chairman Bob Ratcliffe told R&R that one option the agency may consider would be to let parties with mutually exclusive applications know about alternative channels where they could operate, then open a filing window to let applications be amended.

Ratcliffe explained that applicants now must file a "major change" amendment if they want to switch channels, essentially forcing them to

start the application process over again.

And in a move that will likely please Copps and fellow Democratic Commissioner Jonathan Adelstein, Powell said that the initiative will feature a series of hearings, to be held around the country to determine if local communities' concerns are being met by local broadcasters. When the FCC was considering its new ownership rules, both Adelstein and Copps attended several public hearings held across the U.S. to gather input from citizens.

No Rule Delay

Despite launching the localism effort at a time when the FCC's new media-ownership rules are under fire, Powell said the commission won't postpone finalizing of the rules, which go into effect on Sept. 4. That decision was met with ire from Copps, who issued a statement criticizing Powell for failing to address the issue of localism during the FCC's ownership-rules review.

"This proposal is a day late and a dollar short," Copps said. "It highlights the failures of the recent decision to dismantle ownership protections."

Copps also lamented that while the FCC's new Localism Task Force will spend the next year studying the marketplace, more consolidation will take place. "By refusing to stay our rules," he said, "we guarantee a rash of mergers, acquisitions and swaps that cannot be undone because the genie will be out of the bottle long before this new task force reports. We should have vetted these issues before we voted. Instead, we voted. This is a policy of 'ready, fire, aim.'"

Sen. Byron Dorgan — who's leading the Senate effort to revoke the new ownership rules — agreed with Copps and said the FCC's localism effort won't disrupt Congress' efforts to restore the agency's previous rules. "It remains my intention to force the Senate to vote on the revocation of the FCC's June 2 rules," the South Dakota Democrat said after Powell introduced the localism initiative. "The chairman's statements do nothing to remove the need to revoke those rules."

In fact, Dorgan questioned why Powell would even launch such an initiative now. "It is a very curious strategy for the chairman to change the rules in a way that will dramatically damage localism and then, nearly three months later, propose a process to examine how those rules might affect localism," Dorgan said. "It is a classic example of putting the cart before the horse."

"For those concerned about localism, the time to study that issue was before the new rules were issued, not after. If the chairman now wants to examine those issues, he can simply start over after the Senate acts in early September to revoke the new rules, or the chairman can revoke them himself until he's completed his study on localism."

Industry Reaction Mixed

Amid the firestorm of criticism

about the localism effort, Commissioner Kathleen Abernathy commended Powell for taking "positive and substantive steps to ensure that broadcasters continue to further the goal of localism in their communities." She added, "Regardless of who owns a station — a local mom-and-pop or a large media company — each licensee has an obligation to serve its local community."

"Recently, concerns have been raised about whether certain practices do indeed serve local interests and whether the commission can do more to promote localism in television and radio. Thus, I am pleased that the commission will consider whether changes in our rules, consistent with First Amendment principles, are appropriate and needed."

The NAB said it "welcomes a review of the public service performed day in and day out by free, over-the-air broadcasters." It continued, "As was demonstrated during the power crisis in the Northeast, there is no business in America more committed to keeping citizens informed than local radio and television stations. From life-saving Amber Alerts to emergency weather warnings to the tens of millions of dollars raised each year for charities, commitment to community and public service remain the hallmark of local broadcasting."

The Media Access Project was harsher, saying, "Chairman Powell couldn't ignore the public outcry any longer." While the group credited the FCC with taking some "welcome steps," it said the program won't prompt it to abandon its effort to overturn the FCC's new ownership rules. Like Copps and Dorgan, it also questioned the value of the new FCC task force to study localism.

"Chairman Powell can't justify his actions [in] lifting the FCC's ownership rules by starting a new study to find out why broadcasters aren't doing what they are already required to do," the group stated. "New requirements are worthy of discussion, but we don't need a task force to know that the FCC isn't enforcing rules that are already on the books."

Although it praised the FCC's initiative as "well thought-out and constructive," the Minority Media & Telecommunications Council urged the FCC to consider reports from the Localism Task Force and from the new Diversity Council before it allows the new ownership rules to become final.

San Francisco

Continued from Page 1

earned this promotion through tireless hard work, dedication, optimism in a challenging environment and consistently delivering the results that make Clear Channel radio the market leader for our clients and listeners."

Cunningham rises from GM of KMEL & KYLD/San Francisco and KSJU & KUFJ/San Jose, while Watkins has been working in sales development for the region.

Oh My God, They Mocked KOSI!

It has come to my attention that my station was mentioned — and therefore mocked — on *South Park*." That's KOSI/Denver PD **Mark Edwards**, who found out that said mocking occurred in Episode 311, better known as the Korn Halloween episode.

The show opens with the "KOSI 102.1 Halloween Haunt" in full swing. Then the announcer cuts in: "Here are some kids enjoying the Halloween Haunt now.... Say, boys, what do think of the KOSI-FM Halloween Haunt so far?" Stan pipes up, "This one time, like eight months ago, I saw two guys kissing in a park — and that was the gayest thing I'd ever seen ... until I saw the KOSI-FM Halloween Haunt."



South Park's Stan — shown actual size.

KMXZ/Tucson PD/morning host **Bobby Rich** immediately took offense. "I can't sit by and have another AC station get all the credit for being the gayest thing since Stan from *South Park* saw two guys kissing in the park," he said. "A few years ago we dressed our midday guy in costume for Secretaries Day and sent him to offices to hand out flowers and candy to professional assistants. He was billed as 'The MIXfm Secretary Fairy.' So there."

There's just no avoiding the new Gap TV campaign that features dual (dueling?) divas Madonna and Missy Elliott. The Gap is now giving away a free promotional CD that contains the audio from the spot along with Madonna's "Hollywood" when you buy a pair of jeans. **John Peake**, PD of KLLC (Alice @ 97.3)/San Francisco, decided to swing into action. "I told one of the interns, 'Run — don't walk — down to the Gap, buy the jeans — which you can keep — get the disc, and be back here in an hour!'" Peake then gave copies of "Into the Groove," "Hollywood" and the 1:04 of commercial audio from the disc to Alice production whiz Steve Wrostok. "Wyro emerged with a 3:40-long original custom song, which is already generating great reaction," says Peake, who's now awaiting the inevitable C&D. "Sadly, my fax machine is out of toner," he says.



Call in the stunt-butts!

The Programming Dept.

WUSL (Power 99)/Philadelphia PD Glenn "Golden Boy" Cooper relinquishes his programming duties to concentrate on his afternoon shift. Clear Channel/Philadelphia Director/Urban Programming **Thea Mitchem** will handle programming duties for now.

Mike Blakemore is named PD of South Central Communications' AC WJXB (B97.5)/Knoxville, replacing Vance Dillard. Blakemore is inbound from Des Moines, where he's been OM for Clear Channel's KMXD, KKDM and KVJZ for the past five years.

PD Ellen Flaherty exits Clear Channel Alternative KTEG/Albuquerque. She's replaced by CC/Albuquerque Director/Programming **Bill May**.

Just as **KQKQ (Sweet 98)**/Omaha MD/afternoon driver **Lucas** was ready to split for KCHZ (Z95.7)/Kansas City, a late-night meeting convinced him to stay — as the new PD of Sweet 98. Flush with that success, OM Brian Burns dashed across the hall to pin PD stripes on MD **Stash** at Triple A **KCTY**. Burns said, "I'm extremely proud of both of these guys, and I'm honored to act in a mentorship role here at Waitt Radio." Then he left for lunch.

This Just In



Carl P. Mayfield

Nashville morning legend **Carl P. Mayfield** crosses the hall from WKDF to do mornings on Citadel Sports sister WGFX (The Zone), effective Sept. 2. WKDF's new morning show will be announced during halftime of next Monday's Tennessee Titans/Oakland Raiders game.

WXSS/Milwaukee inks **PJ** as Asst. PD/MD/midday personality. PJ is headed north from Atlanta, where she was most recently midday personality and Director/Creative Imaging at Cox CHR/Rhythmic WBTS (The Beat). She replaces Jojo Martinez, who has relocated to Tampa.

Longtime morning duo **Busta Brown** and **Peaches** exit CHR/Rhythmic WJMH (102 Jamz)/Greensboro. The *102 Wild Out Radio @ Night* team segues to mornings with **Kyle**

R&R Timeline

1 YEAR AGO

- The FCC opens an investigation into WNEW/New York afternoon duo **Opie & Anthony's** St. Patrick's Cathedral sex stunt.
- L.J. Smith becomes Regional Director/Programming for Clear Channel's Oklahoma City cluster.
- **Brian Bridgman** becomes OM for WIOQ & WSN/Philadelphia.
- RCA Music Group names **Neil Foster** Exec. VP.

5 YEARS AGO

- Chancellor Media officially breaks into three operating units; **Jimmy de Castro** becomes President of Chancellor Radio Group.
- **Tom Calderone** appointed Sr. VP/Talent & Music at MTV.
- **Jon Peterson** becomes OM/PD of WRNR/Baltimore.



Tom Calderone

10 YEARS AGO

- **Val Azzoli** becomes Exec. VP/GM of Atlantic Records.
- Evergreen Media is allowed to test the FCC's indecency policy in court.
- **David Hall** becomes PD of KIRO-AM & FM/Seattle.

15 YEARS AGO

- **Lee Abrams** becomes Managing Director of Z-Rock.
- **Joe Isgro's** suit against MCA Records and Warner Communications is dismissed.
- **Al Teller** named President/COO of MCA Records.



Lee Abrams

20 YEARS AGO

- **Frank Osborn** named Sr. VP/Radio for Price Communications.
- **Don Ienner** named VP/Promotion for Arista Records.
- **Cary Pahigian** becomes PD at WIP/Philadelphia.

25 YEARS AGO

- **Dick Kline** becomes Exec. VP at Polydor Records.
- **SJR Communications** buys KNUS/Dallas for \$3.75 million.
- **Bobby Christian** becomes PD at WMET/Chicago.

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Santillian handling anchor duties. He's joined by **Young Jaime** and **Showdown**. They pair up with Amos Quick, a survivor of the previous show. OM Brian Douglas needs a new night show.

Doing His Diaper Duty

Morning commuters in Cleveland were horrified recently when, while attempting to navigate their way to work, they were "treated" to the sight of a guy who was already at work: WQAL (Q104) morning guy **Danny Czekalinski**, who was doing laps around Downtown Square — wearing only a diaper. Czelzzy ... oh, hell with it — was simply paying off a bet gone horribly wrong. It seems he incorrectly guessed that upstart Kelly Holcomb would not be named the Cleveland Browns' starting quarterback over veteran Tim Couch. Cxkty... etc. inexplicably volunteered to make the insane diaper run if he was wrong. And he was — as Holcomb was named the Browns' starting QB. "As usual, Danny was talking out of his you-know-what," says his supportive co-host, Rebecca Wilde. In that case, thank God for the diaper. "Danny never thinks before he acts." Which is great news for ST, since we've made a handsome living off of people who forget to think....

Morning show sidekick/unfortunate eyewitness Brian Conroy is currently undergoing treatment for post-traumatic ass disorder.

Quick Hits

WHTZ (Z100)/New York afternoon personality **Paul "Cubby" Bryant** will once again be heard in Houston — he'll voicetrack nights at Clear Channel sister KHMV.

WXRK (K-Rock)/New York has dropped its request lunch-hour show hosted by Howard Stern sidekick Stuttering John, who, in a hilarious radio moment, was "fired" from the shift — on the air — by OM Rob "Chuck Roast" Cross.

WYSP/Philadelphia midday dude **Couzin Ed** moves to afternoons, replacing syndicated talkers Don & Mike, who can still be enjoyed at their home base, WJFK-FM/Washington.

KISW/Seattle Asst. PD/midday personality **Kylee Brooks**

is returning to California to seek a life outside radio.

Midday talent Ann Duran resigned from Entercom Rhythmic AC **WQSX (Star 93.7)/Boston**. Hmmm ... we hear market legend Dale Dorman is extremely available....

V2 VP/Promotion **Rick Morrison** is leaving the industry at the end of the month to start his new career in the wine business as the National Sales Manager at Qupe Winery.

KUFO/Portland, OR Asst. PD/MD **Al Scott** exits.

Urban WDAI/Myrtle Beach, SC inks **DJ Vicious** for nights.

Infinity Oldies **KRTH (K-Earth 101)/Los Angeles** is giving one listener a chance at rock 'n' roll immortality: your own goofy laugh grafted onto the intro of a newly recorded version of "Wipeout" by The Surfaris! On Aug. 30 morning personality Gary Bryan will host a live competition at B.B. King's Blues Club at Universal CityWalk, where the top 10 finalists will compete live for this rare honor. Also on hand: the actual damn Surfaris — or a reasonable facsimile thereof — as well as Dean Torrance of Jan & Dean fame. R&R Talk Editor Al Peterson, who, like us, is in the demo, says, "This is classic — every guy I know over the age of 35 can do that goofy laugh and then bang out 'Wipeout' on their steering wheel or dashboard." Sadly, Peterson is nursing an old football groin injury and will be unable to compete.

Notable Quotage

Rush Limbaugh, who recently inked a deal with ESPN to appear as a weekly commentator during the upcoming NFL season, told *USA Today* that when it comes to sportscasters, he admires the late Howard Cosell. "Cosell was the first broadcaster that got bigger than management," says Limbaugh. "And that's the goal of every broadcaster."



Hey, what's your Rush?

Talk Topics

At press time, R&R had confirmed that **WCBS-AM/New York PD Frank Raphael** had left the building. No replacement has been named.

Just one day after returning from a two-week suspension, **WRKO/Boston talk host John "Ozone" Osterlind** was fired. Ozone had been benched after allegedly making anti-Pales-

tinian comments. Co-host Peter Blute is now in need of a new partner.

WABC/New York inks **Laura Ingraham** for 7-9pm weeknights. Coincidentally — or not — Ingraham arrives just two weeks after former WABC night host Michael Savage started doing nights on crosstown rival WOR-AM. Ingraham's arrival moves **Mark Levin** to 6-7pm and **Monica Crowley** to 9-10 pm. Larry Elder's syndicated show gets squeezed out in the shuffle.

Salem Radio Network's syndicated talk host **Mike Gallagher** has inked a deal with Fox News Channel to be a regular contributor and political analyst.

ST Shot O' The Week

Regular listeners to *The Howard Stern Show* are already familiar with "Whack Pack" member **Gary The Retard**, who lives in Portland, OR, home of Stern affiliate **KUFO**. Inspired by the hit TV show *Queer Eye for the Straight Guy*, afternoon duo **Craig The Dog-Faced Boy** and **Porkchop** decided to put their own unique spin on it — hence, *Queer Eye for the Retard Guy*.

Marketing Director **Susan Reynolds** says, "The boys called upon a special acquaintance named Bryan as their own personal Queer Eye to evaluate Gary. Budget was also a concern, so creativity had to be employed." The Beau Monde College of Beauty agreed to play a major role in Gary's makeover. "He was treated to a cut and color, manicure, pedicure and eyebrow waxing!" says Reynolds. Then it was on to local thrift store Value Village for two new/used outfits. "Including lunch at McDonald's, the whole thing cost less than \$65!" she says.



Gary, before

Gary, after

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PART TWO OF A TWO-PART SERIES

Two Sides Of The Circle

Billy Howerdel and Josh Freese discuss *A Perfect Circle* and *Thirteenth Step*

Given *A Perfect Circle's* initial lineup, it was easy for many to write the band off as a side project. Formed by Billy Howerdel — a guitar tech who had worked with Nine Inch Nails and Smashing Pumpkins, among others — the group featured ex-Failure guitarist Troy Van Leeuwen, ex-Vandals and Guns N' Roses drummer Josh Freese and the distinctive vocals of Maynard James Keenan, frontman for the multiplatinum prog metal outfit Tool.

But with the group's self-titled debut in 2000, APC delivered an album's worth of poisoned moods, including the No. 1 Active Rock track "Judith." Not only did the album prove that APC was more than a side project, it reached platinum sales and earned the group its own cult following.

With *Thirteenth Step*, the group's new album, APC sees a shift in its inner circle with the departure of bassist Paz Lenchantin (now ex-Zwan) and Van Leeuwen (now with Queens Of The Stone Age) and the addition of former Marilyn Manson bassist Jeroddy White (a.k.a. Twiggy Ramirez) and ex-Smashing Pumpkins guitarist James Iha.

In part two of this interview, Howerdel and Freese talk about touring, the first album's success and how movies like *Office Space* and *Zoolander* inform their dark sound.

R&R: Billy, touring with *A Perfect Circle*, you weren't green in terms of being on the road, but it must have been a new experience going from being a guitar tech to being in the spotlight.

BH: It really was. I played three times in front of like 25-30 friends in high school. The next time I played was with *A Perfect Circle* on some club shows. Then we were on an arena tour with Nine Inch Nails. But it was good. I felt confident with the band. I didn't overthink it too much, which was the luckiest thing I could have done. I probably would have freaked out.

R&R: Does your tech knowledge ever come in handy?

BH: I know a lot more than the other guys in the band about what goes on behind the scenes, which is appre-



A Perfect Circle

ciated by the crew. I've had a couple of guys in the crew say, "It's so nice to have an ex-crew member be in the band who understands my dilemmas."

R&R: What happened with Danny Lohrer from Nine Inch Nails? I know that he was originally slated to be in the group.

BH: We were working with Danny on stuff, but it just wasn't clicking as a live band. I think Danny is a great guitar player, but in a different style. Danny has different musical tastes than I do, which is good and bad. It pushed us into directions that we might not have gone. It also made us

"This album is heavier to me in its mood, but it might be a bit lighter as far as the raw power of it."

Billy Howerdel

do more soul-searching to really figure out who we were, because there was a lot of tension about that. It wasn't just on autopilot; you had to prove your point.

We just continued having Danny work on some of the tracks. He worked on his own or with Maynard and then presented the ideas. I would then tighten them up. We were without a guitar player for a long time. We were like, "Oh, shit, we're going to tour soon. We've got to find a guitar player."

R&R: That harks back to when you booked that first gig for *A Perfect Circle* and kind of forced the group to form.

BH: Exactly. Same kind of thing. I kind of like that last-minute rush. We should have looked a little earlier, but it worked out fine. I wouldn't trust that we could do it again though. James just happened to drop his whole schedule for a year.

R&R: Did you produce this album as well?

BH: Yes, but Maynard executive-produced the record for sure. He had the executive decision as to how he wanted it to sound. If the last record was my record, this record definitely has his final say. He did all of the artwork for it. I took some pictures, but he did the concept and the layout of the artwork with the artists. Last time I designed the logo and the font, so this time he got to do his thing. He's also doing the video. It takes a little bit of weight off my back.

R&R: What was it like writing music after having a platinum record?

BH: It didn't make me nervous at all at first. I just wanted to continue on the way I always have. It got more difficult when I presented stuff to Maynard and he was like, "I don't know." Then you start guessing at the things he wants and the things he doesn't want. You start to get lost. I had some pretty inefficient months there where I just didn't know what to do. At the end of the day, I've got to be happy with it, but he's got to be inspired by it too. It was definitely different in that way.

R&R: Were you surprised by the first record's success?

JF: I'd say yes and no. I've been in bands before that have gotten signed to major labels. They always blow



WAYNE'S WORLD With "Stacy's Mom" taking off at radio and MTV, Astralwerks/EMC's Fountains Of Wayne are flooding the U.S. with radio appearances and late-night TV gigs. Recently, the band stopped by KCNL/San Jose for an interview and acoustic performance. Pictured are (l-r) KCNL PD/MD John Allers, Fountains Of Wayne's Adam Schlesinger and Chris Collingwood and EMI Music Collective's Dayna Talley.

smoke up your ass and tell you how great it's going to be. Nine out of 10 times that doesn't happen. Of course, we were being told the same things when we got to signed to Virgin. Maynard already had a built-in audience, so we knew we had a better chance of being heard or noticed due to his popularity with Tool. There are a lot of singers who do side projects or new bands or solo efforts, and a lot of them don't do anything. Just because you're the guy from this band or that band doesn't mean you're going to do well.

"People will say, 'You guys are so heavy.' Then I'll tell them, 'I just watched Zoolander for the 19th time with Maynard.'"

Josh Freese

I've been amazed at how poorly a lot of famous guys' second bands do compared to their main deal. But *A Perfect Circle* was a good enough and strong enough effort for people to hear it and go, "I like this." Obviously, there are always going to be comparisons, because Maynard has such a distinct voice. As soon as you play any sort of rock patterns on the drums and play distortion guitar with him singing over the top of it, people are going to say it sounds like Tool.

We try to distance ourselves from that as much as we can without being too deliberate about it. We don't sit down and say, "Let's write a song totally unlike Tool." We don't really think about that. At the same time, we won't normally sit down and write a song like Tool, because that's a different band.

R&R: Billy, when I interviewed you before the first album came out, you said you had intended to have a female vocalist for the group, but Maynard kind of fit the bill. Do you still feel that balance with the music, where you have the aggressive masculine side as well as the delicate female side?

BH: Yeah, I do, maybe even more so this time. This album is heavier to me in its mood, but it might be a bit lighter as far as the raw power of it. Not that the last one was raw power in any way, but it might have hit harder than this one does on a more constant level.

In the beginning the reason why I wanted a female singer was because there were so many bands that I looked up to with female singers, like The Cocteau Twins. They were such a big influence on me. Massive Attack would have female vocalists. To have dark music with a beautiful female voice over it is a great combination to me. But I'm absolutely more than happy that it worked out the way it did with Maynard, because I got the best of both worlds. He can definitely wear two different hats.

R&R: Where did you draw inspiration? Did you pull stuff from literature?

BH: The only thing that seems to drive us is comedy movies. I have this habit of leaving movies on repeat on the DVD player. They stay in there for weeks at a time. In the span of eight months I think we watched about five movies: *Office Space*, *Zoolander*, *Willie Wonka & The Chocolate Factory*, *Boogie Nights* and *The Big Lebowski*. We still watch *Office Space* every day in the dressing rooms.

JF: People will say, "You guys are so heavy." Then I'll tell them, "I just watched *Zoolander* for the 19th time with Maynard." We watch *Office Space* all day long. I know musicians who are really inspired by athletes. Aside from drummers, I'm inspired by singer-songwriters a lot, and other musicians. I'm also inspired by things as weird as people involved in film — whether it's a director or a writer — and architects. It's whatever makes you look at something and inspires you to want to do a great job. Some of those dumb-ass movies put us in a good enough mood to get up in the morning and go to work.

THE INDUSTRY'S NO. 1 RETAIL CHART August 29, 2003

LW	TW	ARTIST	ALBUM	LABEL	POWERINOEX	CHANGE
-	1	VARIOUS	The Neptunes Present...Clones	Star Trak/Arista	246,622	-
1	2	ALAN JACKSON	Greatest Hits Vol.2	Arista	156,183	-53%
-	3	BOW WOW	Unleashed	Columbia	129,510	-
-	4	T.I.	Trap Muzik	Atlantic	106,980	-
-	5	CHICAGO	Soundtrack	Epic	88,670	-
3	6	BAD BOYS II	Soundtrack	Bad Boy/Universal	87,350	-16%
-	7	JUELZ SANTANA	From Me To U	Roc-A-Fella/IDJMG	78,876	-
4	8	EVANESCENCE	Fallen	Wind-up	70,203	-2%
5	9	BEYONCE	Dangerously In Love	Columbia	65,680	0%
-	10	JESSICA SIMPSON	In This Skin	Columbia	63,358	-
7	11	CHINGY	Jackpot	DTP/Capitol	60,179	-7%
11	12	50 CENT	Get Rich Or Die Tryin'	Shady/Aftermath/Interscope	53,767	-4%
2	13	DASHBOARD CONFSSIONAL	A Mark, A Mission, A Brand, A ..	Vagrant	52,879	-59%
-	14	RANCID	Indestructible	Hellcat/Warner Bros.	51,562	-
42	15	SHANIA TWAIN	Up	Mercury/IDJMG	49,427	+99%
10	16	NORAH JONES	Come Away With Me	Blue Note	48,417	-13%
9	17	SOUNDTRACK	Lizzie McGuire Movie	Walt Disney Records	46,591	-17%
12	18	LINKIN PARK	Meteora	Warner Bros.	46,403	-4%
-	19	SARA EVANS	Restless	RCA	44,021	-
17	20	COLDPLAY	Rush Of Blood To The Head	Capitol	43,209	+24%
8	21	VARIOUS	Now That's What I Call Music! 13	UTV	41,562	-31%
-	22	NEIL YOUNG & CRAZY HORSE	Greendale	Reprise	39,928	-
6	23	STATE PROPERTY	State Property Presents...Vol.2	Roc-A-Fella/IDJMG	39,846	-39%
20	24	BLACK EYED PEAS	Elephunk	Interscope	37,927	+12%
15	25	ASHANTI	Chapter II	Murder Inc./IDJMG	36,873	-6%
23	26	LUTHER VANDROSS	Dance With My Father	J	36,444	+16%
26	27	AUDIOSLAVE	Audioslave	Epic/Interscope	36,340	+19%
28	28	LIL JON & THE EASTSIDE BOYZ	Kings Of Crunk	TVT	36,257	+20%
24	29	STAINED	14 Shades Of Grey	Flip/Elektra/EEG	34,181	+10%
16	30	SOUNDTRACK	Freaky Friday	Hollywood	33,765	-5%
-	31	DIERKS BENTLEY	Dierks Bentley	Liberty	33,642	-
21	32	CHER	Very Best Of Cher	WSM	33,312	-2%
22	33	GOOD CHARLOTTE	Young & Hopeless	Daylight/Epic	33,214	+2%
-	34	ALIEN ANT FARM	Truant	DreamWorks	32,832	-
19	35	SOUNDTRACK	Freddy Vs. Jason	Roadrunner/IDJMG	31,962	-8%
29	36	CHRISTINA AGUILERA	Stripped	RCA	31,221	+6%
-	37	ADEMA	Unstable	Arista	31,151	-
37	38	3 DOORS DOWN	Away From The Sun	Republic/Universal	31,131	+20%
27	39	SEAN PAUL	Dutty Rock	VP/Atlantic	29,555	-3%
14	40	VARIOUS	Kidz Bop 4	Razor & Tie	28,819	-33%
25	41	TOBY KEITH	Unleashed	DreamWorks	28,147	-8%
30	42	MICHELLE BRANCH	Hotel Paper	Maverick/Warner Bros.	27,774	-3%
34	43	KENNY CHESNEY	No Shoes, No Shirt, No Problem	Bna	26,760	+1%
43	44	JUSTIN TIMBERLAKE	Justified	Jive	26,467	+8%
18	45	MYA	Moodring	Interscope	25,891	-25%
40	46	WHITE STRIPES	Elephant	V2	25,414	-1%
32	47	FABOLOUS	Street Dreams	Desert Storm/Elektra/EEG	25,035	-8%
35	48	KELLY CLARKSON	Thankful	RCA	24,422	-6%
-	49	MAROON 5	Songs About Jane	Octone/J	22,903	-
44	50	JASON MRAZ	Waiting For My Rocket To Come	Elektra/EEG	22,663	+4%

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ON ALBUMS

Neptunes' Attack Of The Clones

Thank god for Pharrell Williams and Chad Hugo.

As producers, The Neptunes have put their mark on a number of hit records, and now they have one of their own: the Star Trak/Arista album *The*



Shania

Neptunes Present... The Clones. It debuts this week at No. 1 on the *HITS*' Top 50, one of six new entries in the top 10 and beating out last week's chart-topper, Arista Nashville's Alan Jackson, with more than 245,000 sold. So far, so good.

The other big story is Epic/Sony Music Soundtrax's *Chicago* album, which experiences a revival of almost 800% and climbs to No. 5, thanks to last week's DVD release.



Pharrell

The rest of the top 10 includes hip-hop debuts from Columbia's Bow Wow (No. 3), Atlantic's T.I. (No. 4) and Roc-A-Fella/IDJMG's Juelz Santana (No. 7), along with Columbia diva Mrs. Lachey, a.k.a. Jessica Simpson (No. 10). Hellcat/Epitaph ska punks Rancid have the next-highest debut, at No. 14.

The rest of the top 10 includes Bad Boy/Universal's perennial *Bad Boys II* soundtrack (No. 6), Wind-up's still-strong goth-rockers Evanescence (No. 8) and Columbia solo superstar Beyoncé (No. 9).

Other chart debuts are registered by RCA Nashville country songstress Sara Evans (No. 19), Reprise's venerable Neil Young & Crazy Horse (No. 22), Liberty country crooner Dierks Bentley (No. 31), DreamWorks' Alien Ant Farm (No. 34), Arista's hard metallists Adema

(No. 37) and Octone/J buzz band Maroon 5 (No. 49).

Aside from *Chicago*, the week's other top gainer is Mercury/IDJMG's Shania Twain, who goes back *Up!* 42-15 with a 99% leap on the strength of her NBC-TV special, plus the new single, "Forever and for Always."



Chicago

Next week: It's another duel of age-disparate divas as Geffen's Mary J. Blige goes up against Buena Vista/Hollywood's Hilary Duff.

Long Weekend

Looks like everyone's ready for the three-day Labor Day Weekend. In terms of Going for Adds, it seems radio won't have as much as usual to choose from next week. For example, Triple A, which has experienced an influx of titles as of late, only has four artists arriving at the format. However, quality songs are still coming to your desk, and Rhythmic and Urban stations in particular will have something new to spin for their weekend mix shows.

The Big Tymers struck Platinum with their third album, thanks to their huge hits "Still Fly" and "Oh Yeah!" Next week, super-producer Mannie Fresh and Cash Money Records co-founder Bryan "Baby" Williams return to rapping with "This Is How We Do," the lead single from their forthcoming album *Big Money Heavyweight*.



The Big Tymers

Baby, who's fresh off a successful solo debut album, will also be collaborating with R. Kelly to produce *Best of Both Worlds 2*, which will feature an all-star lineup. "How We Do" is Going for Adds at Rhythmic and Urban next week.

Speaking of R. Kelly, the embattled artist continues to move forward as he presents "Step in the Name of Love," from his multi-platinum *Chocolate Factory* CD and upcoming album *The R. in R&B Collection, Vol. 1*. Written, produced and arranged by Kelly, "Step" will arrive at Urban outlets next week. This is a busy week for the Chicago native: He has been nominated in the category of Best R&B Video for "Ignition" at the Aug. 28 MTV Video Music Awards, and on Aug. 30 he will wrap up his mini-tour in Atlanta.



Jewel

Jewel will take a new step at Pop and Hot AC stations next week with "Stand," the latest offering from her CD *0304*. The video, recently filmed in Los Angeles, will be hitting video outlets soon, but that's not the only time you can catch Jewel on television. She will be a guest star in three episodes of NBC's brand-new legal drama *Lyons Den*, starting this fall. In the series she will play a lawyer and the former fiancée of lead

character Jack Turner, portrayed by Rob Lowe. Reportedly, Jewel is also developing, producing and starring in an upcoming indie film called *Wave*. Even with all the acting projects, don't look for her to abandon music anytime soon. Her tour with opening act Josh Kelley will kick off in North Charleston, SC on Sept. 19.

Jonny Lang is all set to go at Triple A with "Red Light," the first single from his Oct. 14 release, *Long Time Coming*. R&B/hip-hop up-and-comer Anthony Hamilton actually wrote the song, and he performs backing vocals on it as well. Upcoming performances for Lang include Westbury, NY on Sept. 24; Hampton Beach, NH on Sept. 26; and New York's Central Park with Sting and Sheryl Crow on Oct. 1.

Billy Bob Thornton has been a screenwriter and actor since the mid-'80s, but his first dreams of stardom were of becoming a rock star. Next week Thornton aims to fulfill his initial goal when he goes for adds at Country, Hot AC and Triple A with "The Desperate One" from his just-released album, *The Edge of the World*. Upcoming appearances for the star include markets on the East Coast and Sept. 7's Farm Aid 2003 in Columbus, OH.



Chevelle

Spineshank are ready to cover Rock and Active Rock with "Smothered" from their upcoming third CD, *Self-Destructive Pattern*. The band just finished touring with Adema and Powerman 5000, and, after a few headlining shows, they will co-headline with Ill Nino through September in East Coast and Midwestern markets. Meanwhile, Chevelle are Going for Adds at Rock, Active Rock and Alternative with "Closure," the latest from the trio's platinum album *Wonder What's Next*. Sam (drums), Pete (vocals, guitar) and Joe (bass) Loeffler, the brothers who comprise Chevelle, have just wrapped up their stint on Ozzfest 2003 and will headline shows in Florida, North Carolina and South Carolina to close out the month.

— Mike Trias

R&R Going For Adds

Week Of 9/2/03

CHR/POP

DREAM That's OK (*Bad Boy/Universal*)

JEWEL Stand (*Atlantic*)

CHR/RHYTHMIC

BAD BOY'S DA BAND Bad Boy This Bad Boy That (*Bad Boy/Universal*)

BIG TYMERS This Is How We Do (*Cash Money/Universal*)

DREAM That's OK (*Bad Boy/Universal*)

LUDACRIS f/SHAWNNA Stand Up (*Def Jam South/IDJMG*)

URBAN

AX Dream Eyes (*Sobe*)

BAD BOY'S DA BAND Bad Boy This Bad Boy That (*Bad Boy/Universal*)

BIG TYMERS This Is How We Do (*Cash Money/Universal*)

KINDRED Far Away (*Epic*)

LUDACRIS f/SHAWNNA Stand Up (*Def Jam South/IDJMG*)

MS. DYNAMITE Dy-Na-Mi-Tee (*Interscope*)

RAH DIGGA Party And Bull**** (J)

R. KELLY Step In The Name Of Love (*Jive*)

URBAN AC

PERCY BADDY You Oughta Been There (*Gospo Centric*)

COUNTRY

BILLY BOB THORNTON The Desperate One (*Sanctuary/SRG*)

BRAD PAISLEY Little Moments (*Arista*)

STEPHANIE URBINA JONES I Am Home (*Casa Del Rio*)

WYONNNA Heaven Help Me (*Asylum/Curb*)

AC

DAVID COREY Now That I Love You (*Q&W*)

HOT AC

BILLY BOB THORNTON The Desperate One (*Sanctuary/SRG*)

JEWEL Stand (*Atlantic*)

SMOOTH JAZZ

JACKIE ALLEN Come Fly With Me (*A440*)

PONCHO SANCHEZ One Mint Julep (*Concord*)

ROCK

CHEVELLE Closure (*Epic*)

SPINESHANK Smothered (*Roadrunner/IDJMG*)

STYX These Are The Times (*Sanctuary/SRG*)

ZZ TOP Piece (*RCA*)

ACTIVE ROCK

CHEVELLE Closure (*Epic*)

SPINESHANK Smothered (*Roadrunner/IDJMG*)

ALTERNATIVE

CHEVELLE Closure (*Epic*)

KILLING JOKE Seeing Red (*Zuma/Epic*)

TRIPLE A

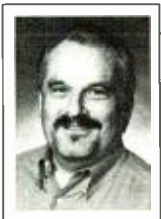
BILLY BOB THORNTON The Desperate One (*Sanctuary/SRG*)

HOOTIE & THE BLOWFISH It's Alright (*Atlantic*)

JONNY LANG Red Light (*A&M/Interscope*)

THEA GILMORE Avalanche (*Compass*)

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



KEVIN CARTER
kcarter@radioandrecords.com

The Night The Lights Went Out

A real-life drama so big, someone will make it into a cheesy TV movie

Paul Miraldi was about halfway through the Holland Tunnel, heading from New Jersey into New York, when all the lights went out. The Marketing Director for WHTZ (Z100) and sister Classic Rocker WAXQ (Q104.3) was headed over to Central Park to play in Clear Channel's annual employee softball game. He was even wearing his official jersey.

So began the widespread drama that affected millions of people in several Northeast states, including large chunks of New York, New Jersey, Connecticut, Ohio, Massachusetts and Michigan, and even parts of Canada, as they dealt with a power outage that lasted throughout much of the weekend.

Although similar scenes were played out in countless cities across the darkened grid, we have chosen in this column to focus on the situation as it unfolded at Clear Channel's New York cluster.

"I was driving through the Holland Tunnel at 4:11 pm on Thursday, Aug. 14, when all the lights suddenly went out," Miraldi says. "I immediately called the station, and they told me that we were off the air."

When Miraldi reached the end of the tunnel, he made a 180 and headed back to the station in Jersey City,

NJ. "All the traffic lights were out, so it took over an hour to get back," he says.

"People were walking home across the Brooklyn Bridge, and the normal lines for the ferries had turned into these huge throngs of people, but everyone seemed to be handling it well."

'Is Something Weird Going On?'



Tom Poleman

At the same time that Miraldi was driving in the darkened tunnel, Paul "Cubby" Bryant was doing his afternoon shift on Z100. "At 4:11 we were knocked off the air," he says. Not yet knowing the full scope of the outage, Bryant attempted to get the transmitter, located atop the Empire State Building, back on the air by hitting the up and down buttons on the panel.

"After two minutes, we came back on air, although I didn't know

"At one point I could have sworn I heard one of our salespeople mumble under his breath, 'I can't believe they're not playing spots.'"

Paul 'Cubby' Bryant

we were on backup power," he says. He quickly figured that out when the power began flickering. "I really had no idea of the extent of what had happened."

Using the listeners as his gauge, Bryant flipped open the mike and said, "Is it just me, or is something weird going on?" His phones immediately exploded with calls from listeners all over the Tri-State area, telling him they had no power.

Once Bryant realized how huge an area the outage had affected, he swung into action. At 4:20 pm, less than 10 minutes after the power went out, and with Clear Channel's New York Sr. VP/Programming Tom Poleman and much of the staff en route to the softball game and cell service down, Bryant and the engineers switched Z100's audio feed over to rebroadcast WNBC-TV's audio and simulcast it on sisters WLTW (106.7 Lite FM), WWPR (Power 105.1) and Q104.3.

"The engineer called me at 4:30 and said, 'You're the flagship now. Make sure you ID all the of the stations.'" For the next several hours Bryant anchored the coverage, gave the proper IDs and updates every 10 minutes and answered calls off the air from concerned citizens.

Keeping Calm

Before the cause of the blackout was known, fear temporarily gripped the city, triggering 9/11 flashbacks. "Our studios are on the 36th floor in Jersey City, right across the river from Manhattan," says Bryant. "As I looked out the window, I noticed these puffs of black smoke coming from the roofs of a bunch of buildings in New York."

"It was easy to assume the worst at the time, but later the local news explained that the smoke was coming from backup generators on top of these buildings kicking on for the first time in years and blowing out black exhaust."

Bryant continued to field calls, calm listeners' fears and keep the TV news audio running until about 7:30 that evening. "I really have to give credit to Tom Poleman and [Asst. PD]

Sharon Dastur, who, after 9/11, posted a list of emergency procedures in the event of another terrorist attack or other disaster," he says.

That list included instructions how to switch the station over to run TV audio. "I was nervous about doing it at the time," Bryant says. "It was a chance I decided to take, but I was glad that I did."

In a semi-humorous aside that proves that some humans are able to adapt rapidly to any situation, Bryant reports that, during his all-news phase, no one called and complained about not hearing any music. "However," he says, "at one point I could have sworn I heard one of our salespeople mumble under his breath, 'I can't believe they're not playing spots.'"

A Big Slumber Party

It was several hours before the stations gradually returned to some semblance of normal programming, although the jocks continued to field hundreds of calls from overheated listeners still without power — or air conditioning.

"I remember my last big blackout," says Miraldi, who eventually made it back to the station. "It was July 13, 1977. It was Wednesday night around 9:30 pm, as I recall. I was watching *Charlie's Angels*."

We caught up with Poleman on the Friday morning of the blackout. He was bleary-eyed after staying up with the crew at Z100 but energized by the way his staff pulled together and got the job done during the crisis.

"It felt like a big slumber party," he says. "We went downstairs to the diner, got some sandwiches and pulled an all-nighter. I have to give props to our engineering department, led by Josh Hadden. They were up all night with their soldering irons out, redirecting signals from one transmitter to another."

Come Together

Friday at dawn, while power was slowly being restored to parts of the city, listeners in the Tri-State area awoke to the sounds of a newly created emergency broadcast team made up of people found around the house: Z100 morning guy Elvis Duran and Ed Lover, half of Power 105.1's morning show. The show was simulcast on Duran's home base of Z100, as well as on Lover's turf.

"Power's studios in midtown Manhattan were running on backup power, and we were concerned about the generator lasting long enough, so we moved Ed over to Z100's backup studio here in Jersey City," Poleman explains. Everything went fine until 6:10 am on Friday, when Power suddenly lost its T-1 connection to the transmitter, knocking the station off the air.

"Quickly, we decided that Elvis and Ed should team up, so our engineers ran Z100's audio over onto Power's frequency. Poleman reports that listeners to both shows called in to interact with the hosts. Lover's partner, Dr. Dre, was stranded and couldn't get to the station, so he called in during the show."

"It felt like a big slumber party. We went downstairs to the diner, got some sandwiches and pulled an all-nighter."

Tom Poleman

"This was a great example of two radio stations coming together in a time of need and filling a void during a difficult time," says Poleman. "It was a very cool moment in New York radio history, and I have no doubt that this impromptu teaming only served to endear these guys even further to their existing fan bases. Looking back on the moment, I know a lot of people who will want this rare show in their aircheck collection."

That weekend Z100 kept the theme alive by giving way "Z100 I Survived Blackout 2003" survival packs, which included bottled water, a can of tuna with a can opener, a flashlight and a transistor radio. By Monday almost everything was back to normal, and the Clear Channel/New York crew had returned to their usual antics and radio mayhem.



Paul Miraldi



Paul 'Cubby' Bryant



OFF THE CUFF Out of the darkness of the great Blackout of 2003 emerged America's newest favorite improvised morning team: Elvis & Ed! WHTZ's Elvis Duran (l) and WWPR's Ed Lover posed in the hallway after their historic and triumphant morning-after broadcast — and seconds before their post-show showers.

HP = Hit Potential ®

ARTIST TITLE LABEL(S)	CHR/POP TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL % FAMILIARITY	TOTAL % BURN	DEMOGRAPHICS			REGIONS			
	TW	LW	2W	3W			WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	3.92	3.94	3.88	3.75	93.1	22.3	4.17	3.91	3.65	3.69	3.99	4.09	3.91
BEYONCÉ f/JAY-Z Crazy In Love (Columbia)	3.83	3.86	3.89	3.88	96.3	46.3	3.85	3.87	3.76	3.57	4.14	3.76	3.84
FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	3.83	-	-	-	89.4	25.7	4.02	3.79	3.70	3.78	3.96	3.68	3.93
HP 50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	3.79	3.89	3.92	-	94.6	32.3	3.66	3.91	3.79	3.72	3.93	3.65	3.87
SEAN PAUL Get Busy (VPI/Atlantic)	3.79	3.88	3.89	3.82	97.7	40.3	3.76	3.93	3.66	3.81	3.67	3.83	3.84
HP GINUWINE In Those Jeans (Epic)	3.79	3.73	3.85	4.04	84.6	22.6	3.97	3.86	3.54	3.74	3.94	3.80	3.68
LUMIDEÉ Never Leave You - Uh Ooh, Uh Oooh! (Universal)	3.71	3.76	3.89	3.71	91.4	25.1	3.83	3.79	3.49	3.67	3.82	3.71	3.62
NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	3.71	3.67	3.72	3.72	89.1	22.0	3.73	3.79	3.60	3.60	3.95	3.76	3.53
EVANESCENCE Bring Me To Life (Wind-up)	3.68	3.73	3.76	3.70	87.7	34.0	3.67	3.57	3.80	3.66	3.75	3.72	3.57
ATARIS The Boys Of Summer (Columbia)	3.67	-	-	-	80.9	22.9	3.86	3.58	3.61	3.67	3.64	3.60	3.78
CHINGY Right Thurr (DTP/Capitol)	3.67	3.75	3.79	3.77	94.0	34.0	3.91	3.70	3.37	3.67	3.70	3.63	3.66
MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	3.65	3.64	3.59	3.46	86.3	35.7	3.53	3.69	3.71	3.72	3.59	3.60	3.66
SIMPLE PLAN Addicted (Lava)	3.65	3.61	3.59	3.51	86.3	27.4	3.67	3.62	3.67	3.49	3.82	3.60	3.71
BUSTA RHYMES f/MARIAH CAREY I Know What You Want (J)	3.63	3.79	3.83	3.79	97.4	42.9	3.54	3.70	3.66	3.51	3.86	3.48	3.69
LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	3.63	3.75	3.81	3.86	90.9	35.4	3.56	3.86	3.42	3.50	3.71	3.63	3.67
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	3.62	3.48	3.41	3.41	78.9	22.9	3.54	3.64	3.68	3.68	3.66	3.62	3.52
ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	3.62	3.75	3.75	3.65	96.0	34.6	3.70	3.52	3.63	3.62	3.69	3.67	3.49
THALIA f/FAT JOE I Want You (EMI Latin/Virgin)	3.61	3.68	3.69	3.63	82.3	20.9	3.81	3.72	3.33	3.72	3.71	3.49	3.52
HP SALIVA Rest In Pieces (Island/IDJMG)	3.57	3.54	3.52	-	71.4	20.9	3.69	3.47	3.58	3.67	3.60	3.41	3.56
MATCHBOX TWENTY Unwell (Atlantic)	3.56	3.59	3.56	3.56	96.9	46.0	3.49	3.47	3.72	3.58	3.73	3.41	3.52
GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	3.54	3.39	3.28	3.30	82.9	23.7	3.69	3.53	3.40	3.58	3.46	3.39	3.73
JEWEL Intuition (Atlantic)	3.51	3.50	3.53	3.54	90.9	41.4	3.31	3.45	3.77	3.62	3.49	3.45	3.48
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	3.51	3.53	3.52	3.49	80.6	21.7	3.67	3.42	3.46	3.73	3.39	3.47	3.46
KELLY CLARKSON Miss Independent (RCA)	3.46	3.48	3.53	3.61	95.7	46.9	3.58	3.37	3.43	3.44	3.35	3.48	3.56
TRAIN Calling All Angels (Columbia)	3.44	3.48	-	-	82.9	27.4	3.35	3.28	3.67	3.58	3.48	3.21	3.48
UNCLE KRACKER f/DOBIE GRAY Drift Away (Lava)	3.43	3.48	3.54	3.49	85.7	30.0	3.35	3.23	3.67	3.44	3.54	3.24	3.50
SARAI Ladies (Sweat/Epic)	3.38	3.46	-	-	85.4	28.6	3.55	3.37	3.26	3.40	3.30	3.46	3.39
JUSTIN TIMBERLAKE Senorita (Jive)	3.31	3.26	3.33	3.33	80.3	26.9	3.31	3.30	3.32	3.38	3.09	3.21	3.53
MARON 5 Harder To Breathe (Octone/J)	3.30	3.21	-	-	77.7	27.4	3.52	3.27	3.13	3.35	3.37	3.18	3.29

CalloUT AMERICA® Hot Scores

By ANTHONY ACAMPORA

Fabulous debuts tied for No. 2 on Callout America this week with "Into You" (Desert Storm/Elektra/EEG). The song, which was a top five hit at CHR/Rhythmic and Urban, ranks second with teens and seventh among women 18-24 and 25-34.

Black Eyed Peas and Beyoncé remain in the top two spots not only on the airplay chart, but in Callout America as well, with "Where Is the Love?" (A&M/Interscope) and "Crazy in Love" (Columbia), respectively.

50 Cent continues to test huge with "P.I.M.P." (Shady/Aftermath/Interscope). The song recently topped both the CHR/Rhythmic and Urban charts, and this week it ranks No. 4 overall. 50 also scores second-place rankings in the 18-24 and 25-34 cells.

Ginuwine is in a three-way tie for fourth place overall this week with "In Those Jeans" (Epic). The song ranks third with teens and fifth 18-24.

Taking a look inside the demos, we see some different songs testing in the 25-34 cell: Evanescence are No. 1 this week with their chart-topping "Bring Me to Life" (Wind-up), Jewel's "Intuition" (Atlantic) is still No. 3, Matchbox Twenty (Atlantic) are No. 5, Michelle Branch (Maverick/Warner Bros.) is No. 6, Jason Mraz (Elektra/EEG) is now eighth, and Train (Columbia) and Uncle Kracker (Lava) tie for ninth.

Saliva increase their overall score for a third week with "Rest in Pieces" (Island/IDJMG). The song is rolling up the Hot AC chart and making gains at CHR/Pop as well.

You can view Callout America on the web each week at www.bullsi.com. This week's password: reese.

Total sample size is 350 respondents with a +/-5 margin of error. Total average favorability estimates are based on a scale of 1-5 (1=dislike very much, 5=like very much). Total familiarity represents the total percentage of respondents who recognized the song. Total Burn represents the percentage of respondents who said they were tired of hearing the song. Songs must reach 40% familiarity before they appear in print. Hit Potential (HP) tracks represent songs that have yet to chart top 25 on R&R's CHR/Pop chart. Sample composition is based on females aged 12-34, who respond favorably to a CHR/Pop musical montage in the following regions and markets: EAST: Boston, Buffalo, Hartford, Nassau-Suffolk, New York, Philadelphia, Pittsburgh, Providence, Rochester, Washington, DC. SOUTH: Atlanta, Austin, Charlotte, Dallas, Houston, Miami, Nashville, San Antonio, Tampa. MIDWEST: Chicago, Cincinnati, Cleveland, Columbus, Detroit, Indianapolis, Kansas City, Milwaukee, Minneapolis, St. Louis. WEST: Denver, Fresno, Los Angeles, Portland, Sacramento, Salt Lake City, San Diego, Seattle, Spokane, Tucson.

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R&R CHR/POP TOP 50

August 29, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	8713	-25	737947	15	122/0
2	2	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	7395	-679	589127	14	125/0
3	3	NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	6758	+684	497782	11	113/3
4	4	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	5495	-398	396311	15	124/0
9	5	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	5238	+497	392753	7	117/1
6	6	MATCHBOX TWENTY Unwell (Atlantic)	5088	-23	429407	27	111/1
10	7	JUSTIN TIMBERLAKE Senorita (Jive)	5063	+358	396707	8	124/1
12	8	CHINGY Right Thurr (DTP/Capitol)	4939	+269	334218	11	109/0
5	9	KELLY CLARKSON Miss Independent (RCA)	4871	-905	371535	19	122/0
8	10	THALIA f/FAT JOE I Want You (EMI Latin/Virgin)	4643	-221	362820	14	123/0
7	11	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	4320	-656	333244	16	121/0
14	12	GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	4241	-13	283702	10	121/0
13	13	EVANESCENCE Bring Me To Life (Wind-up)	4093	-213	329109	26	122/0
11	14	LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	4010	-662	288488	14	110/0
16	15	LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	3944	+4	303294	11	93/1
17	16	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	3903	+319	316970	19	115/2
15	17	UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	3639	-391	264712	17	105/0
20	18	SANTANA f/ALEX BAND Why Don't You & I (Arista)	3316	+310	236069	10	102/1
21	19	MAROON 5 Harder To Breathe (Octone/J)	3164	+315	181281	10	111/3
18	20	SIMPLE PLAN Addicted (Lava)	3050	-197	328439	18	104/0
22	21	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	2980	+236	222045	7	87/4
28	22	MYA My Love Is Like...Whoa (A&M/Interscope)	2972	+636	218759	4	106/11
26	23	ATARIS The Boys Of Summer (Columbia)	2970	+377	262482	8	103/8
27	24	3 DOORS DOWN Here Without You (Republic/Universal)	2891	+501	177099	4	106/3
29	25	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	2882	+551	193489	6	92/8
19	26	SARAI Ladies (Sweat/Epic)	2835	-219	179340	11	104/0
23	27	TRAIN Calling All Angels (Columbia)	2644	+7	160705	15	89/0
30	28	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	2182	+163	134080	5	104/1
32	29	SEAN PAUL Like Glue (VP/Atlantic)	2105	+180	196406	6	83/5
25	30	JEWEL Intuition (Atlantic)	2084	-513	127013	20	115/0
36	31	KELLY CLARKSON Low (RCA)	1977	+461	156889	3	95/7
31	32	MERCYME I Can Only Imagine (INO/Curb)	1958	-20	108757	14	66/1
34	33	JENNIFER LOPEZ Baby I Love U (Epic)	1943	+377	137635	3	102/6
41	34	TRAPT Headstrong (Warner Bros.)	1731	+415	88408	6	82/12
44	35	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	1501	+428	142783	2	79/11
40	36	HILARY DUFF So Yesterday (Buena Vista/Hollywood)	1497	+177	126329	5	89/4
33	37	BUSTA RHYMES f/MARIAH CAREY I Know What You Want (J)	1434	-285	100311	20	105/0
38	38	FRANKIE J. Don't Wanna Try (Columbia)	1363	-82	132326	20	95/0
35	39	ALL-AMERICAN REJECTS Swing, Swing (Doghouse/DreamWorks)	1332	-197	87586	20	100/0
37	40	SMASH MOUTH You Are My Number One (Interscope)	1294	-151	50212	7	72/0
Debut	41	JOHN MAYER Bigger Than My Body (Columbia)	1279	+540	102848	1	76/8
43	42	LIZ PHAIR Why Can't I? (Capitol)	1266	+157	57633	4	77/3
42	43	GINUWINE In Those Jeans (Epic)	1211	+99	57444	4	63/1
45	44	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	1209	+238	77302	3	44/4
39	45	50 CENT 21 Questions (Shady/Aftermath/Interscope)	1088	-273	72830	18	104/0
46	46	LIVE Heaven (Radioactive/Geffen)	1012	+61	73337	6	47/1
Debut	47	MATCHBOX TWENTY Bright Lights (Atlantic)	977	+375	61050	1	69/11
Debut	48	BABY BASH Suga Suga (Universal)	845	+188	62238	1	30/9
Debut	49	SALIVA Rest In Pieces (Island/IDJMG)	834	+40	41791	1	48/2
Debut	50	STAIN'D So Far Away (Flip/Elektra/EEG)	796	+93	26425	1	69/5

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
MANDY MOORE Have A Little Faith In Me (Epic)	42
OUTKAST Hey Ya! (Arista)	33
SIMPLE PLAN Perfect (Lava)	29
EVANESCENCE Going Under (Wind-up)	23
JEWEL Stand (Atlantic)	19
ALL-AMERICAN REJECTS Time Stands... (Doghouse/DreamWorks)	18
FEFE DOBSON Take Me Away (Island/IDJMG)	17
GAVIN DEGRAW Follow Through (J)	16
MARIA I Give, You Take (DreamWorks)	13
TRAPT Headstrong (Warner Bros.)	12

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	+684
MYA My Love Is Like...Whoa (A&M/Interscope)	+636
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	+551
JOHN MAYER Bigger Than My Body (Columbia)	+540
3 DOORS DOWN Here Without You (Republic/Universal)	+501
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	+497
KELLY CLARKSON Low (RCA)	+461
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	+428
TRAPT Headstrong (Warner Bros.)	+415

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SEAN PAUL Get Busy (VP/Atlantic)	2376
R. KELLY Ignition (Jive)	2265
3 DOORS DOWN When I'm Gone (Republic/Universal)	2162
JUSTIN TIMBERLAKE Rock Your Body (Jive)	2155
50 CENT In Da Club (Shady/Aftermath/Interscope)	1878
CHRISTINA AGUILERA Fighter (RCA)	1748
WAYNE WONDER No Letting Go (VP/Atlantic)	1715
AVRIL LAVIGNE I'm With You (Arista)	1077
EMINEM Lose Yourself (Shady/Interscope)	922
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	872
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	804
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	796
AMANDA PEREZ Angel (Powerhouse/Virgin)	791
JENNIFER LOPEZ f/LL COOL J All I Have (Epic)	771
NIVEA Don't Mess With My Man (Jive)	761
BLU CANTRELL f/SEAN PAUL Breathe (Arista)	716
AVRIL LAVIGNE Complicated (Arista)	696
LINKIN PARK In The End (Warner Bros.)	692
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	667
KID ROCK f/SHERYL CROW Picture (Atlantic)	630
NO DOUBT f/LADY SAW Underneath It All (Interscope)	622
DJ SAMMY & YANOU Heaven (Robbins)	621
CHRISTINA AGUILERA Beautiful (RCA)	610
EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	609
B2K AND P. DIDDY Bump, Bump, Bump (Epic)	594

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

126 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/17-8/23. 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 the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

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August 29, 2003

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+ / - PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	3042	-48	75154	14	51/1
2	2	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	2962	-114	67351	14	53/0
3	3	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	2710	-186	65937	13	48/0
5	4	KELLY CLARKSON Miss Independent (RCA)	2126	-223	43407	18	47/0
4	5	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	2110	-341	45011	14	46/0
6	6	MATCHBOX TWENTY Unwell (Atlantic)	2005	-33	41139	28	45/1
10	7	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	1974	+285	50013	9	46/0
9	8	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	1914	+192	47494	7	45/1
7	9	THALIA f/FAT JOE I Want You (EMI Latin/Virgin)	1863	+37	49464	13	47/1
14	10	JUSTIN TIMBERLAKE Senorita (Jive)	1821	+201	46786	7	47/0
8	11	EVANESCENCE Bring Me To Life (Wind-up)	1677	-142	32264	22	41/0
11	12	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	1673	-3	38869	19	45/0
18	13	SANTANA f/ALEX BAND Why Don't You & I (Arista)	1645	+222	43578	10	44/2
13	14	GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	1644	+16	39578	10	43/0
15	15	TRAIN Calling All Angels (Columbia)	1577	-37	35321	15	41/0
12	16	UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	1465	-165	31797	16	37/0
19	17	CHINGY Right Thurr (DTP/Capitol)	1446	+121	35618	8	46/2
21	18	3 DODRS DOWN Here Without You (Republic/Universal)	1423	+179	33174	5	47/2
22	19	MAROON 5 Harder To Breathe (Octone/J)	1339	+119	30206	8	44/1
17	20	LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	1274	-271	27050	12	38/0
16	21	JEWEL Intuition (Atlantic)	1173	-419	23554	19	36/0
24	22	LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	1162	+157	29788	8	36/4
20	23	SIMPLE PLAN Addicted (Lava)	1152	-144	22904	17	33/1
26	24	ATARIS The Boys Of Summer (Columbia)	1016	+191	23411	5	34/2
29	25	MYA My Love Is Like...Whoa (A&M/Interscope)	941	+288	22135	4	44/4
25	26	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	918	+77	26027	5	38/5
23	27	MERCYME I Can Only Imagine (INO/Curb)	878	-146	19179	14	32/0
27	28	SARAI Ladies (Sweet/Epic)	782	-4	21459	8	31/2
32	29	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	703	+126	23369	6	25/3
34	30	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	697	+143	19999	4	35/1
36	31	SEAN PAUL Like Glue (VPI/Atlantic)	692	+181	21265	5	35/3
45	32	JENNIFER LOPEZ Baby I Love U (Epic)	645	+291	15076	3	36/10
48	33	JOHN MAYER Bigger Than My Body (Columbia)	637	+313	16185	2	36/5
44	34	KELLY CLARKSON Low (RCA)	595	+234	14992	2	35/4
35	35	HILARY DUFF So Yesterday (Buena Vista/Hollywood)	586	+68	12714	4	29/2
41	36	MATCHBOX TWENTY Bright Lights (Atlantic)	583	+184	15262	2	36/2
37	37	TRAPT Headstrong (Warner Bros.)	531	+47	12915	9	29/4
39	38	LIZ PHAIR Why Can't I? (Capitol)	516	+44	12872	4	25/2
28	39	SMASH MOUTH You Are My Number One (Interscope)	463	-216	12170	9	29/0
40	40	MICHAEL MCGLONE The Moment Of Goodbye (Independent)	416	-11	8573	5	16/0
47	41	MARIA I Give, You Take (DreamWorks)	406	+75	9923	3	36/2
38	42	50 CENT 21 Questions (Shady/Aftermath/Interscope)	375	-99	8422	16	18/0
42	43	SALIVA Rest In Pieces (Island/IDJMG)	374	-23	8676	6	20/0
33	44	BUSTA RHYMES f/MARIAH CAREY I Know What You Want (J)	371	-194	9286	16	15/1
Debut	45	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	356	+158	11588	1	25/6
31	46	ALL-AMERICAN REJECTS Swing, Swing (Doghouse/DreamWorks)	348	-247	8331	22	13/0
43	47	LIVE Heaven (Radioactive/Geffen)	333	-42	7190	5	17/1
46	48	FRANKIE J. Don't Wanna Try (Columbia)	327	-27	7604	19	14/1
Debut	49	GINUWINE In Those Jeans (Epic)	322	+82	9741	1	16/1
49	50	STAIN'D So Far Away (Flip/Elektra/EEG)	320	+31	6650	2	22/1

54 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 8/17 - Saturday 8/23.

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Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
ALL-AMERICAN REJECTS Time Stands... (Doghouse/DreamWorks)	16
JENNIFER LOPEZ Baby I Love U (Epic)	10
JS Ice Cream (DreamWorks)	10
MANDY MOORE Have A Little Faith In Me (Epic)	10
JEWEL Stand (Atlantic)	9
BUBBA SPARXXX Deliverance (Beatclub/Interscope)	7
FEFE DOBSON Take Me Away (Island/IDJMG)	7
SIMPLE PLAN Perfect (Lava)	7
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	6
EVANESCENCE Going Under (Wind-up)	6
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	5
JOHN MAYER Bigger Than My Body (Columbia)	5
OUTKAST Hey Ya! (Arista)	5
MYA My Love Is Like...Whoa (A&M/Interscope)	4
LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	4
KELLY CLARKSON Low (RCA)	4
TRAPT Headstrong (Warner Bros.)	4
NICKELBACK Someday (Roadrunner/IDJMG)	4
BOW WOW Let's Get Down (Columbia)	4
ELVIS PRESLEY VS. PAUL OAKENFOLD Rubbeneckin' (RCA)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JOHN MAYER Bigger Than My Body (Columbia)	+313
JENNIFER LOPEZ Baby I Love U (Epic)	+291
MYA My Love Is Like...Whoa (A&M/Interscope)	+288
NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	+285
KELLY CLARKSON Low (RCA)	+234
SANTANA f/ALEX BAND Why Don't You & I (Arista)	+222
JUSTIN TIMBERLAKE Senorita (Jive)	+201
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	+192
ATARIS The Boys Of Summer (Columbia)	+191
MATCHBOX TWENTY Bright Lights (Atlantic)	+184
SEAN PAUL Like Glue (VPI/Atlantic)	+181
3 DODRS DOWN Here Without You (Republic/Universal)	+179
BUBBA SPARXXX Deliverance (Beatclub/Interscope)	+162
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	+158
LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	+157
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	+143
FABLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	+126
CHINGY Right Thurr (DTP/Capitol)	+121
MAROON 5 Harder To Breathe (Octone/J)	+119
DIDD White Flag (Arista)	+108
FEFE DOBSON Take Me Away (Island/IDJMG)	+99
JS Ice Cream (DreamWorks)	+86
GINUWINE In Those Jeans (Epic)	+82
PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	+79
S. ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	+77
MARIA I Give, You Take (DreamWorks)	+75
BABY BASH Suga Suga (Universal)	+71
HILARY DUFF So Yesterday (Buena Vista/Hollywood)	+68
R. KELLY Thoina Thoina (Jive)	+60

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ON THE RECORD

With **Josh Strickland**
Interim PD, WSTO/Evansville, IN

HOT 96 FM
TODAY'S HIT MUSIC

The perfect balance of pop and rock is our constant goal. Some new tunes that are helping us get there are Avril Lavigne's track from the *American Wedding* soundtrack, "I Don't Give," "Here Without You" by 3 Doors Down and, for a little pop-rhythm flavor, "I Give, You Take" by

MercyMe, and the new WSTO (Hot 96)/Evansville, IN is well on its way to achieving the goals set before it. As for Top 40 radio elsewhere, feel free to follow our lead.

Black Eyed Peas hold on to the top position on R&R's CHR/Pop chart, as "Where Is the Love?" (A&M/Interscope) stays put. So does No. 2, "Crazy in Love" (Columbia) by **Beyoncé featuring Jay-Z**. **Nelly featuring P. Diddy & Murphy Lee's** "Shake Ya Tailfeather" (Bad Boy/Universal) holds at No. 3*, but the trio scores Most Increased Plays honors this week, with 684 additional plays ... **Justin Timberlake's** "Senorita" (Jive) hops 10-7*, followed by **Chingy's** "Right Thurr," which cracks the top 10 with a 12-8* move ... **Santana featuring Alex Band's** "Why Don't You & I" (Arista) climbs 20-18* ... **Mya** makes a big move this week: "My Love Is Like... Whoa" (A&M/Interscope) jumps 28-22* ... **Sean Paul's** latest, "Like Glue" (VP/Atlantic), rolls up 32-29* ... Big moves in the 30s: **Kelly Clarkson's** "Low" (RCA) vaults 36-31*, **Trapt's** "Headstrong" (Warner Bros.) rockets 41-34*, and **Beyoncé featuring Sean Paul's** "Baby Boy" (Columbia) powers 44-35*. This week the Most Added crown goes to **Mandy Moore**, who picks up 42 adds for "Have a Little Faith in Me" (Epic). Chart debuts this week come from **John Mayer**, **Matchbox Twenty**, **Baby Bash**, **Saliva** and **Staind**.



— Keith Berman, Radio Editor

ON THE RISE

ARTIST: **Nickelback**
LABEL: **Roadrunner/IDJMG**

By **KEITH BERMAN**/ASSOCIATE RADIO EDITOR



Canadians are great. What's not to love about them? Forget the jokes about Bryan Adams and the way they say "about" and the fact that they put mayonnaise on just about everything. They've got socialized medicine up there! And they also send their fabulous neighbors to the south — that's us here in America, for those of you keeping score at home — some really cool music.

Take Nickelback, for example. These four guys started as a cover band in a tiny, frozen Canadian town called Hanna, when now-ubiquitous frontman Chad Kroeger decided he wanted to perform his own songs rather than other people's. So, after borrowing money from his stepfather, Kroeger and the band headed to the far-off land of Vancouver to record a demo.

Nickelback gained a following the old-fashioned way: by making all their friends pester local radio stations with requests for the band's music until the stations played their single and the band began gaining real fans on the merits of their material. (Kids, don't try this at home. Record labels, don't try this at home either.)

And the rest, as they say, is history. The band's debut single, "Leader of Men," blew up all over the place on both sides of the U.S.-Canada border, and their first album, *The State*, sold more than 500,000 copies. They followed up that success with a full-on radio takeover — namely, "How You Remind Me." If you didn't hear this song at least 150 times over the course of 2002, you probably were living in an Eskimo hut, or maybe in Dubuque, IA.

Silver Side Up, which spawned "How You Remind Me," also unleashed "Too Bad" and "Never Again" upon the radio-

listening public. On these tracks, Kroeger decided to take a more direct approach in addressing the songs' messages, making it obvious that "Too Bad" was about his absentee father and "Never Again" dealt with abusive parents.

Despite the decidedly non-shiny-and-happy subject matter, these three singles helped propel album sales northward of 9 million copies worldwide. Additionally, Nickelback achieved the international distinction of being the first Canadian band since The Guess Who to sit on top of both the American and Canadian rock charts at the same time.

And yet, they're back for more. *The Long Road*, which hits stores Sept. 23, spawned the single "Someday," which picked up 118 adds at Alternative. Active Rock and Rock when it went for adds at those formats, scoring Most Added honors at all three formats that week. Nickelback now have their sights firmly set on Pop, and they're not giving up until you add them. They'll go to any lengths to get those adds, up to and including subliminal messages.

The band will embark on a full-on U.S. tour this fall and are already kicking off plans for media domination. They recorded a concert at Seattle's Experience Music Project on Aug. 26, which will air on VH1. So why not spare yourself agony later when they come to your house and personally ask you why you haven't added their music? You know you want to. Check out Nickelback's new stuff today. Chad thanks you.

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America's Best Testing CHR/Pop Songs 12 +
For The Week Ending 8/29/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 12-17	Women 18-24	Women 25-34
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	4.27	4.17	93%	23%	4.50	4.15	4.22
MAROON 5 Harder To Breathe (Octone/J)	4.26	4.13	66%	7%	4.41	4.28	4.25
SANTANA f/ALEX BAND Why Don't You & I (Arista)	4.19	4.06	68%	9%	4.15	4.31	4.22
3 DOORS DOWN Here Without You (Republic/Universal)	4.12	—	60%	7%	4.03	4.24	4.22
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	4.08	3.91	86%	21%	4.17	4.14	3.97
MATCHBOX TWENTY Unwell (Atlantic)	4.06	4.07	96%	36%	3.82	4.13	4.25
MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	4.00	3.91	98%	27%	3.98	4.02	4.06
GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	4.00	3.93	89%	22%	4.36	4.07	3.75
KELLY CLARKSON Miss Independent (RCA)	3.96	3.88	99%	48%	3.81	4.01	4.17
SIMPLE PLAN Addicted (Lava)	3.96	3.93	91%	33%	4.16	3.95	3.99
ATARIS The Boys Of Summer (Columbia)	3.95	3.81	84%	18%	4.28	4.17	3.72
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	3.91	3.93	87%	16%	4.13	3.99	4.03
EVANESCENCE Bring Me To Life (Wind-up)	3.86	3.95	98%	46%	3.74	3.69	4.21
BEYONCÉ f/JAY-Z Crazy In Love (Columbia)	3.70	3.74	96%	48%	3.76	3.56	3.79
UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	3.67	3.75	94%	36%	3.51	3.67	3.96
TRAIN Calling All Angels (Columbia)	3.67	3.68	89%	28%	3.47	3.71	3.86
JEWEL Intuition (Atlantic)	3.66	3.65	98%	46%	3.27	3.56	3.94
JUSTIN TIMBERLAKE Senorita (Jive)	3.59	3.53	88%	25%	3.81	3.89	3.23
NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	3.57	3.70	90%	29%	3.88	3.61	3.47
MYA My Love Is Like...Whoa (A&M/Interscope)	3.43	—	80%	26%	3.57	3.67	3.00
SARAI Ladies (Sweat/Epic)	3.43	3.39	58%	18%	3.83	3.76	2.86
SEAN PAUL Get Busy (VP/Atlantic)	3.33	3.37	93%	51%	3.58	3.30	3.20
THALIA f/FAT JOE I Want You (EMI Latin/Virgin)	3.31	3.41	85%	39%	3.25	3.26	3.52
FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	3.31	3.30	59%	21%	3.57	3.44	3.24
LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	3.24	3.29	69%	33%	3.29	3.25	3.02
CHINGY Right Thurr (DTP/Capitol)	3.18	3.14	83%	37%	3.58	3.10	3.08
LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	3.17	3.38	85%	42%	3.46	3.10	3.16
ASHANTI Rock Wit U (Awwww Baby) (Murder Inc./DJJMG)	3.16	3.24	93%	49%	3.16	3.09	3.20
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	3.16	—	78%	35%	3.30	3.22	3.05

Total sample size is 441 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

MARIA I Give, You Take (DreamWorks)
Total Plays: 786, Total Stations: 73, Adds: 13

R. KELLY Thoa Thoin (Jive)
Total Plays: 780, Total Stations: 52, Adds: 6

PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)
Total Plays: 774, Total Stations: 42, Adds: 6

FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)
Total Plays: 602, Total Stations: 43, Adds: 10

BT Simply Being Loved (Somnambulist) (Netwerk)
Total Plays: 550, Total Stations: 21, Adds: 2

BUBBA SPARXXX Deliverance (Beatclub/Interscope)
Total Plays: 472, Total Stations: 38, Adds: 9

DIDO White Flag (Arista)
Total Plays: 422, Total Stations: 28, Adds: 3

ROC PROJECT f/TINA ARENA Never (Past Tense) (Tommy Boy)
Total Plays: 406, Total Stations: 13, Adds: 1

FEFE DOBSON Take Me Away (Island/DJMG)
Total Plays: 395, Total Stations: 63, Adds: 17

LUTHER VANDROSS Dance With My Father (J)
Total Plays: 334, Total Stations: 40, Adds: 1

Songs ranked by total plays



HE'S NEVER BEEN HAPPIER R&R Director/Charts Anthony Acampora got up close and personal with recording artist Thalia recently. Much to his chagrin, Thalia is already married, but she did tell him he looked cute in that shirt.

Please Send Your Photos

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(color or black & white).

Please include the names and titles of all pictured and send them to:
R&R, c/o Keith Berman: kberman@radioandrecords.com



SHINY, HAPPY PEOPLE Pop superstar Jessica Simpson (l) recently stopped by Sirius' studios in New York to hang out with the satcaster's Kid Kelly and talk about her new album, In This Skin, and her MTV show with hubby Nick Lachey, Newlyweds. If you look closely, you can see the camera flash reflected in her lip gloss.



MY, WHAT BIG HANDS YOU HAVE! Geffen artist Mary J. Blige stopped by KBXX (The Box)/Houston recently to schmooze with the staff. Here's Mary and Box PD Tom Calococi — can you tell which is which? (Hint: They're standing in front of their respective signage.)



DONTAY THOMPSON
dthompson@radioandrecords.com

Own The Campuses This Fall

Some helpful back-to-school promotional ideas

By Doug Parker

With the summer coming to an end, high school campuses nationwide are gearing up to welcome back students who hope to advance their intellectual skills so they will be better prepared to take on the real world and go after the American dream of attaining success and wealth.

Promotionally, now is the right time for radio stations across the country to take advantage of some of the activities that are going on at those high schools. Whether it's getting involved with a school's fall sports program or incorporating promotional activities that appeal to your younger listeners, there is no better time than now to give your radio station a presence with that younger demo — and get those Arbitron numbers you need. If your station has no teen presence or you're stuck for some hot fall promotion ideas to make yours the big teen station in the market, Doug Parker of Parker Media Services has some helpful tips.

An easy way to stay on top of what's happening out there in the schools is to order a subscription to every local high school's newspaper. That will give you knowledge of every high school hot spot and major event.

It's important to know what the buzz is in schools — which schools are archivals, which draw the biggest crowds at their games and the dates of all the schools' homecoming events. Use the info you get from the school papers to draw up a "hit list" of events you need to be a part of.

Assign A High School Ambassador

Choose a reliable employee to serve as the station's official ambassador to the local high schools. The ambassador's job is to order up those school-newspaper subscriptions and compile that magic hit list of major happenings. This person is also tasked with contacting all the local student-teacher activity directors to develop a personal rapport.

Don't underestimate how important this is. How many times have you tried to call a public agency (like a school) and actually gotten through to the person in charge on the first call? You can't, unless you're somehow wired on the inside.

You need to know the right people and exchange cell-phone num-

bers. That way when you hear about a big event, even at the last minute, you've got an immediate way to contact the school vice principal or student-teacher coordinator to get permission for the station to take part.

This high school ambassador can be a reliable intern, a jock or a promotion employee, but be sure to choose a detail-conscious person who will follow through. They need to be calling school contacts regularly, asking what your station can do to help the school out and working the PR machine at full afterburner.

Play by the rules. All it takes is one negative incident involving your station to blow your reputation with the whole school system.

Have the ambassador put together a list of local homecoming dances, winter formals, proms and other key events. These can be incredible opportunities to market your station by offering the services of your mixers. What an amazing way to get right into the schools to connect with the kids on a personal level! Why would a high school prom committee hire a cover band when they can get your night jock out there with the mixers to throw an MTV-style prom bash? But don't expect the schools to come to you — you have to make the move.

Develop Powerful Marketing Programs

Once you've got your high school ambassador assigned and rolling with the mission, the next step is to build up high school listener-loyalty programs. Here are two fun programs to put together for the fall school season that will tighten the bond and make you the most visible station on campus.

High School Athlete Of The Week: Collaborate with the hippest TV station in the market with teens (that's often the Fox affiliate). Invite the station's local sports anchor to make an appearance during your night show once a week to select a local High School Athlete of the Week.

This is a great way to establish credibility with the schools while you score some righteous local TV — it's a win-win situation. Both your station and your TV partner should run short promos each week congratulating the current Athlete of the Week.

While this program acknowledges special individual students' achievements, the next program I'm going to tell you about targets entire schools.

Friday-Night Football Patrol: I consider this perhaps the most high-powered fall high school promotion you can do. It takes careful planning and lots of commitment to execute it, but if you're the first station in the market to do a Friday-Night Football Patrol, beware: Your competitors will soon be copying you when they realize how badly they missed the boat. That's why it's important to make it big and get it right the first time.

Once again, you collaborate with your new buddy, the local TV sports anchor who works with you on the Athlete of the Week selections. Each week the sports anchor and your night jock select a Friday-Night Football Game of the Week, and that Friday the station rolls out to the game to broadcast live and mingle in the stands, doing totally hyped-out call-ins with rowdy students.

You can either send a jock out to do his or her show from the game or send a qualified sidekick out to represent and do call-ins and score updates from the game. It sounds great on the air, and the high schools love it.



WHAT A PAIR! You got to love the fact that R&B superstar Ginuwine always surrounds himself with beautiful women. And it was no different when he stopped by KBXX (The Box)/Houston to visit with the station's Music Director, Carmen Contreras.

Homecoming dances, winter formals, proms and other key events can be incredible opportunities to market your station by offering the services of your station's mixers.

your webmaster build a page on the station website dedicated to scores and standings for local games and athletes. Be sure to promote heavily that you're doing this; it will definitely fire up the traffic on your site.

This is also the perfect page to showcase your Game of the Week, news and profiles of past and present Athlete of the Week winners.

Plan your events with high schools as far in advance as possible. High schools are slow to make decisions about things. Even your Game of the Week selections should be done weeks ahead.

Most important, be a positive influence when you're doing things with high schools. Make sure your staff wears appropriate attire, and avoid playing controversial records or handing out controversial prizes. Play by the rules. All it takes is one negative incident involving your station to blow your reputation with the whole school system.

School administrators have never been more paranoid about security. The days of just rolling up in the van and crashing the party are done. You need to go through the right channels and do it right.

Doug Parker is President of Parker Media Services, a radio promotion and marketing consulting service he founded in December of 2000. Contact him at 916-402-6348 or pmediaservices@aol.com.

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dthompson@radioandrecords.com

And if having the Game of the Week isn't high-powered enough, you can take it to the next level by recruiting students from all the other schools in the market. Their job is to take a cell phone to each of their school's home football games and call the studio's warm line with periodic score updates during the game.

As you come right out of a stellar live break from your Game of the Week, you roll right into an edited montage of your student reporters, each giving a quick score update from their own school's game.

It's total dominance. You're on-site making noise at the biggest game of the week, and you've got kids from schools all across your market calling in with live scores. Your station is everywhere. You own the town.

Plan Ahead

The fall school season also affords a unique opportunity to increase your station's website traffic. Have

CHR/RHYTHMIC TOP 50

Powered By



August 29, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	CHINGY Right Thurr (DTP/Capitol)	5666	-48	570452	18	78/0
1	2	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	5438	-284	515472	13	80/0
3	3	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	5110	+267	530358	17	74/0
4	4	NELLY ft. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	4888	+553	464955	12	79/0
9	5	PHARRELL ft. JAY-Z Frontin' (Star Trak/Arista)	4125	+355	446944	12	82/1
8	6	GINUWINE In Those Jeans (Epic)	3935	-41	342372	14	76/0
6	7	FABOLOUS ft. TAMIA Into You (Desert Storm/Elektra/EEG)	3785	-343	402787	18	74/0
7	8	LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	3555	-499	329819	15	80/1
15	9	BEYONCE' ft. SEAN PAUL Baby Boy (Columbia)	3495	+905	446748	4	84/7
5	10	BEYONCE' ft. JAY-Z Crazy In Love (Columbia)	3367	-945	349296	15	84/0
10	11	MYA My Love Is Like...Whoa (A&M/Interscope)	3255	-200	311616	13	75/1
12	12	BOW WOW Let's Get Down (Columbia)	3146	+319	292449	9	76/2
16	13	BABY BASH Suga Suga (Universal)	2794	+331	203474	12	56/2
14	14	R. KELLY Thoia Thoing (Jive)	2436	-163	231693	8	76/1
17	15	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	2332	-42	169506	15	55/0
13	16	LIL' KIM ft. 50 CENT Magic Stick (Queen Bee/Atlantic)	2329	-316	210147	20	71/0
11	17	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJJMG)	2269	-589	180198	18	81/0
19	18	YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/DJMG)	2203	+189	203022	10	69/2
22	19	YOUNGBLOODZ ft. LIL' JON Damn! (Arista)	1910	+361	174887	7	56/8
20	20	BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)	1895	-29	183325	7	69/0
21	21	CHRISTINA AGUILERA ft. LIL' KIM Can't Hold Us Down (RCA)	1785	+134	130084	6	50/0
18	22	SEAN PAUL Like Glue (VP/Atlantic)	1758	-417	212124	15	74/0
26	23	BUBBA SPARXXX Deliverance (Beatclub/Interscope)	1576	+209	92398	5	59/2
24	24	ROSCOE Smooth Sailin' (Priority/Capitol)	1554	+81	98157	10	49/0
25	25	JS Ice Cream (DreamWorks)	1505	+107	81131	9	57/1
28	26	OMX Where The Hood At? (Ruff Ryders/DJMG)	1342	+219	126813	3	62/1
27	27	MONICA So Gone (J)	1080	-186	128654	20	51/0
30	28	CHERISH ft. OA BRAT Miss P. (Warner Bros.)	1024	+51	47981	5	47/0
32	29	50 CENT If I Can't (Shady/Aftermath/Interscope)	1014	+174	165475	7	10/1
29	30	112 ft. SUPERCAT Na, Na, Na, Na (Def Soul/DJMG)	996	-93	76846	4	61/0
46	31	ASHANTI Rain On Me (Murder Inc./DJMG)	947	+426	91786	2	52/4
31	32	MARK RONSON ft. GHOSTFACE & NATE DOGG Ooh Wee (Elektra/EEG)	921	+8	51672	4	52/0
33	33	FRANKIE J. We Still (Columbia)	903	+89	58671	5	42/1
37	34	T.I. 24's (Grand Hustle/Atlantic)	842	+136	69142	4	43/18
23	35	MARY J. BLIGE Love @ 1st Sight (Geffen)	837	-682	67433	10	74/0
42	36	LUDACRIS ft. SHAWNNA Stand Up (Def Jam South/DJMG)	804	+227	100436	2	5/3
Debut	37	OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)	784	+478	83206	1	60/27
35	38	JUSTIN TIMBERLAKE Senorita (Jive)	732	-63	59951	5	29/0
Debut	39	CHINGY ft. SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol)	720	+466	68196	1	62/24
40	40	MARQUES HOUSTON ft. JOE BUDDEN & PIED PIPER Clubbin' (T.U.G.)	703	+93	50134	2	34/0
34	41	THALIA ft. FAT JOE I Want You (EMI Latin/Virgin)	702	-109	89609	16	39/0
36	42	NAPPY ROOTS Roun'Te The Globe (Atlantic)	695	-63	50719	5	42/0
41	43	MOST VALUABLE PLAYAS ft. S. LEE Roc Ya Body Mic... (Casablanca)	671	+69	42798	3	39/0
Debut	44	MURPHY LEE ft. JERMAINE OUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	644	+325	35428	1	44/3
48	45	GEMINI ft. NB RIDAZ Crazy For You (Catalyst)	627	+171	40123	3	6/0
45	46	BEYONCE' Summertime (Columbia)	613	+80	96831	3	4/0
44	47	TIMBALAND & MAGOO Cop That Shit (BlackGround/Universal)	569	+11	40445	7	37/0
38	48	LUDACRIS Act A Fool (Def Jam South/DJMG)	532	-113	30666	17	51/0
39	49	NICK CANNON ft. B2K Feelin' Freaky (Nickelodeon/Jive)	455	-166	24606	8	36/0
Debut	50	SASHA Dat Sexy Body (VP)	454	+91	61940	1	18/3

89 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/17-8/23. 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 the Arbitron Company (© 2003. The Arbitron Company). © 2003, R&R, Inc.

Most Added*

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
OUTKAST The Way You Move (Arista)	55
MARY J. BLIGE Ooh! (Geffen)	31
OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)	27
CHINGY ft. SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol)	24
T.I. 24's (Grand Hustle/Atlantic)	18
YOUNGBLOODZ ft. LIL' JON Damn! (Arista)	8
TECH N9NE Imma Tell (Independent)	8
MONICA Knock Knock (J)	8
BEYONCE' ft. SEAN PAUL Baby Boy (Columbia)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BEYONCE' ft. SEAN PAUL Baby Boy (Columbia)	+905
NELLY ft. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	+553
OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)	+478
CHINGY ft. SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol)	+466
ASHANTI Rain On Me (Murder Inc./DJMG)	+426
FAT JOE & P. DIDDY ft. DRE Girl I'm A Bad Boy (Bad Boy/Universal)	+381
YOUNGBLOODZ ft. LIL' JON Damn! (Arista)	+361
PHARRELL ft. JAY-Z Frontin' (Star Trak/Arista)	+355
BABY BASH Suga Suga (Universal)	+331
M. LEE ft. J. DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	+325

New & Active

MONICA Get It Off (J)
Total Plays: 441, Total Stations: 43, Adds: 6

FAT JOE & P. DIDDY ft. DRE Girl I'm A Bad Boy (Bad Boy/Universal)
Total Plays: 415, Total Stations: 55, Adds: 6

HI-C ft. DJ QUIK Let Me Know (Independent)
Total Plays: 407, Total Stations: 19, Adds: 1

JACKI O Nookie Real Good (Poe-Boy/Sobe)
Total Plays: 397, Total Stations: 19, Adds: 6

YING YANG TWINS Naggin' (TVT)
Total Plays: 386, Total Stations: 16, Adds: 0

MARY J. BLIGE Ooh! (Geffen)
Total Plays: 359, Total Stations: 32, Adds: 31

ELEPHANT MAN Pon De River (VP)
Total Plays: 334, Total Stations: 20, Adds: 4

ERYKAH BADU Danger...Block On Lock (Motown/Universal)
Total Plays: 304, Total Stations: 15, Adds: 0

TOO SHORT ft. LIL' JON Shake That Monkey (Short/Jive)
Total Plays: 251, Total Stations: 9, Adds: 2

OUTKAST The Way You Move (Arista)
Total Plays: 244, Total Stations: 56, Adds: 55

Songs ranked by total plays

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

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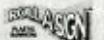
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August 29, 2003

RANK ARTIST TITLE LABEL

- 1 LIL' JON & EASTSIDE BOYZ Get Low (TVT)
- 2 CHINGY Right Thurr (Priority/Capitol)
- 3 BEYONCE' f/SEAN PAUL Baby Boy (Columbia)
- 4 PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)
- 5 LUMIDEE Never Leave You... (Straight Face/Universal)
- 6 NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Universal)
- 7 50 CENT f/NOTORIOUS B.I.G. P.I.M.P. (Shady/Aftermath/Interscope)
- 8 BEYONCE' f/JAY-Z Crazy In Love (Columbia)
- 9 SEAN PAUL Get Busy (VP/Atlantic)
- 10 BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)
- 11 YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)
- 12 LUDACRIS Stand Up (Def Jam South/IDJMG)
- 13 BOW WOW Let's Get Down (Columbia)
- 14 R. KELLY Thoa Thoin (Jive)
- 15 LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)
- 16 MYA My Love Is Like...Whoa (A&M/Interscope)
- 17 FABOLOUS Into You (Elektra/EEG)
- 18 GINUWINE In Those Jeans (Epic)
- 19 DMX Where The Hood At (Ruff Ryders/IDJMG)
- 20 OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)
- 21 SEAN PAUL Like Glue (VP/Atlantic)
- 22 ASHANTI Rock Wit U... (Murder Inc./IDJMG)
- 23 MARY J. BLIGE Ooh! (Geffen)
- 24 TIMBALAND & MAGOO Cop That Shit (BlackGround)
- 25 FREEWAY Flipside (Roc-A-Fella/IDJMG)
- 26 213 Fly (Geffen)
- 27 ROSCOE Smooth Sailin' (Capitol)
- 28 THA RAYNE Didn't You Know (Divine Mill/Arista)
- 29 CHINGY f/SNOOP DOGG & LUDCARIS Holidae In (DTP/Capitol)
- 30 112 f/SUPERCAT Na, Na, Na, Na (Def Soul/IDJMG)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/24-8/30/03.
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PHAT MIX SIX

- CHINGY f/SNOOP DOGG & LUDACRIS Holidae In (StarTrak/Arista)
 SASHA Dat Sexy Body (VP)
 YOUNGBLOODZ f/LIL JON Damn! (Arista)
 OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)
 KELIS Milkshake (Startrak/Arista)
 LUDACRIS Stand Up (Def Jam South/IDJMG)



I'm getting instant reaction on the new Carl Thomas joint, "She Is" (Bad Boy/Universal). Mary J. Blige's new single, "Ooh" (Geffen), is working well and getting good phones. Also, Ms. Dynamite's "Dy-na-mi-tee" (Interscope) is still new for us at KBMB (The Bcmb)/Sacramento, but I believe it will work for us.

— DJ Tosh, KBMB/Sacramento



One record that I've been pumpin' is Sasha's "Dat Sexy Body" (VP). This has been working pretty good in the clubs. With artists like Sean Paul, Wayne Wonder and Elephant Man, I'm glad that dancehall is making a comeback. Lil Jon is on a mission right now. You play "Get Low" (TVT) in the club, and you can't go wrong. Also, Youngbloodz f/Lil Jon's "Damn" (Arista) is definitely a hot joint, but I gotta be careful when I play this — broths will be moshing in the clubs. I like Chingy's "Holidae In" (DTP/Capitol). The hook is really strong on this record. I'd like to send a shout-out to Lucy B., Prince Ice, Latin Prince, TNT, Twin, all my peeps at KYLZ (Wild 106)/Albuquerque and the whole 505 for holding me down for 16 years.

— DJ Shurbeat, KYLZ/Albuquerque



BOW WOW & THE KVEG FAMILY Bow Wow recently stopped in Las Vegas to promote the release of his album *Unleashed*. The pint-sized artist visited with the staff of KVEG (Hot 97.5). Pictured here (l-r) are KVEG staff member Danielle, PD Sherita Saulberry, staff member Gene and evening jocks Juice and J Noise; Bow Wow; KVEG staff members Isaac, Vy and Franzen and afternoon driver Jeff G.

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ON THE RECORD

This Week's Hottest Music Picks

Muph Dawg

MD, WHZT/Greenville, SC

OutKast's "Hey Ya!" (Arista): This is my favorite. It's such a great song.

Baby Bash's "Suga, Suga" (Universal): Huge with the females. Every girl I talk to loves this song.

Blaque's "I'm Good" (Elektra/EEG): Love this record. Could be big!

Mark Adams

PD, KXJM/Portland, OR

Chingy featuring Ludacris & Snoop Dogg's "Holidae In" (DTP/Capitol): Hot. Already blowin' up on the phones.

Youngbloodz f/Lil Jon's "Damn" (Arista): I think this'll follow Lil Jon's "Get Low" and be huge for the station.

Marc Ronson featuring Sean Paul & Tweet's "International Affair" (Elektra/EEG): Good calls and early callout is strong. More importantly, it sounds hot as hell on the air.

Tru Life featuring Mack 10 & Fat Joe's "We Dem G's" (DreamWorks): Like this a lot. It's already in the mix.

Jacki-O's "Nookie Real Good" (Poe-Boy/Sobe): Following in the novelty and largely tasteless footsteps of "Camelot."

Fat Joe featuring P. Diddy & Dre's "Girl I'm a Bad Boy" (Bad Boy/Universal): Already in full rotation; sounds great on the radio.

Jill Strada

MD, WPTO/Oriando

Beyoncé featuring Sean Paul's "Baby Boy" (Columbia): Coming back strong in callout.

Ms. Dynamite featuring Nas' "Dynamite" (Swiss Beats Remix) (Interscope): This song is so hot!

OutKast's "The Way You Move" (Arista): Great unique sound. What do you expect? It's OutKast!

Busta Rhymes' "Light Your Ass on Fire" (Star Trak/Arista): Developing well on the station.

Homie Marco

PD, KPTY/Houston

Obie Trice's "Got Some Teeth" (Shady/Aftermath/Interscope): It's a no-brainer.

Ashanti's "Rain on Me" (Murder Inc./IDJMG): The party remix is coming with a rap.

Gemini featuring NB Ridaz's "Crazy for You" (Catalyst): Top 10 phones in one week.

Youngbloodz's "Damn": Lil John sprinkles some crunkness on this one.

Karen Wild

MD, KUBE/Seattle

Mark Ronson featuring Sean Paul & Tweet's "International Affair": When I first received the Sean Paul album I was so excited about this song, and I was truly hoping it would be a single. The new version with Tweet gives it a whole new life and a reason for me to play it! Love it. It's hot and rewards you with instant positive feedback.

Murphy Lee featuring Jermaine Dupri's "Wat da Hook Gon Be" (Fo Reel/Universal): How many times have we seen one standout rapper with a group to follow? In the case of The St. Lunatics, I can see that Murphy Lee has a hot chance to stand out just as much as Nelly. The song is simple and catchy, and the irony of the title is too much.

Ludacris' "Stand Up" (Def Jam South/



Mary J. Blige

IDJMG): I have always loved Luda; he makes hot music. His beats and hooks always grab you right away, and if you take a deep enough listen to what he is really saying, he will have you crackin' up! After reading about the video they are making to accompany this song, I can't wait!

John Candeleria

PD, KBFB/Dallas

Bo Leggs' "I Got Money" (Independent): Dallas-Forth Worth homegrown talent. This is a Dirty South joint that has proved itself on the streets and is proving itself on the radio. Top 10 phones.

AJ & Kiotti's "Hooker Hooker" (Wino): Thousand-bounce style record that is hitting hard in the club and is blowing up the phones. Club banger, and the women in DFW are doing the Hooker Hooker on the dance floor.

Too Short featuring Lil Jon's "Shake That Monkey" (Jive): Lil Jon has the hottest shit on the streets. "Shake That Monkey" is another dirty dirty get crunk song that is making some noise.

Erik Bradley

MD, WBBM/Chicago

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

Zac Davis

PD, WBVD/Melbourne

Chingy featuring Ludacris & Snoop Dogg's "Holidae In": A great followup single for this up-and-coming artist.

Monica's "Get It Off" (J): A nice party record.

Sasha's "Dat Sexy Body" (VP): This is good!

Murphy Lee featuring Jermaine Dupri's "Wat da Hook Gon Be": Murphy Lee stands out on this track. A good record.

Tony Tecate

MD, KSFV/Sacramento

Black Eyed Peas' "Shut Up" (Interscope): Been playing for, like, three weeks. It's currently tied with Chingy's "Holidae In" for No. 2 phones.

Chingy featuring Ludacris & Snoop Dogg's "Holidae In": I think this is another good No. 1 followup.

DMX's "Where da Hood At?" (Def



Obie Trice

Jam/IDJMG): Should be a really dope ghetto anthem.

Darren Stephens

PD, WYIL/Knoxville

Obie Trice's "Got Some Teeth": Vintage Eminem, before he was too cool for the room. Just a fun record.

Chingy featuring Ludacris & Snoop Dogg's "Holidae In": It's a followup to a No. 1 record, and I was born in a Holiday Inn. I just can't go wrong with this record.

Murphy Lee featuring Jermaine Dupri's "Wat da Hook Gon Be": You don't need no fucking quote for this beat! It just gets stuck in your head — great track.

Raphael George

MD, WPHL/Philadelphia

Kelis' "Milkshake" (Star Trak/Arista): This is my shot. I wanna see some girls do that milkshake thing.

Fisher

PD, WHZT/Greenville, SC

Bubba Sparxxx's "Deliverance" (Beat-club/Interscope): Doing very well.

Blaque's "I'm Good": Good track.

Preston Lowe

MD, KQBT/Austin

Fat Joe featuring P. Diddy & Dre's "Girl I'm a Bad Boy": As P. Diddy would say, Fat Joe's got another one. I really like this record!

Chingy featuring Ludacris & Snoop Dogg's "Holidae In": Everyone needs to check in and stay a while; great track.

Mary J. Blige's "Ooh!" (Geffen): Ooh, another nice track from Mary.

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August 29, 2003

America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 8/29/03



Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top CHR/Rhythmic songs.

Total sample size is 401 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

HEAD RUSH

ARTIST: OutKast LABEL: Arista

By RANDY GOMEZ/Assistant Editor



Andre 3000 and Big Boi, better known as the duo OutKast, have been stretching the boundaries of hip-hop for a decade with unforgettable tracks like "Rosa Parks," "Ms. Jackson," "So Fresh So Clean" and "The Whole World" — and with their unique sense of style.

The double album is actually comprised of solo albums by Big Boi (Speakerboxx) and Andre (The Love Below), though they do work on some of each other's tracks.

"The Way You Move" is Big Boi's contribution to Rhythmic and Urban outlets. Guest vocals by Sleepy Brown, along with trumpet hits, help give the cut an Earth, Wind & Fire feel, especially during the hook and breakdown.

Reporters

Grid of reporter information for various markets, including station names, reporter names, and contact details. Includes a 'Monitored Reporters' badge and a '99 Total Reporters' count.



DANA HALL
dhall@radioandrecords.com

A Meeting Of The Minds In Philly

NABFEME's Leadership Summit unites mentors and those they advise

More than 600 attendees came together in Philadelphia for the National Association of Black Female Executives in Music and Entertainment's third annual Leadership Summit, Aug. 21-24. The Summit is unique among industry meetings in that it addresses issues ranging from professional to personal, from health and wellness to spirituality, for women of color in the music and entertainment fields. Panels during the four-day event included "'Isms' in the Workplace — Real Life Challenges for the Woman of Color" and "Mind, Body & Spirit — The Black Woman's Health Kit."

Created by NABFEME founder Johnnie Walker, now head of Urban Promotion at DreamWorks, the 2003 Leadership Summit saw honorees such as keynote speaker and television personality Judge Glenda Hatchett, inspiring the Mentor Connection Power Luncheon, and legendary songwriter Kenneth Gamble, being awarded NABFEME's Solid as a Rock Award, given each year to a man in the industry who has been supportive of the advancement of women.

The Mentor Connection Power Luncheon also honored NABFEME members who have participated in the group's Mentor Connection program. Industry veterans Vivian Scott-Chew and Juanita Stephens were each given the Donna M. Moore Mentor Award, newly renamed in memory of former NABFEME Mentor Coordinator Donna Moore, who passed away earlier this summer.

The weekend kicked off with Women Who Jam — an all-female R&B concert featuring Floetry, Jaguar Wright and Rhian Benson, among others — and wrapped up with the Shero Hall of Fame induction ceremony and dinner, saluting singer-songwriter Valerie Simpson, industry leader Sharon Heyward and songstress Patti LaBelle. The night also featured performances by Teena Marie and violinist Regina Carter.

Here are some snapshots from the event, courtesy of LaTonya Pegues of BOAZentertainment.com.



'ISMS' AND MORE A panel of distinguished female executives discussed the challenges they face in the workplace at the session called "'Isms' in the Workplace — Real Life Challenges for the Woman of Color." Seen here (l-r) are She Do It CEO Tanikia Smith, Rockstar Entertainment's Aisha White, WPHI/Philadelphia air personality Layla St. Claire, With a Song President Ornetta Barber, WBSL/New York Director/Marketing & Promotion Bobbie Jeffries, Columbia Records Sr. VP/Music Licensing Lisa Ellis and Clear Channel/Philadelphia Director/Urban Programming Thea Mitchem.



THE POWER OF MENTORING Mentor honorees Juanita Stephens and Vivian Scott-Chew received the newly renamed Donna M. Moore Award in memory of NABFEME member/Mentor Coordinator Donna Moore. Pictured from left are Inkechi Okpala, Stephens, Walker and the NABFEME's Terri Rossi.



SINGLE IN THE CITY — AND SUCCESSFUL Panelists discussed the challenges and advantages of being single in the music business. Here (l-r) are panelists BG Unlimited's Kimberly Cooper, She Do It's Tanikia Smith, Every Friday Night author Ritta McLaughlin, Glue's Tamekia Flowers, WEA's Helen Little and Sony's Charita Brittenum-Carter.



THESE WOMEN JAM DKG Records' Rhian Benson wowed the audience at the opening-night Women Who Jam concert, which also featured Floetry, Jaguar Wright, K Fox and local showcase winners Sista (New York) and Shkeenan Robinson (Philadelphia).



FLOWING WITH FLOETRY DreamWorks duo Floetry sang soulfully at the Women Who Jam concert.



THE AFTER-PARTY After the Women Who Jam concert the ladies united to congratulate each other. Here, Rhian Benson is flanked by Floetry's Natalie Stewart (l) and Marsha Ambrosio.



GETTING DOWN TO BUSINESS On the panel called "Entrepreneurs," women in music and entertainment explained how they became successful as their own bosses. Pictured are (back, l-r) NuFace Entertainment's Rita Lee, Taylor Made Media's Karen Taylor, 20/20 Marketing's Carin Thomas, (front, l-r) Sweet Soul Entertainment's Tracey Press and Noelle-Elaine Media President Kirsten Poe.



HAVE FAITH Verity Records gospel trio Trin-I-Tee 5:7 performed a soul-stirring rendition of Musiq's "Love" at the Mentor Connection Power Luncheon. Pictured are (l-r) the group's Chenelle, Angel and Adrian.



HERE COMES THE JUDGE TV personality and motivational speaker Judge Glenda Hatchett (r) was the keynote speaker and honoree at the Mentor Connection Power Luncheon. She's pictured with NABFEME founder/President Johnnie Walker.

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	3280	+185	427262	14	66/1
7	2	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	2946	+302	336007	10	61/1
6	3	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	2896	+213	366429	11	65/0
1	4	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	2878	-293	334862	17	67/0
4	5	CHINGY Right Thurr (DTP/Capitol)	2831	-175	323292	20	67/0
5	6	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	2716	-160	341283	19	57/0
3	7	GINUWINE In Those Jeans (Epic)	2613	-394	352487	17	59/0
8	8	MONICA So Gone (J)	2286	-106	314743	22	68/0
12	9	R. KELLY Thoina Thoing (Jive)	2201	+225	280698	8	68/0
18	10	YOUNGBLOODZ f/LIL' JON Damn! (Arista)	2069	+381	222341	9	59/3
10	11	AALIYAH f/TANK Come Over (BlackGround/Universal)	2068	+5	335590	17	55/0
11	12	SEAN PAUL Like Glue (VP/Atlantic)	1946	-69	228981	13	60/1
15	13	YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	1915	+162	205824	11	50/0
13	14	BOW WOW Let's Get Down (Columbia)	1879	+40	209075	11	65/1
9	15	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	1782	-426	243302	15	69/0
22	16	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	1719	+428	263639	4	60/1
14	17	TYRESE Signs Of Love Makin' (J)	1626	-136	203404	16	60/0
16	18	LUMIDEE Never Leave You - Uh Ooh, Uh Ooh! (Universa)	1399	-352	136635	15	56/0
17	19	MYA My Love Is Like...Whoa (A&M/Interscope)	1363	-338	135250	12	55/0
21	20	112 f/SUPERCAT Na, Na, Na, Na (Def Soul/IDJMG)	1323	-77	120913	6	64/0
25	21	ERYKAH BADU Danger...Block On Lock (Motown/Universal)	1173	+200	99496	4	61/2
37	22	ASHANTI Rain On Me (Murder Inc./IDJMG)	1165	+467	144128	2	62/1
23	23	T.I. 24's (Grand Hustle/Atlantic)	1159	+9	110678	13	45/0
20	24	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	1114	-346	93479	18	65/0
19	25	MARY J. BLIGE Love @ 1st Sight (Geffen)	1094	-559	107325	10	67/0
28	26	MARQUES HOUSTON f/JOE BUDDEN & PIED PIPER Clubbin' (T.U.G.)	1064	+131	145534	5	40/0
30	27	JAGGED EDGE Walked Otta Heaven (Columbia)	1055	+171	121379	4	52/2
24	28	LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	951	-197	115060	19	10/0
26	29	NICK CANNON f/B2K Feelin' Freaky (Nickelodeon/Jive)	908	-39	80733	7	49/0
29	30	RUBEN STUDDARD Superstar (J)	865	-54	79763	10	41/0
33	31	NAPPY ROOTS Roun'The Globe (Atlantic)	849	+44	60998	5	46/0
27	32	JS Ice Cream (DreamWorks)	835	-107	56963	16	34/0
41	33	MARY J. BLIGE Ooh! (Geffen)	833	+239	118642	2	63/64
31	34	TAMIA Officially Missing You (Elektra/EEG)	826	-48	58384	12	40/0
32	35	BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)	809	-27	68936	8	47/0
36	36	ISLEY BROTHERS f/IRON ISLEY Busted (DreamWorks)	745	+41	50801	5	37/0
39	37	ATL Calling All Girls (Epic)	701	+58	51882	5	42/1
40	38	DMX Where The Hood At? (Ruff Ryders/IDJMG)	696	+94	56095	2	52/1
38	39	YING YANG TWINS Naggin' (TVT)	685	+40	47959	5	33/0
35	40	TIMBALAND & MAGOO Cop That Shit (BlackGround/Universal)	670	-61	47335	8	42/1
43	41	R. KELLY Step In The Name Of Love (Jive)	664	+95	115252	6	6/3
34	42	JAY-Z La-La-La (Excuse Me Again) (Bad Boy/Universal)	656	-83	91704	13	46/0
46	43	AVANT Read Your Mind (Geffen)	622	+189	85778	2	54/4
Debut	44	M. LEE f/J. DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	562	+179	44368	1	38/1
44	45	B2K What A Girl Wants (Epic)	561	+105	74632	3	10/0
42	46	R. KELLY I'll Never Leave (Jive)	556	-18	91284	12	4/0
Debut	47	JACKI O Nookie Real Good (Poe-Boy/Sobe)	492	+136	48163	1	41/3
Debut	48	LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	491	+148	64597	1	1/1
45	49	LIL' KIM f/MISSY ELLIOTT (When Kim Say)... (Queen Bee/Atlantic)	478	+22	30818	3	36/1
47	50	50 CENT What Up Gangsta (Shady/Aftermath/Interscope)	452	+29	82624	3	1/0

70 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/17-8/23. 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 the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
MARY J. BLIGE Ooh! (Geffen)	64
MONICA Knock Knock (J)	52
OUTKAST The Way You Move (Arista)	43
CHINGY f/SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)	37
DRAG-ON Put Your Drinks Down (Ruff Ryders/Interscope)	24
LIL' MO 1st Time (Elektra/EEG)	6
TOD SHORT f/LIL' JON Shake That Monkey (Short/Jive)	5
AVANT Read Your Mind (Geffen)	4
OOBIE f/LIL' JON Ooh Na Na Naa Naa (TVT)	4
OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ASHANTI Rain On Me (Murder Inc./IDJMG)	+467
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	+428
YOUNGBLOODZ f/LIL' JON Damn! (Arista)	+381
NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	+302
MARY J. BLIGE Ooh! (Geffen)	+239
R. KELLY Thoina Thoing (Jive)	+225
FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	+213
ERYKAH BADU Danger...Block On Lock (Motown/Universal)	+200
AVANT Read Your Mind (Geffen)	+189
PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	+185

New & Active

TOD SHORT f/LIL' JON Shake That Monkey (Short/Jive)
Total Plays: 332, Total Stations: 28, Adds: 5

KEM Love Calls (Motown/Universal)
Total Plays: 327, Total Stations: 19, Adds: 0

LIL' ZANE Tonite, I'm Yours (Capitol)
Total Plays: 319, Total Stations: 19, Adds: 0

MONICA Knock Knock (J)
Total Plays: 287, Total Stations: 54, Adds: 52

FLOETRY Getting Late (DreamWorks)
Total Plays: 285, Total Stations: 31, Adds: 0

SOULJA SLIM I'll Pay 4 It (No Limit)
Total Plays: 245, Total Stations: 13, Adds: 0

DWELE Find A Way (Virgin)
Total Plays: 235, Total Stations: 21, Adds: 0

ELEPHANT MAN Pon De River (VP)
Total Plays: 234, Total Stations: 11, Adds: 2

CHINGY f/SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)
Total Plays: 197, Total Stations: 43, Adds: 37

OUTKAST The Way You Move (Arista)
Total Plays: 187, Total Stations: 43, Adds: 43

Songs ranked by total plays

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

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America's Best Testing Urban Songs 12 + For The Week Ending 8/29/03

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top 50 songs and artists.

Total sample size is 431 respondents. Total average favorability estimates are based on a scale of 1-5... RateTheMusic.com data is provided by Mediabase Research...

Indicator Most Added

Table listing 'Indicator Most Added' songs with artist and label information.

Songs ranked by total plays

Recurrents

Table listing 'Recurrents' songs with artist and label information.

Reporters

Grid of reporter information including station call letters, city, and reporter name. Includes a 'Monitored Reporters' section with a logo and counts.

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

the JUMP off



DJ Irie
Mixer, WEDR/Miami

Trick Daddy's "Represent" (Def Jam/IDJMG): This is off the *2 Fast 2 Furious* Soundtrack. Trick is rhyming about what he knows best, which is his city and his hood. Trick is really reppin' Miami on this record, but he presents it in a way that all hoods can relate to — wherever you from, *represent!* • **Bubba Smiff's "Stays in Miami" (V music):** This record is just a great feel-good radio and club record. The track and hook are undeniably addictive. Anybody who's ever been to Miami can certainly get down with this record. I hear there is also a coast-to-coast remix in production. • **Kelis' "Milkshake" (Star Trak/Arista):** This has got to be Kelis' strongest record in years! Guaranteed to be the ladies' anthem in the next few months. Ladies will be flaunting their "milkshakes" for some time because of this record — for sure. • **Jacki O featuring Timbaland's "Out of Control" (Poe-Boy/Sobe):** Jacki already struck gold with her breakout first single, "Nookie." Now she's teamed up with Timbaland to make the club heads go crazy. This record is a certified club *banger!* Jacki and Tim make a perfect combination.

Dave Dickenson
PD, WHUR/Washington



WHUR/Washington just wrapped up a radiothon for Prince George's County's nonprofit Families Suffering From Domestic Violence. We raised more than \$62,000 and collected more than 700 cell phones, which will be given to victims of domestic violence for emergency use. The radiothon took place on Sunday, Aug. 16, from 6am-6pm. All of our jocks and staff volunteered their time to come in and work not only on the air, but also on the phone lines, taking donations. • Our Community Affairs Director, Rene Nash, came up with the idea after a tragic incident here in which a young woman was abducted by her boyfriend and murdered. The facility benefiting from the radiothon currently has only 20 beds available for victims and is in great need of financial support to expand its capacity and services. • WHUR is also involved in the YMCA's music program. Washington, like many cities, doesn't have the resources for music education in public schools any longer, so the Y is trying to offer it. We're looking for volunteers to help teach music at the Y, and we're trying to work with the labels to get artists to talk to students. • And, finally, on a lighter note, we just wrapped up our summer concert series, which takes place at the beautiful Carter Baron Amphitheatre in Rock Creek Park. Our finale weekend featured Mesa and Peabo Bryson on Friday night and Cameo on Saturday.



ARTIST: ATL

LABEL: Epic/Noontime

CURRENT PROJECT: ATL

IN STORES: Oct. 14

DEBUT SINGLE: "Calling All Girls," written and produced by R. Kelly



ATL's self-titled debut album features several of today's most talented producers and writers in addition to R. Kelly, including Bryan Michael Cox (Usher, Jagged Edge) on "It's Us"; Teddy Bishop (Ginuwine, David Hollister) on "You Are," which was written by Johnna Austin (Aaliyah, Toni Braxton); Troy Taylor (Tyrese, Boyz II Men) on "I Know"; and Atlanta's own Jazze Pha on "Holla at Ya Boy."

Hometowns: Atlanta (L-Rock, 16); Bronx, NY (Danger, 18); Cincinnati (Will, 18); and Gastonia, NC (Tre, 18).

Personal stats: Noontime CEO Ryan Glover approached WVEE (V103)/Atlanta about having its own *American Idol*-style talent search in order to create a singing group bringing together the best of R&B and hip-hop. They put the call out for three singers and a rapper. More than 3,000 entries were submitted, and, after listening to more demos than most A&R people hear in a year, they found Danger, Tre, Will and L-Rock.

These four young men would become ATL, representing Atlanta and the rich

musical heritage it lays claim to as the career birthplace of artists such as TLC, OutKast, Jagged Edge, 112, Usher and Monica. While it's ironic that only one of the members actually hails from Atlanta, it's not surprising, since so many hopefuls from around the country make the pilgrimage to this musical mecca. Danger is the resident lyricist, while Tre, Will and L-Rock handle singing duties.

Past successes: Danger wrote and performed the theme song to BET's *Teen Summit* for two seasons. Tre has been singing for six years in the Carolinas in pursuit of a recording career, while Will made the trip between Atlanta and Cincinnati for four years before realizing his dream of being discovered. L-Rock has been singing in church in the Atlanta area since he was a child. ATL just wrapped up the national Russ Parr Morning Show Bus Tour

See them: Opening for R. Kelly in Atlanta on Aug. 30. Their own tour starts Aug. 31 in Mobile, with a short break to open on the second leg of Bow Wow's Unleashed Tour, beginning Sept. 14 in Washington. They'll be in New York Sept. 29 for *Showtime at the Apollo* and will open for Jagged Edge Sept. 30.

TELL US WHAT YOU THINK!

Share your opinion about this column — go to www.radioandrecords.com and click the Message Boards button.

Urban AC Reporters

Stations and their adds listed alphabetically by market

WWMB/Baltimore, MD* PD: Tim Watts APD/MD: Keith Fisher SLEY BROTHERS FROM SLEY	WZAN/Cleveland, OH* OM/PO: Kim Johnson MD: Bobby Rush GERALD LEVERT	WZZZ/Flint, MI* PD: Jerold Jackson 16 GERALD LEVERT 10 JAMIEV	KMKJ/Kansas City, MO* PD: Greg Love MD: Trey Michaels No Adds	KJMS/Memphis, TN* PD: Nate Bell APD/MD: Karen Collier MARRY J BLISE GERALD LEVERT	WYBC/New Haven, CT* OM: Wayne Schmidt PD/MD: Juan Castillo No Adds	WDAS/Philadelphia, PA* OM: Tiesha Michena PD: Joe Tamborero APD/MD: Jo Beaubien 6 ANTHONY HAMILTON GERALD LEVERT R KELLY	WLVA/Savannah, GA OM: Brad Kelly MD: Chuck Atkins PD: Eric Michaels 2: LUTHER VANCEPOUS 11 BRIAN MOONIGHT
KGXJ/Baton Rouge, LA* PD/MD: Ayle Venosa JAMIEV GERALD LEVERT	WLJC/Columbia, SC* PD: Deay Williams MANHATTANS GERALD LEVERT	WFLM/Ft. Pierce, FL* OM: Mike James PD/MD: Tony Bear 20 MARY J BLISE 13 IMPROV 2 13 JAMIEV 13 GERALD LEVERT MICHAEL JESSE POWELL MONICA	KNEK/Las Vegas, LA* PD/MD: John Kinatt GERALD LEVERT	WHQT/Miami, FL* PD: Derrick Brown APD/MD: Karen Vaughn No Adds	WYLD/New Orleans, LA* OM: Carla Boatner PD: AJ Jamberry 18 FLETCHY 2 DIVLE VIVIAN GREEN	WFYC/Raleigh, NC* PD: Cy Young APD/MD: Jade Berry 4 GERALD LEVERT	KJMW/SL Louis, MO* OM: Chuck Atkins PD: Eric Michaels MD: Taylor J 34 GERALD LEVERT
WBKH/Birmingham, AL* PD: Jay Dixon APD/MD: Gary Johnson No Adds	WVDM/Columbia, SC* PD: Mike Love 2 GERALD LEVERT 2 IMPROV 2 MICHOEY GOMPELE	WQMG/Greensboro, NC* PD/MD: AC Stone CALVIN ROBINSON GERALD LEVERT	KVGS/Las Vegas, NV* PD/MD: Tony Raabtin 2 GERALD LEVERT	WJMR/Wilkes-Barre, WI* PD/MD: Lauri Jones No Adds	WRKS/New York, NY* OM: Julie Martin PD: Yaya Beyoncey MD: Julie Beyoncey 12 DIVERSAL JOHNSON 11 MARRY J BLISE GERALD LEVERT	WKLS/Richmond, VA* OM/PO/MD: Kevin Gardner No Adds	WMDK/Toledo, OH* PD: Reality Lane 1 MANHATTANS GERALD LEVERT
WVGL/Charleston, SC* OM/PO: Terry Gane APD/MD: Bekinda Parker GERALD LEVERT	WAGH/Columbus, GA OM: Brian Waters PD/MD: Queen Robesons MD: Ed Lewis GERALD LEVERT	KMAG/Houston, TX* PD: Carl Cosner MD: Sam Chalco No Adds	KOKY/Little Rock, AR* OM: Jim Butler PD: Mark Dym MD: James Cantano GERALD LEVERT	WMCS/Milwaukee, WI SAB: Pamela Stewart OM: Steve Scott PD/MD: Yvonne Jackson 3 JAMIEV 3 MANHATTANS 5 MICHOEY 5 GERALD LEVERT	WVBE/Roanoke, VA* PD/MD: Neil Ford GOMPELE MANHATTANS GERALD LEVERT	WHUR/Washington, DC* PD/MD: David A. Dickson GERALD LEVERT	WMMJ/Washington, DC* PD: Mike Chase MD: Mike Chase GERALD LEVERT
WBVA/Charlotte* PD/MD: Terry Avery 16 GERALD LEVERT 1 WILLIE CLAYTON	KRNB/Dallas, TX* OM/PO: Sam Wheeler ANTHONY HAMILTON	WTLN/Indianapolis, IN* PD: Brian Wallace APD/MD: Garth Adams GERALD LEVERT R KELLY	KHHT/Los Angeles, CA* PD: Michelle Swainson MD: Rick Nahn No Adds	WDLT/Mobile, AL* PD: Steve Crowder MD: Kathy Baciou No Adds	WSVY/Norfolk, VA* OM: Daley Davis PD/MD: Heart Attack GERALD LEVERT	WVKE/Roanoke, VA* OM: Daley Davis PD: Steve Crowder MD: Kathy Baciou No Adds	WVBE/Roanoke, VA* PD/MD: Neil Ford GOMPELE MANHATTANS GERALD LEVERT
WLOW/Chattanooga, TN* PD/MD: Sam Terry 8 GERALD LEVERT 7 MANHATTANS 2 JAMIEV	WVXX/Detroit, MI* PD: Jamal: Williams APD: Kevin Stevens MD: Sheila Little 16 GERALD LEVERT	WQQJ/Jackson, MS* OM/PO/MD: Stan Braasem GERALD LEVERT	KJLH/Los Angeles, CA* PD/MD: Amanda Russell 10 MARY J BLISE GERALD LEVERT ELISE LEWIS	WQQK/Hartsville, TN* PD/MD: Derrick Crowder MD: Kathy Baciou No Adds	WVCL/Morfolk, VA* OM: Daley Davis PD/MD: Heart Attack GERALD LEVERT	WVBE/Roanoke, VA* PD/MD: Neil Ford GOMPELE MANHATTANS GERALD LEVERT	WVBE/Roanoke, VA* PD/MD: Neil Ford GOMPELE MANHATTANS GERALD LEVERT
WVAZ/Chicago, IL* OM/PO: Emy Smith APD/MD: Antonio Rivera 8 MARY J BLISE	WVUS/Fayetteville, NC* PD: Garrett Davis MD: Caliva Poe No Adds	WSQL/Jacksonville, FL* PD: Mike Williams MD: KJ Brooks GERALD LEVERT	WRVB/Wacon, GA PD/MD: Lisa Charles 3 GERALD LEVERT	WCFR/Orlando, FL* PD: Steve Holbrook MD: Joe Davis 6 GERALD LEVERT ANTHONY HAMILTON	WVBE/Roanoke, VA* PD/MD: Neil Ford GOMPELE MANHATTANS GERALD LEVERT	WVBE/Roanoke, VA* PD/MD: Neil Ford GOMPELE MANHATTANS GERALD LEVERT	WVBE/Roanoke, VA* PD/MD: Neil Ford GOMPELE MANHATTANS GERALD LEVERT

*Monitored Reporters
49 Total Reporters
45 Total Monitored
4 Total Indicator





URBAN AC TOP 30

August 29, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	LUTHER VANDROSS Dance With My Father (J)	1161	+43	127621	17	41/0
1	2	HEATHER HEADLEY I Wish I Wasn't (RCA)	1147	-58	128259	24	36/0
4	3	KEM Love Calls (Motown/Universal)	1040	+32	106261	31	30/0
3	4	JAHEIM Put That Woman First (Divine Mill/Warner Bros.)	977	-33	100693	25	32/0
6	5	ARETHA FRANKLIN Only Thing Missing Is You (Arista)	878	+27	89937	11	40/0
5	6	TAMIA Officially Missing You (Elektra/EEG)	877	-17	77458	16	34/0
10	7	R. KELLY Step In The Name Of Love (Jive)	827	+160	110947	17	12/2
8	8	JAVIER Crazy (Capitol)	767	+76	84103	15	33/0
7	9	RUBEN STUDDARD Superstar (J)	707	-26	59531	12	36/0
15	10	DWELE Find A Way (Virgin)	533	+116	64159	8	32/2
9	11	FLOETRY Say Yes (DreamWorks)	523	-166	57429	30	35/0
11	12	KINDRED Far Away (Epic)	521	-69	65932	25	33/0
12	13	RON ISLEY f/R. KELLY What Would You Do? (DreamWorks)	468	-37	41659	28	40/0
13	14	R. KELLY I'll Never Leave (Jive)	454	-17	49888	18	22/0
18	15	SMOKIE NORFUL I Need You Now (EMI Gospel)	436	+53	52537	21	23/0
14	16	JEFFREY OSBORNE Rest Of Our Lives (JayOz/Koch)	366	-76	28790	18	32/0
16	17	SYLEENA JOHNSON Faithful To You (Jive)	365	-30	39536	13	27/1
20	18	CALVIN RICHARDSON Keep On Pushin' (Hollywood)	358	+48	28940	7	24/1
17	19	TYRESE Signs Of Love Makin' (J)	351	-44	24271	12	20/0
19	20	MONICA So Gone (J)	320	+4	44645	11	4/0
22	21	RHIAN BENSON Say How I Feel (DKG)	318	+36	20320	7	26/0
21	22	ISLEY BROTHERS f/IRON ISLEY Busted (DreamWorks)	302	+17	25029	5	21/1
25	23	FLOETRY Getting Late (DreamWorks)	275	+80	28542	3	25/1
27	24	ANTHONY HAMILTON Comin' From Where I'm From (So So Def/Arista)	235	+75	18348	2	24/3
29	25	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJJMG)	214	+64	22095	10	5/0
Debut	26	VIVIAN GREEN What Is Love? (Columbia)	202	+90	12780	1	18/1
Debut	27	GERALD LEVERT U Got That Love (Elektra/EEG)	178	+75	17579	1	31/30
24	28	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	175	-60	27332	5	2/0
23	29	VIVIAN GREEN Fanatic (Columbia)	152	-86	19344	14	17/0
26	30	ANN NESBY Make Me Better (UTR Music Group)	151	-18	5896	6	14/0

45 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/17-8/23. 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 the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

J. SOMMERS f/R. PATTERSON What Am I Gonna Do (Gemini/Higher Octave)
Total Plays: 139, Total Stations: 17, Adds: 1

IMPROMPTU 2 Mocha Soul (Big3)
Total Plays: 128, Total Stations: 12, Adds: 2

LJ Fortunately (Cool Joe)
Total Plays: 109, Total Stations: 10, Adds: 0

MANHATTANS Turn Out The Stars (Love-Lee)
Total Plays: 104, Total Stations: 10, Adds: 5

JESSE POWELL By The Way (D-3/Liquid B)
Total Plays: 86, Total Stations: 12, Adds: 1

GOAPELE Even Closer (Skyblaz)
Total Plays: 82, Total Stations: 5, Adds: 2

JAHEIM Backtigh (Divine Mill/Warner Bros.)
Total Plays: 77, Total Stations: 16, Adds: 6

MARY J. BLIGE Ooh! (Geffen)
Total Plays: 70, Total Stations: 4, Adds: 4

JEFF MAJORS Heard My Cry (Music One)
Total Plays: 60, Total Stations: 7, Adds: 0

TERENCE TRENT D'ARBY Designated Fool (Compendia)
Total Plays: 59, Total Stations: 5, Adds: 0

Songs ranked by total plays

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
GERALD LEVERT U Got That Love (Elektra/EEG)	30
JAHEIM Backtigh (Divine Mill/Warner Bros.)	6
MANHATTANS Turn Out The Stars (Love-Lee)	5
MARY J. BLIGE Ooh! (Geffen)	4
A. HAMILTON Comin' From Where I'm From (So So Def/Arista)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
R. KELLY Step In The Name Of Love (Jive)	+160
DWELE Find A Way (Virgin)	+116
VIVIAN GREEN What Is Love? (Columbia)	+90
FLOETRY Getting Late (DreamWorks)	+80
JAVIER Crazy (Capitol)	+76
GERALD LEVERT U Got That Love (Elektra/EEG)	+75
A. HAMILTON Comin' From Where I'm From (So So Def/Arista)	+75
MYA My Love Is Like...Whoa (A&M/Interscope)	+71
JAHEIM Backtigh (Divine Mill/Warner Bros.)	+70
CHICO DEBARGE Not Together (In The Paint/Koch)	+69

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
VIVIAN GREEN Emotional Rollercoaster (Columbia)	379
TYRESE How You Gonna Act Like That (J)	356
SYLEENA JOHNSON Guess What (Jive)	348
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	340
JAHEIM Fabulous (Divine Mill/Warner Bros.)	290
MUSIQ Dontchange (Def Soul/DJMG)	280
LUTHER VANDROSS Take You Out (J)	226
MAXWELL Lifetime (Columbia)	221
GERALD LEVERT Funny (Elektra/EEG)	198
RUFF ENOZ Someone To Love You (Epic)	196

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

REPORTING STATION PLAYLISTS

www.radioandrecords.com





Double-Digit Shares Win In Albany & Chattanooga

WGNA scores an 11.5; WUSY boasts a 23

All in all, Country has fared rather well in the spring 2003 Arbitrons. Despite the war in Iraq, which kept many adult listeners glued to their TVs and News/Talk radio, many a Country outlet has taken its market's 12+ crown. Two such spring successes happened in Albany, NY and Chattanooga, TN.

WGNA/Albany posted an 11.5 share 12+ this spring, up 2.5 shares from the 9.0 in winter 2003 that dropped the station out of the top spot 12+ for the first time in over a year. During its run on top WGNA had a 10.1 in spring 2002, an 11.3 in summer 2002 and a 10.3 in fall 2002. Its average 12+ lead over that span exceeded two shares.

WGNA PD Buzz Brindle says that while the 12+ number looked good, it didn't really reflect the tight and tough battle for the real money demo, 25-54. "During April and May it seemed that 25-54 adults were flocking to the nonconfrontational AC formats as news of the down economy and pending war segued into news about the conflict in Iraq," he says.

"During the three weeks of the war in May my sense was that adults were getting their war-news fix from TV in the morning, then seeking escape and stress relief with the Soft and Hot AC radio stations during the day.

"We were also experiencing some pretty depressing weather here in the Northeast during those months. In June, following the 'end' of the war and Memorial Day weekend, attitudes seemed to change, and WGNA enjoyed a big rebound.

Looking at the monthly trends, WGNA was consistently strong among the 35-54 demo in all three months but received a big bump in June among 25-34s, as did Clear Channel's Hot AC WRVE. Pama's Soft AC WYJB took a hit with that demo."

June's big 25-34 bump might have been just what was needed to propel WGNA to the No. 1 spot 25-54. The station moved from a winter 2003 10.5, good for No. 2 in Albany, to an 11.3 in the spring, putting it securely in the top spot 25-54.

Music & Marketing

On the music front, Brindle says there was really only one adjustment in WGNA's music during the spring

book. "About the only thing we did differently was air patriotic songs during the three weeks of the war," he says. "WGNA didn't ban The Dixie Chicks, so they maintained a consistent presence on the station during the spring book.

"I suspect that Darryl Worley's 'Have You Forgotten,' Toby Keith & Willie Nelson's 'Beer for My Horses' and Alan Jackson & Jimmy Buffett's 'It's 5 O'Clock Somewhere' were songs that PIs and some P2s actually sought out on Country radio, which might have helped come and TSL."

WGNA's spring-book promotions included the Win Tickets to Every WGNA-Sponsored Concert for an Entire Year contest, which was a weekday, 6am-7pm TSL promotion and aired during phases one and two. For phase three, Brindle says, "We had heavy promotion of The Dixie Chicks' June 27 Albany concert and our 10th anniversary WGNA CountryFest."

As for outside marketing, Brindle says, "Our outside marketing included our consistent one-to-one marketing to WGNA's e-mail database, along with limited but consistent TV exposure promoting our TSL during phases one and two and an image spot during phase three."

While many Country stations reduced Dixie Chicks airplay or even avoided playing their music altogether during the spring, WGNA not only continued to air their hits at high levels, they also featured them in a TV campaign.

Describing the aforementioned "image spot," Brindle says, "It emphasized that 'The Dixie Chicks are Country. Whenever you want to hear all of The Dixie Chicks' hits, turn on Country 107.7, WGNA-FM.' It was created prior to the controversy and designed to position us against the AC competitors.

"Interestingly, we got very little negative reaction to this spot, and our phase three 25-54 numbers soared."

Winning Streak

Few Country stations in the U.S. can match WUSY (US101)/Chattanooga's utter dominance of its mar-

ketplace. With this spring's 23.0 Arbitron share 12+, WUSY has now been No. 1 in Chattanooga for 53 — yes, 53 — consecutive books. That stretch has also yielded 52 straight No. 1 finishes among adults 25-54.

The most recent victory came on a 17.4-22.1 winter 2003-spring 2003 jump. In second place is AC WDEF, which garnered an 11.3 this spring. WUSY was also dominant 18-34, where its shares rocketed 16.1-22.8 from winter 2003 to spring 2003 to beat No. 2 Urban WJTT by 9.8 shares.

While he's anything but nonchalant about US101's incredible run, OM Clay Hunnicutt is relatively matter-of-fact about what it takes not only to achieve, but also to maintain such numbers.

Asked for the story behind WUSY's spring surge, he says, "Our St. Jude radiothon in late February got us off to a great start. In the spring we partnered with a huge River Bend Festival, tied into a number of concerts, gave away a Toyota truck and participated in Clear Channel's group contesting."

"Huh? That's it? Isn't that stuff that every Country station in America does to one extent or another? Of course it is. But, as in most situations where the tools are the same, winning comes down to people and execution.

"We have always had great people at WUSY," says Hunnicutt. "The air-staff and all those people behind the scenes are what make the difference. They all make the station the star.

"Everyone carries more than their weight. Each daypart is solid, and everyone understands their role in the radio station. Everyone who works here works with a passion for the station. It works so well as a unit that everyone is interchangeable."

Strength In Change

The good news for Hunnicutt is that his last statement is rarely challenged by reality. Look down a list of people and their years at the station: VP/GM Sammy George, 20 years; Hunnicutt, 15 years; morning team The Bearman & Ken Hicks, 16 and 20 years, respectively; MD/afternoon driver Bill "Dex" Poindexter, 10 years, to name a few.

But as easy as it might be to complacently continue with the same people doing the same things year after year, Hunnicutt believes that much of US101's long-term strength comes from continual change.

"We don't do anything that other stations don't do, but we don't address anything as the same ol', same ol'," he says. "We build change into everything we do to keep the excitement up.

"Especially for the jocks, it's important to write things in new ways and provide new twists to events we've run before so they can always sound fresh and excited. This is probably even more important when you have a veteran airstaff who have been

through a number of the perennial events a number of times."

Hunnicutt adds that WUSY not only imparts new spins on evergreen events, it also retires events the station has been involved with for years to move on to new things. "Everyone hates change, of course," he says. "It's uncomfortable. But change can also be refreshing and bring new listeners to the station."

"It's really not good enough for any of us to just own the Country shares; we want to own the entire market."

Clay Hunnicutt

An example of this is a new station-sponsored monthly guitar pull. "I know other stations have been doing this for a long time, but it's new to our listeners," he says. "Once a month we have an acoustic set from an artist at the High Noon Saloon at lunch. We don't broadcast the entire set, just portions of it. It's brought a new buzz to the radio station."

Taking Ownership

While WUSY does lots of events similar to those done in other markets, Hunnicutt says that where his station shines is in its ability to take ownership of almost everything it does.

"Everything we do is branded and big, even when the events belong to others and we're just tying in," he says. "We can't control the event itself when it's run by another organization, but we can control what we do on-site.

"Every year there's a new twist to our involvement, and it's always big. Sammy stresses that if our name is on an event, we are going to be proud of it and have some sort of control over it. We won't put our station image and reputation in someone else's hands."

That philosophy extends to everything on the air, even WUSY's participation in Clear Channel's group contesting. "People love to bash it, and early on even some of the jocks weren't quite sure about it," Hunnicutt says. "It's hard to take possession of it, but there are some things you can do, like making the production sound really big.

"If you take local ownership of it, sell it correctly and hammer the daylights out of it, it can be very useful. The jocks are visible, and that helps the jocks buy into it and sell it even more."

Hunnicutt adds that a huge allure of group contesting is being able to give away things that are unobtainable for single stations. He points to

Continued on Page 45



Buzz Brindle



Clay Hunnicutt



FOREVER AND FOR ALWAYS, FANS Shania Twain signs autographs for WWYZ (Country 92.5)/Hartford listeners at The Today Show in New York. Country 92.5's Mester & Myers were broadcasting from the Big Apple during Shania's appearance on Today's Summer Concert Series, and the listeners won a bus trip to the city to see Shania's performance up close and personal.



CHUCK ALY
caly@radioandrecords.com

Reba Returns

Multitalented star readies first studio album in four years

The promotional package for Reba McEntire's new single says it in big, bold letters: Reba is back! Of course, it's hard to make the case that she ever really went away. With an acclaimed run on Broadway, motion pictures, a best-selling autobiography and her well-received eponymously titled sitcom, Reba is as high-profile as ever. But after creating what may be her best album in a decade, Reba the recording artist is about to make her presence felt in a big away. Again.

"It felt wonderful," McEntire says of her first album-recording sessions since 1999's *So Good Together*. "The best part was finding the songs. I thoroughly enjoy starting that process and letting all the publishers know we're looking for material. When you find that one song that stands out from all the others, it's like finding a diamond. It's so special."

Beyond finding songs, McEntire enlisted accomplished producers Buddy Cannon and Norro Wilson for the project. "I worked with Norro on my first MCA album, in 1984," she says. "And I always wanted to work with Buddy, because I thought he did a great job on Kenny Chesney's stuff. I love the way they work in the studio. Each brings something to the table, they contribute all the time, and it was a lot of fun."

Heart & Soul

McEntire says the recording approach this time was very different from what she's done in the past. "No



Reba McEntire

1, we did the tracking for 11 songs in three days," she says. "We didn't beat it to death. The feeling was, 'If it's not perfect, that's something we can tweak, but let's get the heart and soul of it first.'"

Co-producer Buddy Cannon was impressed with McEntire's work ethic. "She took the month of July off and came in there ready," he says. "We cut the whole album in three days, with the exception of one song. And she did

all her vocals on the tracking days. We didn't have any vocal overdub days. She was so prepared. The band, engineers — everyone was blown away."

For one song, "If I Had Any Sense Left at All," McEntire didn't even sing a separate vocal. "Usually, when we get through laying down a track, I go back in and sing it three times, and we do a vocal comp," she says.

"I'd just finished a vocal and really pushed on it before we tracked 'Sense,' which has so much range on it. I was exhausted and told Buddy and Norro to let me sing the vocal later, but they didn't want me to sing it again. They loved the performance."

Several artists made guest appearances on the album, including Linda Davis, Alison Krauss and Dan Tyminski on harmony vocals, and Vince Gill was featured on a duet.

"Then a girl named Sonya Isaacs came in who I'd never heard of before," McEntire says. "She killed me. Her harmony was so good, and her range was unbelievable. What she and Curtis Wright did on 'I'm Gonna Take That Mountain' blew me away."

Telling Stories

The album's first single, "I'm Gonna Take That Mountain," debuted at No. 34 on this week's R&R Country Top 50. Showcasing hill-country harmonies on a foundation of fiddle, dobro and banjo, the song is unabashedly traditional, but not necessarily indicative of a broader stylistic movement. The album, *Room to Breathe*, offers a wide range of flavors.

"Sara Brosmer at MCA said this is a collection of songs that best describe my 26 years in the business," McEntire says. "From hard-core country music, a little gospel, bluegrass and a jitterbug-type song to something more contemporary in the title track, it's a very broad spectrum."

The album's diversity is one of its strengths, but even more compelling is its collection of emotionally charged story songs. The opener, "Secret," is a moving take on adoption, pushed along by a subtle heartbeat bassline. "He Gets That From Me" is a devastating remembrance of loss that McEntire sees as a tribute to those affected by the events of Sept. 11, 2001. And "Moving Olita" tells of an elderly man forced to place his wife in a nursing home.



BEING A CELEBRITY Brad Paisley recently attended his first feature film premiere, for the *Western Open Range*, starring Kevin Costner. Pictured (l-r) are Costner fiancée Christine Baumgartner, Costner, Paisley and his wife, Kimberly Williams Paisley.

"That's one of the first songs we found that I just fell in love with," McEntire says. "Any time David Conrad — over at MCA — Norro or Buddy would come up with a song to replace it, I said, 'Guys, I don't care if we have to bribe, beg, borrow and steal to put 13 songs on the record, 'Olita' is staying.' It's such a powerful song. Every word means something."

According to Cannon, the focus on story songs was not something that was planned. "Reba seems to try to find songs that move her emotionally, and she does it without any preconceived notions," he says. "I think she waits until she finds something that touches her, and three or four of the songs this time around kind of lean that way."



Royce Risser

MCA VP/National Promotion Royce Risser took his staff to the studio to hear the roughs. "I might be a little more sensitive because I'm a new father, but I was almost in tears on some of these songs, and I never cry," he says.

"She's always had wonderful story songs, and it's almost like she's come back to them. That's key in radio right now. The records that are eliciting passion from the audience are the songs that have that deep emotional impact. Her album's full of them."

Something Special

Room to Breathe hits the streets Nov. 18. "I can go for a long time and never do another CD, because I love these songs," McEntire says. "It's a huge tribute to the songwriters."

Depth is a good problem for Risser to have. "We had two great leadoff singles to choose from," he says. "'I'm Gonna Take That Mountain' and 'Love Revival.' It was a tossup, but the beginning of 'Mountain' was so pronounced, we knew radio was going to be excited. You get that big three-part harmony right in the beginning of the song."

"This is the best Reba album we've had since I've been here, and I've been here 10 years. If the climate was right, we could easily work six singles. Unfortunately, as slow as things move now, you can't get to all the good stuff."

Aside from the traditional trade ads, listening parties and promotions, MCA is in the process of setting up a major cross-promotion with the WB Network, home to the sitcom *Reba*. "The WB has never really had an avenue for publicizing their television shows through radio," Risser says. "All they could do was time buys."

"Now they have a bridge between television and radio, and that's Reba. The WB has affiliates everywhere, which will allow us to do something that's awesome for the radio station, awesome for the network and, in turn, great for us. It will be a three-way win."

Speaking of winning, McEntire seems to be rounding up a new batch of fans even within her own label. "It's been really neat watching the new MCA regime meet her, hear her music and deal with her organization," Risser says. "You can see their respect grow immediately."

"I've been proud of all my albums, but something about this one is little bit more special."

Reba McEntire



THE GANG'S ALL HERE Almost 200 registrants attended CRS/SW, which was held recently in Dallas. Pictured here are (l-r, back) Mayne Entertainment President Bill Mayne, CRB Exec. Director Ed Salamon, UMG/MCA/Mercury VP/West Coast Promo Pat Surnegie, KMP5 & KYCW/Seattle OMC Becky Brenner, MCA recording artist Josh Turner, Mercury recording artist James Otto, Clint Chandler, WKIS/Miami GSM Carole Bowen, UMG/MCA/Mercury Sr. Director/SW Promo Chad Schultz and (front, l-r) VPs/National Promotion John Ettinger and Royce Risser and Premiere Radio Networks Sr. VP Gary Krantz.



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	WEEKS ON CHART	TOTAL PLAYS	WEEKS ON CHART	TOTAL AUD. (00)	WEEKS ON CHART	TOTAL ADDS
1	1	A. JACKSON AND J. BUFFETT It's Five O'Clock Somewhere (Arista)	18969	129	6814	+37	556955	10093	12 154/0
2	2	KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	16854	72	6204	+27	490755	6041	13 154/0
4	3	DIERKS BENTLEY What Was I Thinkin'? (Capitol)	16106	1009	5778	+356	461586	35073	21 154/0
7	4	TIM MCGRAW Real Good Man (Curb)	14417	539	5247	+213	406517	14653	17 154/0
6	5	SHANIA TWAIN Forever And For Always (Mercury)	14260	-265	5454	-55	397557	-8270	22 154/0
3	6	BRAD PAISLEY Celebrity (Arista)	13510	-1697	5003	-675	388528	-40003	24 154/0
8	7	BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	12226	623	4611	+266	358946	21686	16 153/0
9	8	TRACE ADKINS Then They Do (Capitol)	12116	747	4578	+276	314544	2271	25 153/0
11	9	MARTINA MCBRIDE This One's For The Girls (RCA)	10248	525	3723	+205	288442	14235	12 153/0
13	10	KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	9851	788	3622	+224	273348	27172	12 152/0
12	11	CLAY WALKER A Few Questions (RCA)	9652	203	3700	+142	259142	5799	19 153/0
14	12	GARY ALLAN Tough Little Boys (MCA)	8852	363	3371	+197	233044	12028	11 152/1
16	13	RASCAL FLATTS I Melt (Lyric Street)	8841	910	3231	+348	237683	25080	9 152/1
15	14	JOE NICHOLS She Only Smokes When She Drinks (Universal South)	8230	63	3034	+70	212622	-1474	18 151/1
17	15	PAT GREEN Wave On Wave (Republic/Universal South)	7911	1030	2704	+328	209060	25108	15 136/3
20	16	PATTY LOVELESS Lovin' All Night (Epic)	6568	1323	2513	+498	153290	24048	13 146/1
19	17	BILLY CURRINGTON Walk A Little Straighter (Mercury)	6488	976	2485	+317	162457	25605	18 135/3
28	18	TOBY KEITH I Love This Bar (DreamWorks)	5315	2197	1777	+743	163563	61163	2 146/42
22	19	CHRIS CAGLE Chicks Dig It (Capitol)	5200	494	2070	+214	124735	11001	10 132/6
23	20	RACHEL PROCTOR Days Like This (BNA)	5074	412	1892	+146	122388	9243	17 136/3
21	21	EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	5033	82	1985	+30	131417	3699	22 127/0
29	22	GEORGE STRAIT Cowboys Like Us (MCA)	4570	1771	1614	+691	120254	38653	5 123/22
27	23	MONTGOMERY GENTRY Hell Yeah (Columbia)	4328	751	1626	+250	104336	16560	7 122/6
24	24	RUSHLOW I Can't Be Your Friend (Lyric Street)	4224	385	1689	+154	103903	10647	17 127/3
26	25	RODNEY ATKINS Honesty (Write Me A List) (Curb)	4026	426	1470	+129	98680	4333	11 112/3
25	26	SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	3684	20	1432	+65	93028	-3768	12 102/2
30	27	BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	3094	368	1194	+125	71524	8703	9 99/1
31	28	DARRYL WORLEY Tennessee River Run (DreamWorks)	2779	160	1086	+53	69480	5131	8 78/1
Breaker	29	JO DEE MESSINA I Wish (Curb)	2629	455	1006	+193	64778	12820	7 93/5
34	30	MARK WILLS And The Crowd Goes Wild (Mercury)	2519	455	1057	+175	55518	8339	6 80/7
36	31	LONESTAR Walking In Memphis (BNA)	2387	557	813	+177	62620	13572	4 82/15
39	32	TRACY BYRD Drinkin' Bone (RCA)	2300	656	724	+259	55243	14448	5 76/9
33	33	DIAMOND RIO Wrinkles (Arista)	2228	93	911	+48	48915	200	6 82/5
Debut	34	REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	2078	1477	712	+530	61202	40627	1 92/77
35	35	JOSH TURNER Long Black Train (MCA)	2063	65	838	+32	47182	3900	12 75/4
37	36	ASHLEY GEARING Can You Hear Me When I Talk To You? (Lyric Street)	1878	45	728	+4	40944	-393	12 67/1
38	37	SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)	1877	149	644	+49	44408	3537	7 73/7
43	38	JIMMY WAYNE I Love You This Much (DreamWorks)	1355	173	487	+71	32848	1794	2 63/10
41	39	JENNIFER HANSON Half A Heart Tattoo (Capitol)	1319	106	523	+24	29866	2779	5 63/2
44	40	REBECCA LYNN HOWARD What A Shame (MCA)	1312	158	511	+41	27605	680	6 54/1
40	41	CRAIG MORGAN Every Friday Afternoon (BBR)	1230	22	500	-14	27926	1991	4 70/9
46	42	RICK TREVINO In My Dreams (Warner Bros.)	1172	83	360	+12	26294	3490	8 51/1
42	43	DERIC RUTTAN When You Come Around (Lyric Street)	1133	-74	347	-51	24927	-1579	7 39/0
45	44	MARTY STUART If There Ain't There Dught'a Be (Columbia)	1073	-55	491	-9	18537	-3047	7 70/0
48	45	SAWYER BROWN I'll Be Around (Lyric Street)	976	198	317	+59	20623	4114	2 40/4
Debut	46	RYAN TYLER Run, Run, Run (Arista)	796	257	359	+88	12427	4207	1 61/4
Debut	47	HANK WILLIAMS, JR. I'm One Of You (Asylum/Curb)	770	183	363	+73	17028	833	1 46/7
-	48	RANDY TRAVIS Pray For The Fish (Warner Bros./Curb)	699	66	282	+35	15339	15	2 33/4
Debut	49	TERRI CLARK I Wanna Do It All (Mercury)	674	325	248	+127	22092	9539	1 36/13
Debut	50	DUSTY DRAKE Smaller Pieces (Warner Bros.)	647	30	263	+8	9225	-1229	1 38/1

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	77
TOBY KEITH I Love This Bar (DreamWorks)	42
JEFF BATES Rainbow Man (RCA)	29
AMY DALLEY I Think You're Beautiful (Curb)	23
GEORGE STRAIT Cowboys Like Us (MCA)	22
LONESTAR Walking In Memphis (BNA)	15
TERRI CLARK I Wanna Do It All (Mercury)	13
JIMMY WAYNE I Love You This Much (DreamWorks)	10

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TOBY KEITH I Love This Bar (DreamWorks)	+2180
GEORGE STRAIT Cowboys Like Us (MCA)	+1766
REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	+1452
PATTY LOVELESS Lovin' All Night (Epic)	+1323
PAT GREEN Wave On Wave (Republic/Universal South)	+1030
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	+1009
BILLY CURRINGTON Walk A Little Straighter (Mercury)	+976
RASCAL FLATTS I Melt (Lyric Street)	+910
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	+788

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TOBY KEITH I Love This Bar (DreamWorks)	+743
GEORGE STRAIT Cowboys Like Us (MCA)	+691
REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	+530
PATTY LOVELESS Lovin' All Night (Epic)	+498
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	+356
RASCAL FLATTS I Melt (Lyric Street)	+348
PAT GREEN Wave On Wave (Republic/Universal South)	+328
BILLY CURRINGTON Walk A Little Straighter (Mercury)	+317
TRACE ADKINS Then They Do (Capitol)	+276
BUDDY JEWELL Help Pour Out The Rain... (Columbia)	+266

Breakers

JO DEE MESSINA
I Wish (Curb)
5 Adds • Moves 32-29

REBA MCENTIRE
I'm Gonna Take That Mountain (MCA)
77 Adds • Debuts at 34

Songs ranked by total plays

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

154 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 8/17-8/23. 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 the Arbitron Company. © 2003. The Arbitron Company. © 2003. R&R, Inc.

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R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST	TITLE	LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOT. AUD. (00)	± AUD. (00)	WEEKS ON	TOTAL ADDS
1	1	A. JACKSON AND J. BUFFETT	It's Five O'Clock Somewhere	(Arista)	3623	-18	2874	-26	64065	-792	11	75/0
2	2	KENNY CHESNEY	No Shoes, No Shirt, No... (BNA)		3560	-1	2838	+7	63005	-341	15	75/0
3	3	DIERKS BENTLEY	What Was I Thinkin'?	(Capitol)	3491	89	2772	+78	62491	1311	19	75/0
5	4	TIM MCGRAW	Real Good Man	(Curb)	3321	149	2627	+113	59357	2846	14	75/0
7	5	BUDDY JEWELL	Help Pour Out The Rain (Lacey's Song)	(Columbia)	3159	121	2513	+111	56433	2051	14	75/0
4	6	SHANIA TWAIN	Forever And For Always	(Mercury)	3081	-174	2382	-173	56171	-2508	21	71/1
8	7	MARTINA MCBRIDE	This One's For The Girls	(RCA)	2786	240	2218	+177	49640	4418	11	75/0
9	8	KEITH URBAN	Who Wouldn't Wanna Be Me	(Capitol)	2729	223	2164	+170	48663	4279	11	75/0
10	9	CLAY WALKER	A Few Questions	(RCA)	2641	246	2082	+166	46717	4534	17	73/1
6	10	TRACE ADKINS	Then They Do	(Capitol)	2512	-564	1977	-451	44121	-9902	26	67/1
12	11	GARY ALLAN	Tough Little Boys	(MCA)	2463	227	1963	+162	43914	4025	10	74/1
11	12	JOE NICHOLS	She Only Smokes When She Drinks	(Universal South)	2391	-35	1922	+46	41913	850	19	74/0
14	13	RASCAL FLATTS	I Melt	(Lyric Street)	2329	241	1854	+187	41644	4547	9	75/1
15	14	PAT GREEN	Wave On Wave	(Republic/Universal South)	2073	218	1670	+174	35709	3712	13	68/2
16	15	CHRIS CAGLE	Chicks Dig It	(Capitol)	1981	184	1576	+140	35464	3408	10	73/1
17	16	PATTY LOVELESS	Lovin' All Night	(Epic)	1972	176	1567	+130	35454	3009	11	72/2
19	17	BILLY CURRINGTON	Walk A Little Straighter	(Mercury)	1759	160	1407	+123	31744	2337	17	69/1
35	18	TOBY KEITH	I Love This Bar	(DreamWorks)	1679	1061	1393	+862	31052	19871	2	67/20
18	19	EMERSON DRIVE	Only God (Could Stop Me...)	(DreamWorks)	1677	25	1325	+17	29793	368	24	62/1
23	20	GEORGE STRAIT	Cowboys Like Us	(MCA)	1524	359	1234	+279	26816	7094	4	63/6
20	21	RUSHLOW	I Can't Be Your Friend	(Lyric Street)	1245	38	1011	+29	22908	807	17	55/0
21	22	DARRYL WORLEY	Tennessee River Run	(DreamWorks)	1244	60	1020	+49	22062	1126	10	57/0
24	23	BLAKE SHELTON	Playboys Of The Southwestern World	(Warner Bros.)	1182	48	937	+41	21954	839	9	55/0
26	24	RACHEL PROCTOR	Oays Like This	(BNA)	1171	119	932	+103	21200	1881	12	55/2
25	25	DIAMOND RIO	Wrinkles	(Arista)	1098	29	912	+28	19879	532	7	56/0
27	26	MONTGOMERY GENTRY	Hell Yeah	(Columbia)	1021	118	838	+99	18537	1927	6	53/8
28	27	MARK WILLS	And The Crowd Goes Wild	(Mercury)	986	145	795	+112	18149	2821	4	49/1
30	28	TRACY BYRD	Drinkin' Bone	(RCA)	938	201	779	+159	16634	3180	4	57/6
31	29	SHERRIE AUSTIN	Streets Of Heaven	(C4/BBR)	913	214	770	+173	17049	4148	10	44/4
33	30	LONESTAR	Walking In Memphis	(BNA)	886	218	721	+168	16561	3739	5	48/6
32	31	JO DEE MESSINA	I Wish	(Curb)	827	135	636	+100	15697	2430	6	44/2
29	32	RODNEY ATKINS	Honesty (Write Me A List)	(Curb)	820	89	651	+43	15360	1038	9	45/4
34	33	ASHLEY GEARING	Can You Hear Me When I Talk To You?	(Lyric Street)	693	29	575	+28	12864	467	10	33/2
Debut	34	REBA MCENTIRE	I'm Gonna Take That Mountain	(MCA)	624	485	542	+419	11039	8985	1	50/35
36	35	MARTY STUART	If There Ain't There Ought'a Be	(Columbia)	544	53	411	+38	9851	1051	7	30/1
37	36	JENNIFER HANSON	Half A Heart Tattoo	(Capitol)	543	112	462	+90	9462	1898	5	36/5
38	37	SCOTTY EMERICK	I Can't Take You Anywhere	(DreamWorks)	484	66	407	+47	9136	1408	7	33/3
40	38	RANDY TRAVIS	Pray For The Fish	(Warner Bros./Curb)	429	60	328	+43	8329	1174	5	24/1
42	39	JOSH TURNER	Long Black Train	(MCA)	410	54	362	+37	7231	985	8	30/2
41	40	CRAIG MORGAN	Every Friday Afternoon	(BBR)	395	33	328	+28	6749	508	4	27/3
45	41	JIMMY WAYNE	I Love You This Much	(DreamWorks)	365	69	322	+64	7065	1191	2	28/8
43	42	RICK TREVINO	In My Dreams	(Warner Bros.)	365	35	286	+32	6128	430	7	21/3
39	43	REBECCA LYNN HOWARD	What A Shame	(MCA)	348	-22	275	-20	6691	-301	6	24/0
Debut	44	TERRI CLARK	I Wanna Do It All	(Mercury)	280	101	214	+82	5407	1798	1	17/6
50	45	SAWYER BROWN	I'll Be Around	(Lyric Street)	272	58	242	+53	4737	906	2	23/4
48	46	HANK WILLIAMS, JR.	I'm One Of You	(Asylum/Curb)	255	19	196	+16	4904	295	2	14/2
49	47	DWIGHT YOAKAM	The Late Great Golden State	(Audiom)	235	7	203	+6	4247	147	4	18/1
Debut	48	RYAN TYLER	Run, Run, Run	(Arista)	230	34	191	+32	3879	522	1	16/1
44	49	JESSICA ANDREWS	Good Time	(DreamWorks)	226	-88	187	-79	3641	-1751	6	16/0
47	50	TRAVIS TRITT	Lonesome, On'try And Mean	(RCA/Columbia)	200	-61	177	-57	3337	-1013	6	11/0

75 Country reporters. Songs ranked by total plays for the airplay week of Sunday 8/17 - Saturday 8/23.
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Most Added*

www.rrindicator.com

ARTIST	TITLE	LABEL(S)	ADDS
REBA MCENTIRE	I'm Gonna Take That Mountain	(MCA)	35
TOBY KEITH	I Love This Bar	(DreamWorks)	20
MONTGOMERY GENTRY	Hell Yeah	(Columbia)	8
JIMMY WAYNE	I Love You This Much	(DreamWorks)	8
BRAD PAISLEY	Little Moments	(Arista)	8
GEORGE STRAIT	Cowboys Like Us	(MCA)	6
TRACY BYRD	Drinkin' Bone	(RCA)	6
LONESTAR	Walking In Memphis	(BNA)	6
TERRI CLARK	I Wanna Do It All	(Mercury)	6
JENNIFER HANSON	Half A Heart Tattoo	(Capitol)	5

Most Increased Points

ARTIST	TITLE	LABEL(S)	TOTAL POINT INCREASE
TOBY KEITH	I Love This Bar	(DreamWorks)	+1061
REBA MCENTIRE	I'm Gonna Take That Mountain	(MCA)	+485
GEORGE STRAIT	Cowboys Like Us	(MCA)	+359
CLAY WALKER	A Few Questions	(RCA)	+246
RASCAL FLATTS	I Melt	(Lyric Street)	+241
MARTINA MCBRIDE	This One's For The Girls	(RCA)	+240
GARY ALLAN	Tough Little Boys	(MCA)	+227
KEITH URBAN	Who Wouldn't Wanna Be Me	(Capitol)	+223
PAT GREEN	Wave On Wave	(Republic/Universal South)	+218
LONESTAR	Walking In Memphis	(BNA)	+218

Most Increased Plays

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
TOBY KEITH	I Love This Bar	(DreamWorks)	+862
REBA MCENTIRE	I'm Gonna Take That Mountain	(MCA)	+419
GEORGE STRAIT	Cowboys Like Us	(MCA)	+279
RASCAL FLATTS	I Melt	(Lyric Street)	+187
MARTINA MCBRIDE	This One's For The Girls	(RCA)	+177
PAT GREEN	Wave On Wave	(Republic/Universal South)	+174
SHERRIE AUSTIN	Streets Of Heaven	(C4/BBR)	+173
KEITH URBAN	Who Wouldn't Wanna Be Me	(Capitol)	+170
LONESTAR	Walking In Memphis	(BNA)	+168
CLAY WALKER	A Few Questions	(RCA)	+166



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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES August 29, 2003

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of August 4-10.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
ALAN JACKSON AND JIMMY BUFFETT It's Five O'Clock Somewhere (Arista)	42.9%	7.1%	16.9	99.1%	2.6%	2.6%
SHANIA TWAIN Forever And For Always (Mercury)	39.4%	70.0%	15.1%	98.0%	6.6%	6.3%
BROOKS & DUNN Red Dirt Road (Arista)	35.4%	72.9%	20.9%	98.6%	2.8%	2.0%
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	33.1%	64.9%	22.9%	97.4%	6.6%	3.1%
BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	32.3%	63.7%	24.3%	96.0%	6.6%	1.4%
BRAD PAISLEY Celebrity (Arista)	31.4%	67.1%	21.1%	97.4%	3.7%	5.4%
TRACE ADKINS Then They Do (Capitol)	29.7%	61.1%	26.0%	96.3%	6.9%	2.3%
BILLY CURRINGTON Walk A Little Straighter (Mercury)	27.4%	59.4%	24.0%	94.9%	9.7%	1.7%
TIM MCGRAW Real Good Man (Curb)	27.4%	57.4%	26.6%	94.9%	8.3%	2.6%
JOE NICHOLS She Only Smokes When She Drinks (Universal South)	26.6%	61.1%	26.9%	96.9%	6.0%	2.9%
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	25.7%	59.7%	27.4%	94.3%	5.4%	1.7%
GARY ALLAN Tough Little Boys (MCA)	25.4%	56.0%	22.9%	91.4%	10.0%	2.6%
BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	24.6%	57.4%	28.0%	95.7%	6.9%	3.4%
CLAY WALKER A Few Questions (RCA)	21.4%	59.1%	30.9%	96.3%	5.4%	0.9%
SARA EVANS Backseat Of A Greyhound Bus (RCA)	20.6%	58.3%	27.1%	94.6%	5.4%	3.7%
SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	18.3%	47.7%	29.4%	89.4%	9.4%	2.9%
ASHLEY GEARING Can You Hear Me When I Talk To You? (Lyric Street)	16.9%	47.4%	26.3%	83.1%	7.4%	2.0%
MARTINA MCBRIDE This One's For The Girls (RCA)	15.4%	48.3%	29.4%	90.6%	9.4%	3.4%
EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	14.3%	52.6%	28.3%	90.6%	7.4%	2.3%
RUSHLOW I Can't Be Your Friend (Lyric Street)	11.7%	52.6%	26.9%	88.9%	8.6%	0.9%
JOSH TURNER Long Black Train (MCA)	11.7%	42.3%	26.3%	79.7%	8.9%	2.3%
DARRYL WORLEY Tennessee River Run (DreamWorks)	11.4%	42.3%	24.9%	82.0%	12.6%	2.3%
MONTGOMERY GENTRY Hell Yeah (Columbia)	11.4%	34.6%	26.0%	80.6%	17.4%	2.6%
BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	11.1%	40.6%	33.1%	84.0%	9.4%	0.9%
PAT GREEN Wave On Wave (Republic/Universal South)	11.1%	37.4%	32.0%	84.6%	14.0%	1.1%
PATTY LOVELESS Lovin' All Night (Epic)	10.6%	40.9%	35.1%	89.4%	10.3%	3.1%
CHRIS CAGLE Chicks Dig It (Capitol)	10.6%	41.1%	32.9%	84.9%	9.1%	1.7%
RASCAL FLATTS I Melt (Lyric Street)	10.3%	37.1%	31.7%	85.7%	14.6%	2.3%
RACHEL PROCTOR Days Like This (BNA)	10.0%	40.9%	37.4%	86.6%	7.1%	1.1%
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	9.1%	43.1%	36.3%	89.7%	8.3%	2.0%
GEORGE STRAIT Cowboys Like Us (MCA)	9.1%	34.0%	30.6%	78.9%	11.7%	2.6%
RODNEY ATKINS Honesty (Write Me A List) (Curb)	8.9%	38.3%	32.6%	82.0%	9.4%	1.7%
JO DEE MESSINA I Wish (Curb)	8.0%	38.0%	32.9%	79.4%	7.7%	0.9%
MARK WILLS And The Crowd Goes Wild (Mercury)	7.4%	25.1%	24.9%	73.7%	18.3%	5.4%
DIAMOND RIO Wrinkles (Arista)	7.4%	32.3%	34.3%	75.4%	6.9%	2.0%

CALLOUT AMERICA® HOT SCORES

Password of the Week: Borchetta.
Question of the Week: What time of day do you listen to radio the most? Where do you listen to radio the most? (Note: This is phase two, bringing the total sample to 400 persons.)

Total
Midnight-6am: 2%
Mornings, 6-10am: 43%
Middays, 10am-3pm: 31%
Afternoons, 3-7pm: 15%
Evenings, 6pm-midnight: 9%
At home: 24%
At work: 18%
In the car: 58%

P1
Midnight-6am: 2%
Mornings, 6-10am: 44%
Middays, 10am-3pm: 32%
Afternoons, 3-7pm: 15%
Evenings, 6pm-midnight: 7%
At home: 23%
At work: 18%
In the car: 59%

P2
Midnight-6am: 4%
Mornings, 6-10am: 41%
Middays, 10am-3pm: 30%
Afternoons, 3-7pm: 13%
Evenings, 6pm-midnight: 12%
At home: 25%
At work: 21%
In the car: 54%

Male
Midnight-6am: 4%
Mornings, 6-10am: 38%
Middays, 10am-3pm: 36%
Afternoons, 3-7pm: 11%
Evenings, 6pm-midnight: 11%
At home: 24%
At work: 20%
In the car: 56%

Female
Midnight-6am: 1%
Mornings, 6-10am: 49%
Middays, 10am-3pm: 27%
Afternoons, 3-7pm: 17%
Evenings, 6pm-midnight: 6%
At home: 26%
At work: 15%
In the car: 59%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54-year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3rd each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. NORTHEAST: Washington, DC, Harrisburg, PA, Providence, Rochester, NY, Springfield, MA, Hartford, Portland, ME, Portsmouth, NH. SOUTHEAST: Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL, Charleston, SC, Jackson, MS. MIDWEST: Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI, Ft Wayne, IN, Rockford, IL, Indianapolis. SOUTHWEST: Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette, LA, San Antonio. WEST: Portland, OR, Salt Lake City, Fresno, Bakersfield, Spokane, WA, Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2003 R&R Inc. © 2003 Bullseye Marketing Research Inc..

Rory Hoffman



- Age 3 Rory learned to play guitar across his lap
- Age 5&7 studio drummer & musician for family band's 1st two albums
- Age 15 accomplished musician on 14 instruments
- Age 20 1999 Grand Champion Instrumentalist Seminar in the Rockies
- Age 24 Blade Guitars chose Rory to represent them at the national NAMM show
- Age 25 CCMA's 2003 Nominee for NEW ARTIST, ENTERTAINER, AND MUSICIAN OF THE YEAR

I Am A Soldier Free download at www.roryhoffman.com
HMG compilation disc released August 21, 2003



Depot Music Productions
P.O. Box 186 Mobridge, SD 605-845-7700
www.depotmusicpros.com depot@depotmusicpros.com
Satisfaction guaranteed. Call for a promotional cd pk.s/h.





**America's Best Testing Country Songs 12 +
For The Week Ending 8/29/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 25-54	Women 25-54	Men 25-54
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	4.37	4.33	96%	15%	4.36	4.35	4.37
MONTGOMERY GENTRY Hell Yeah (Columbia)	4.30	4.25	77%	8%	4.27	4.27	4.25
ALAN JACKSON AND JIMMY BUFFETT It's Five O'Clock Somewhere (Arista)	4.28	4.30	99%	26%	4.45	4.44	4.47
GARY ALLAN Tough Little Boys (MCA)	4.25	4.34	83%	9%	4.31	4.47	3.97
BRAO PAISLEY Celebrity (Arista)	4.20	4.16	100%	36%	4.34	4.36	4.31
BROOKS & DUNN Red Dirt Road (Arista)	4.17	4.16	98%	30%	4.30	4.34	4.21
CLAY WALKER A Few Questions (RCA)	4.16	4.23	87%	14%	4.16	4.37	3.72
RASCAL FLATTS I Melt (Lyric Street)	4.15	4.09	90%	15%	4.22	4.39	3.83
TIM MCGRAW Real Good Man (Curb)	4.14	4.23	98%	21%	4.23	4.43	3.73
CHRIS CAGLE Chicks Dig It (Capitol)	4.14	4.19	76%	8%	3.90	3.96	3.77
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	4.13	4.21	100%	31%	4.20	4.33	3.89
BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	4.13	4.16	96%	24%	4.10	4.15	3.95
SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	4.08	4.04	64%	8%	4.02	4.10	3.88
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	4.07	4.22	85%	14%	4.05	4.07	4.00
BILLY CURRINGTON Walk A Little Straighter (Mercury)	4.06	4.01	83%	14%	4.12	4.29	3.79
BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	4.04	4.09	94%	27%	4.30	4.35	4.19
TRACE ADKINS Then They Do (Capitol)	4.03	4.15	96%	28%	4.08	4.24	3.72
GEORGE STRAIT Cowboys Like Us (MCA)	3.98	4.13	60%	8%	4.10	4.06	4.19
RUSHLOW I Can't Be Your Friend (Lyric Street)	3.97	3.98	61%	7%	3.88	3.91	3.78
EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	3.94	3.99	84%	20%	4.03	4.13	3.78
JOE NICHOLS She Only Smokes When She Drinks (Universal South)	3.93	4.02	98%	22%	3.88	3.92	3.77
MARTINA MCBRIDE This One's For The Girls (RCA)	3.93	3.97	97%	22%	4.00	4.09	3.79
RODNEY ATKINS Honesty (Write Me A List) (Curb)	3.87	3.96	40%	6%	3.92	4.00	3.80
SARA EVANS Backseat Of A Greyhound Bus (RCA)	3.84	3.76	95%	29%	3.82	3.79	3.88
TDBY KEITH I Love This Bar (DreamWorks)	3.79	—	39%	5%	4.11	4.20	3.88
PAT GREEN Wave On Wave (Republic/Universal South)	3.78	3.76	76%	18%	3.91	3.92	3.89
RACHEL PROCTOR Days Like This (BNA)	3.69	3.74	66%	12%	3.72	3.80	3.59
PATTY LOVELESS Lovin' All Night (Epic)	3.66	3.67	70%	17%	4.05	3.99	4.21
SHANIA TWAIN Forever And For Always (Mercury)	3.59	3.67	99%	48%	3.72	3.67	3.84
WYONNNA What The World Needs (Asylum/Curb)	3.59	3.66	95%	33%	3.69	3.77	3.50

Total sample size is 425 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

Double-Digit Shares....

Continued from Page 40

a \$1 million prize and CC's latest nugget: a chance to win a trip for two to Las Vegas not only to see Alan Jackson in concert, but to join him onstage to sing the Jimmy Buffett part of his hit "It's Five O'Clock Somewhere."

"There's no way an individual station could buy that kind of thing, even if it were available," Hunnicutt says. "It just sounds so great on the air when you creatively take ownership and make it sound huge for your listeners."

The Competitive Landscape

Watching WUSY rack up box-car shares book after book makes you wonder if there might not be another company willing to throw its hat and boots into the Chattanooga Country arena. "We always wonder if someone might go in that direction," Hunnicutt says. "But it would take a ton of money to launch an attack. In these days of tight promotion budgets, I don't know if a company would shell out half a million for a launch, which is what it would take to do it right."

"About the only thing we did differently was air patriotic songs during the three weeks of the war."

Buzz Brindle

Hunnicutt is also quick to point out that while WUSY may not have a direct format competitor, it doesn't lack competition. "It may not say 'Country' on their doors, but we get heavy ratings and revenue competition from an AC, a Classic Rock and an Urban station, none of which are owned by Clear Channel," he says. "All are heritage stations, and we're fighting them on the street every day."

As you can tell, Hunnicutt and WUSY are doing a stellar job despite those pesky interlopers. As he says, "It's really not good enough for any of us to just own the Country shares; we want to own the entire market."

**C · O · U · N · T · R · Y
FLASHBACK**

1 YEAR AGO

- No. 1: "The Good Stuff" — Kenny Chesney (sixth week)

5 YEARS AGO

- No. 1: "True" — George Strait

10 YEARS AGO

- No. 1 "Thank God For You" — Sawyer Brown

15 YEARS AGO

- No. 1 "Joe Knows How To Live" — Eddy Raven

20 YEARS AGO

- No. 1 "Hey Bartender" — Johnny Lee

25 YEARS AGO

- No. 1: "Rake And Ramblin' Man" — Don Williams

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
BROOKS & DUNN Red Dirt Road (Arista)	4418
TDBY KEITH Beer For My Horses (DreamWorks)	3591
LONESTAR My Front Porch Looking In (BNA)	3538
BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	2737
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Bros.)	1896
JIMMY WAYNE Stay Gone (DreamWorks)	1817
JOE NICHOLS Brokenheartsville (Universal South)	1675

New & Active

- DWIGHT YOAKAM** The Late Great Golden State (Audium)
Total Plays: 283, Total Stations: 47, Adds: 1
- SAMMY KERSHAW** I've Never Been Anywhere (Audium)
Total Plays: 186, Total Stations: 27, Adds: 2
- JEFF BATES** Rainbow Man (RCA)
Total Plays: 123, Total Stations: 30, Adds: 29
- SUSAN ASHTON** She Is (Capitol)
Total Plays: 106, Total Stations: 22, Adds: 5
- AMY DALLEY** I Think You're Beautiful (Curb)
Total Plays: 69, Total Stations: 29, Adds: 23
- BILLY DEAN** I'm In Love With You (View2)
Total Plays: 65, Total Stations: 11, Adds: 5

Songs ranked by total plays

KEAM/Abilene, TX
OM: James Cameron
PD: Andy Fernandez
APD: Shary Hill
11 TERRY KEITH
7 REBA MCKENTRE

WGNA/Albany, NY
PD: Buzz Brindle
MD: Bill Earley
11 REBA MCKENTRE
6 BRAD PASKLEY
4 CHRIS GABLE

KBOQ/Albuquerque, NM
PD: Tommy Carrera
MD: Sammy Cruise
7 JEFF BATES
11 REBA MCKENTRE
11 JIMMY HANSON
11 BILLY DEAN

KRST/Albuquerque, NM
PD: John Richards
MD: Paul Bailey
1 REBA MCKENTRE
2 JIMMY HANSON
11 REBA MCKENTRE
11 JIMMY HANSON
11 BILLY DEAN

KRRV/Alexandria, LA
OM: Scott Bryant
PD/APD: Steve Casey
11 SCOTT BRYANT
7 REBA MCKENTRE

WCTO/Albion, PA
APD: Sam Malone
11 TERRY KEITH
11 REBA MCKENTRE
11 JIMMY HANSON
11 BILLY DEAN

KCNK/Amarillo, TX
OM: Dan Gorman
PD: Tim Butler
APD: Patrick Clark
11 S4 REBA ALSTIN
11 REBA MCKENTRE

KBRJ/Anchorage, AK
PD: Matt Valley
MD: Justin Case
9 REBA MCKENTRE
4 JIMMY HANSON
4 CRAIG MORGAN
4 JIMMY HANSON

WWWW/Ann Arbor, MI
PD: Barry Madler
MD: Tom Baker
11 TERRY KEITH
11 REBA MCKENTRE
11 ROBERT HANSON
3 TRACY BYRD

WNCY/Appleton, WI
OM: Jeff McCarthy
PD: Randy Shannon
MD: Brian Oram
11 JEFF BATES
11 REBA MCKENTRE
11 JIMMY HANSON
11 BILLY DEAN

WKSF/Asheville, NC
SM: Diane Arangam
PD: Jeff Davis
MD: Andy Woods
11 REBA MCKENTRE

WKHX/Atlanta, GA
MD: Johnny Gray
11 REBA MCKENTRE
11 JOE DEE MESSINA
11 REBA MCKENTRE

WPUR/Atlantic City, NJ
PD: Joe Kelly
11 REBA MCKENTRE
11 REBA MCKENTRE

WQIC/Augusta, GA
PD: T. Genery
MD: Zach Taylor
11 JEFF BATES
11 REBA MCKENTRE
11 TERRY KEITH

KASE/Austin, TX
OM/PC: Jason Kane
APD/MD: Bob Pickett
11 TERRY KEITH
11 CHRIS GABLE

KUZZ/Bakersfield, CA
PD: Evan Bridwell
MD: Adam Jeffries
11 JEFF BATES
11 REBA MCKENTRE
11 TERRY KEITH

WPCC/Baltimore, MD
PD: Scott Lindy
MD: Michael J. Fox
11 REBA MCKENTRE
11 BILLY CORNTHORN

WYNN/Baton Rouge, LA
OM: Bob Murphy
PD: Paul Orr
APD/MD: Austin James
11 SHERIDAN BROWN
6 CRAIG MORGAN
11 SUSAN ASHTON

WPBY/Baton Rouge, LA
OM/PC: Randy Chase
MD: Jay Bernard
11 REBA MCKENTRE
11 LORETTA

KYKR/Beaumont, TX
PD/MD: Mickey Ashworth
No Adds

WZCX/Biloxi, MS
PD: Bryan Rhodes
MD: Gwen Wilson
11 CARRIE WOLFE
11 HANA WILLIAMS, JR.

WHWV/Birmingham, NY
OM: Bob Adams
PD/APD/MD: Ed Walker
11 JEFF BATES
11 CHRIS GABLE
11 REBA MCKENTRE

WDXB/Birmingham, AL
PD: Tom Hanahan
MD: Jay Coker
7 REBA MCKENTRE
11 TERRY KEITH

WZZJ/Birmingham, AL
PD/MD: Brian Driver
No Adds

WPSK/Blacksburg, VA
OM/PC: Scott Stevens
MD: Sean Sumner
14 JIMMY HANSON
14 REBA MCKENTRE

WHOC/Bloomington, IL
OM/PC: Dan Westhoff
APD/MD: Buck Stevens
10 TERRY KEITH
10 REBA MCKENTRE

WHOC/Bloomington, WV
OM/PC/MD: Dave Crozier
10 TERRY KEITH
14 REBA MCKENTRE
14 REBA MCKENTRE
14 ASHLEY GARDNER

KZLN/Boise, ID
OM/PC: Rich Summers
APD/MD: Spencer Burke
11 TERRY KEITH
11 REBA MCKENTRE
11 JIMMY HANSON
11 BILLY DEAN

KQCF/Boise, ID
PD: Lance Tidwell
APD: Jim Miller
MD: Cary Michaels
11 JEFF BATES
11 REBA MCKENTRE
11 TERRY KEITH

WKLW/Boston, MA
PD: Mike Brophy
APD/MD: Ginny Rogers
7 GEORGE STRAT
7 TRACY BYRD
7 TERRY KEITH

KAGG/Bryan, TX
PD/MD: Jennifer Allen
11 TERRY KEITH
11 REBA MCKENTRE
11 ROBERT HANSON
3 TRACY BYRD

WYRK/Buffalo, NY
PD: John Paul
APD/MD: Wandy Lynn
11 REBA MCKENTRE
11 JIMMY HANSON
11 BILLY DEAN

WKHQ/Cedar Rapids, IA
OM: Dick Stadler
PD: Bob James
MD: Dawn Johnson
11 RASCAL FLATTS
11 REBA MCKENTRE
11 JIMMY HANSON
11 BILLY DEAN

WKYC/Champaign, IL
OM/PC/MD: R.W. Smith
7 JOSH TURNER

WZLZ/Charleston, SC
PD: Troy Cozier
MD: Gary Griffin
11 JEFF BATES
11 REBA MCKENTRE

WTKT/Charleston, SC
PD: Mike Berlak
APD/MD: John Roberts
9 PAT GREEN
4 CHRIS GABLE

WWSO/Charlotte, NC
OM/PC: Jeff Roper
MD: Rick McCracken
11 REBA MCKENTRE

WWSU/Chattanooga, TN
PD: Clay Hamilton
MD: Bill Probstler
11 REBA MCKENTRE
11 GEORGE STRAT
11 TERRY KEITH

WWSN/Chicago, IL
OM/PC: Tom Rivers
APD/MD: Evan Kroll
11 HANA WILLIAMS, JR.

WVLC/Dayton, OH
OM: Mike Berlak
APD/MD: John Roberts
9 PAT GREEN
4 CHRIS GABLE

WWSO/Dayton, OH
OM/PC: Jeff Roper
MD: Rick McCracken
11 REBA MCKENTRE

WWSU/Dayton, OH
OM/PC: Tom Rivers
APD/MD: Evan Kroll
11 HANA WILLIAMS, JR.

WYGT/Cincinnati, OH
OM/PC: Tad Holland
APD/MD: Dawn Michaels
4 MONTGOMERY GENTRY

WGAR/Cleveland, OH
PD: Meg Stevens
MD: Chad Collier
11 JOSH TURNER
11 REBA MCKENTRE
11 JIMMY HANSON
11 BILLY DEAN

KCCY/Colorado Springs, CO
PD: Travis David
MD: Valerie Hart
7 JOSH TURNER
7 REBA MCKENTRE
7 TERRY KEITH

KKCS/Colorado Springs, CO
PD: Shannon Stone
MD: Sid Franklin
18 REBA MCKENTRE
18 REBA MCKENTRE
18 REBA MCKENTRE

WCOS/Columbia, SC
PD: Ron Brooks
MD: Glenn Campbell
11 REBA MCKENTRE
11 BILLY CORNTHORN
11 LORETTA

WCOL/Columbus, OH
PD: John Crenshaw
APD/MD: Dan E. Zuk
11 TERRY KEITH

WHOK/Columbus, OH
OM: Dave Cooper
PD/MD: George Wolf
11 SCOTT BRYANT
11 REBA MCKENTRE
11 LORETTA

WSSQ/Cookeville, TN
OM: Marty McFly
PD: Gator Harrison
APD: Philip Gibbons
MD: Steven James
11 REBA MCKENTRE

KRYS/Corpus Christi, TX
PD: Frank Edwards
MD: Louis Ramirez
2 MONTGOMERY GENTRY
2 TERRY KEITH

KPLX/Dallas, TX
PD: Paul Williams
APD: Smokey Rivers
MD: Cody Alan
11 BILLY DEAN
11 TERRY KEITH

KXSC/Dallas, TX
PD: Ted Stecker
MD: Chris Hall
5 REBA MCKENTRE

WGNW/Daytona Beach, FL
PD: Jeff Davis
MD: Jeff Davis
11 REBA MCKENTRE
11 JIMMY HANSON
11 BILLY DEAN

KYGO/Denver, CO
PD: Asil Bertha
MD: Asil Bertha
11 REBA MCKENTRE
11 MONTGOMERY GENTRY
11 JIMMY HANSON
11 BILLY DEAN

KIKH/Des Moines, IA
OM: Jack O'Brien
PD/MD: Jimmy Ozen
No Adds

WYCD/Detroit, MI
PD: Mac Daniels
APD/MD: Ron Chaitman
11 REBA MCKENTRE

WAXX/Eau Claire, WI
PD: George Hines
11 MONTGOMERY GENTRY
11 JIMMY HANSON
11 BILLY DEAN

KHEY/E Paso, TX
PD: Steve Gramzy
MD: Stacy Kray
11 LORETTA

WRSF/Elizabeth City, NC
OM: Tom Charley
PD/MD: Randy Gill
11 TERRY KEITH
11 REBA MCKENTRE
11 ROBERT HANSON
3 TRACY BYRD

WXTA/Erie, PA
OM: Gary Spangone
PD: Fred Horton
MD: Truckin Tom Woolstayer
11 REBA MCKENTRE
11 TERRY KEITH
11 REBA MCKENTRE

KKNU/Eugene, OR
PD: Amy Jen Davis
MD: Rick McCracken
11 REBA MCKENTRE

WKDQ/Evansville, IN
PD/MD: Jim Prall
11 REBA MCKENTRE
11 GEORGE STRAT
11 TERRY KEITH

KVFX/Fargo, PD: Eric Meyer
MD: Scott Wilston
11 JEFF BATES
11 REBA MCKENTRE
11 LORETTA

WKML/Fayetteville, NC
PD/MD: David Brown
7 DAMIAN DRISK
7 REBA MCKENTRE

WFBE/Flint, MI
PD: Coyote Collins
MD: Kristine Turner
11 JEFF BATES
11 REBA MCKENTRE
11 TERRY KEITH

WXFL/Florence, AL
PD/MD: Gary Murdoch
11 TERRY KEITH
11 TERRY KEITH
11 TERRY KEITH
11 TERRY KEITH

KSKS/Fresno, CA
PD: Mike Peterson
MD: Steve Plesha
6 REBA MCKENTRE
6 REBA MCKENTRE
6 REBA MCKENTRE

KUAD/Ft. Collins, CO
PD: Ron Brooks
MD: Mark Callaghan
MD: Brian Gary
4 REBA MCKENTRE

WCKT/Ft. Myers, FL
OM: Steve Amari
PD: Kerry Barb
APD/MD: Dave Logan
11 REBA MCKENTRE

WWRG/Ft. Myers, FL
PD: Mark Phillips
MD: Steve Hart
3 GEORGE STRAT

WYZB/Ft. Walton Beach, FL
OM: Scratch Malone
MD: Cindy Blake
11 RACHEL PROCTOR

WQHF/Ft. Wayne, IN
PD: Bob Kelley
11 TERRY KEITH
11 REBA MCKENTRE
11 MONTGOMERY GENTRY
11 JIMMY HANSON
11 BILLY DEAN

WOGK/Gainesville, FL
PD: Mr. Bob
MD: Big Red
11 REBA MCKENTRE
11 MARK WELLS

WBCT/Grand Rapids, MI
PD: Doug Montgomery
MD: Dan Teal
11 TERRY KEITH
11 REBA MCKENTRE
11 ROBERT HANSON
3 TRACY BYRD

WTOR/Greensboro, NC
OM: Tim Satterfield
PD: Bill Dalton
APD/MD: Angie Ward
11 TERRY KEITH
11 REBA MCKENTRE
11 JIMMY HANSON
11 BILLY DEAN

WRNS/Greenville, NC
PD: Wayne Carley
MD: Boomer Lee
11 REBA MCKENTRE
11 JIMMY HANSON
11 BILLY DEAN

WSSC/Greenville, SC
OM/PC: Bruce Logan
APD/MD: John Landrum
11 BILLY CORNTHORN
11 TERRY KEITH

WSSL/Greenville, SC
OM/PC: Bruce Logan
APD/MD: KX Layton
11 LORETTA

WAYZ/Hagerstown, MD
PD: Dan Drake
11 REBA MCKENTRE
11 MONTGOMERY GENTRY

WCAT/Harrisburg, PA
PD: Sam McGee
11 LORETTA
11 REBA MCKENTRE
11 JIMMY HANSON
11 BILLY DEAN

WRRB/Harrisburg, PA
OM: Chris Tyler
PD/MD: Shelly Easton
APD: Houston
9 TERRY KEITH
9 REBA MCKENTRE
9 MONTGOMERY GENTRY
9 BILLY CORNTHORN
9 TRACY BYRD

WMTL/Lansing, MI
PD: Jay J. McCre
APD/MD: Chris Tyler
11 REBA MCKENTRE
11 TERRY KEITH

WKWR/Las Vegas, NV
PD: John Marks
APD/MD: Brooke O'Brian
3 DREW PROCTOR
3 GEORGE STRAT
3 SCOTT BRYANT

WBLR/Lexington, KY
PD: Ric Larson
11 TERRY KEITH

WVLC/Lexington, KY
OM: Robert Lindsey
PD: Dale O'Bray
MD: Karl Shannon
3 RACHEL PROCTOR
3 GEORGE STRAT
3 TERRY KEITH

WDRM/Huntsville, AL
PD: Wes McShay
MD: Dan McClain
11 REBA MCKENTRE
11 ASHLEY GARDNER
11 REBA MCKENTRE

WFMS/Indianapolis, IN
OM: David Wood
PD: Bob Richards
MD: J.D. Cannon
11 MARK WELLS
11 REBA MCKENTRE

WWSJ/Jackson, MS
PD: Rick Adams
MD: Stanlee Blingham
9 GEORGE STRAT

WUSJ/Jackson, MS
OM/PC/MD: Tom Freeman
11 REBA MCKENTRE
11 JOE DEE MESSINA
11 TERRY KEITH

WQIK/Jacksonville, FL
OM: Gail Austin
PD: Jay McCarthy
MD: John Scott
9 REBA MCKENTRE
9 REBA MCKENTRE
9 REBA MCKENTRE

WROO/Jacksonville, FL
OM: Gail Austin
PD: Jay McCarthy
MD: Dize Jones
2 REBA MCKENTRE
2 REBA MCKENTRE
2 REBA MCKENTRE

WXBQ/Johnson City, NY
PD: Bill Hays
11 SCOTT BRYANT
11 JEFF BATES

WMTZ/Johnstown, PA
OM/PC: Steve Walker
MD: Lara Mosby
No Adds

KXKQ/Joplin, MO
OM: Ray Michaels
PD/MD: Cody Carson
APD: Joe McLean
11 SCOTT BRYANT
11 TERRY KEITH
11 ALISON PAGE

WNNW/Kalamazoo, MI
PD: P.J. Lacey
APD/MD: Phil O'Reilly
7 REBA MCKENTRE

KBEQ/Kansas City, MO
PD: Mike Kennedy
MD: T.J. McCreary
3 TERRY KEITH

KFKF/Kansas City, MO
OM/PC: Dale Carter
APD/MD: Tony Stevens
11 TERRY KEITH
11 REBA MCKENTRE
11 RYAN TYLER

WDAF/Kansas City, MO
PD/MD: Ted Cramer
11 JIMMY HANSON

WVWV/Knoxville, TN
OM/PC: Mike Hammond
MD: Colby Alder
22 TERRY KEITH
22 REBA MCKENTRE
22 REBA MCKENTRE
22 REBA MCKENTRE
22 REBA MCKENTRE

WKQA/Lafayette, IN
PD: Mark Allen
3 JIMMY HANSON

KMDL/Lafayette, LA
PD: Mike James
MD: T.D. Smith
11 TERRY KEITH
11 TERRY KEITH

WPCP/Lakeland, FL
PD: Dave Wright
MD: Jay Taylor
11 REBA MCKENTRE
11 LORETTA
11 JEFF BATES
11 SUSAN ASHTON

WVOW/Lancaster, PA
PD/MD: Dick Raymond
3 MAY DALLY
3 TRACY BYRD
3 REBA MCKENTRE

WMTL/Lansing, MI
PD: Jay J. McCre
APD/MD: Chris Tyler
11 REBA MCKENTRE
11 TERRY KEITH

WKWR/Las Vegas, NV
PD: John Marks
APD/MD: Brooke O'Brian
3 DREW PROCTOR
3 GEORGE STRAT
3 SCOTT BRYANT

WBLR/Lexington, KY
PD: Ric Larson
11 TERRY KEITH

WVLC/Lexington, KY
OM: Robert Lindsey
PD: Dale O'Bray
MD: Karl Shannon
3 RACHEL PROCTOR
3 GEORGE STRAT
3 TERRY KEITH

KZXX/Lincoln, NE
PD: Brian Jennings
APD/MD: Carol Turner
11 ASHLEY GARDNER
11 REBA MCKENTRE

KSSA/Little Rock, AR
PD/MD: Chad Heritage
7 SHERIE ALSTIN
7 HANA WILLIAMS, JR.

KZLA/Los Angeles, CA
OM/PC: R.J. Curtis
APD/MD: Tony Campos
No Adds

WAMZ/Louisville, KY
PD/MD: Coyote Calloun
9 REBA MCKENTRE

KLLL/Lubbock, TX
OM/PC: Jay Richards
MD: Kelly Greene
11 REBA MCKENTRE
11 BRAD PASKLEY

WDEM/Macon, GA
PD: Gerry Marshall
APD/MD: Laura Starting
11 TERRY KEITH
11 REBA MCKENTRE

WWQM/Madison, WI
PD: Mark Grandin
MD: Mel McKeazie
11 REBA MCKENTRE

KJAM/Mason City, IA
PD/MD: J. Brooks
2 TERRY KEITH
2 ALISON PAGE

KTCN/McAllen, TX
OM: Billy Santiago
PD: JoJo Canda
APD: Frankie Dee
MD: Paulches
JEFF BATES
11 REBA MCKENTRE
11 ROBERT HANSON

KRWQ/Medford, OR
OM: Keith Loftis
PD: Larry Neal
MD: Scott Schuler
11 JIMMY HANSON
11 BILLY DEAN

WGOX/Memphis, TN
PD: Chip Miller
MD: Shane Collins
11 JOE DEE MESSINA
11 REBA MCKENTRE
11 TERRY KEITH
11 REBA MCKENTRE
11 JIMMY HANSON
11 BILLY DEAN

WOKK/Meridian, MS
OM/PC/MD: Scotty Ray
No Adds

WKSJ/Miami, FL
PD: Bob Barnett
MD: Darlene Evans
2 JEFF BATES
2 JEFF BATES
2 JEFF BATES

WMLI/Milwaukee, WI
PD: Kerry Wolfe
APD: Scott Dolphin
MD: Alvin Hill
11 SCOTT BRYANT
11 TERRY KEITH

KEEY/Minneapolis, MN
OM/PC: Greg Swadberg
APD/MD: Travis Moon
11 LORETTA
11 SCOTT BRYANT
11 TRACY BYRD

WKSJ/Mobile, AL
OM/PC: Bob Black
11 MARK WELLS

KATM/Moedisa, CA
OM: Richard Perry
PD: Randy Clark
APD: DJ Walker
11 REBA MCKENTRE
11 JEFF BATES
11 JEFF BATES

KTMN/Monterey, CA
PD: Jim Derman
7 CHRIS GABLE
7 GEORGE STRAT
7 JEFF BATES
7 TERRY KEITH

WLWH/Montgomery, AL
PD/MD: Bill Jones
MD: Darlene Olson
7 REBA MCKENTRE
7 REBA MCKENTRE
7 REBA MCKENTRE

WGRW/Rhythe Beach, SC
PD: Johnny Walker
MD: Craig Lockwood
No Adds

WQDF/Nashville, TN
OM/PC: Dave Kelly
MD: Eddie Fox
No Adds

WSSX/Nashville, TN
PD: Mike Moore
MD: Billy Greenwood
No Adds

WSMN/Nashville, TN
PD: Lee Logan
APD: Frank Sures
11 TERRY KEITH
11 REBA MCKENTRE
11 JIMMY HANSON

WCTY/New London, CT
PD: Dan Eder
30 GEORGE STRAT

WNEO/New Orleans, LA
OM: Jim Owen
APD/MD: Casey Carter
11 JIMMY HANSON

WGH/Morfolk, VA
OM/PC: John Shomby
MD: Mark McKay
3 RYAN TYLER
1 BRAD PASKLEY

KNFM/Odessa, TX
PD: John Moesch
MD: Dan Travis
21 TRACY BYRD

KTST/Oklahoma City, OK
PD: Crash Peltier
APD/MD: Anthony Allen
3 GEORGE STRAT
3 BRAD PASKLEY
2 JEFF BATES

KOXY/Oklahoma City, OK
PD: Billy Reed
APD/MD: Bill Reed
11 SCOTT BRYANT
11 REBA MCKENTRE
11 JEFF BATES

KOCT/Omaha, NE
PD: Tom Goodwin
MD: Craig Allen
11 REBA MCKENTRE
11 JIMMY HANSON

WVWA/Orlando, FL
PD: Len Shackelford
MD: Shadow Stevens
11 SCOTT BRYANT

KHAY/Ozark, MO
SM: Ernie Bingham
PD/MD: Mark Hill
No Adds

KPLM/Palm Springs, CA
OM: Todd Marler
PD: Al Gordon
MD: Kory James
11 REBA MCKENTRE
11 REBA MCKENTRE
11 JIMMY HANSON

WPAP/Panama City, FL
PD: Todd Berry
MD: Shane Collins
11 REBA MCKENTRE
11 BILLY DEAN

WCEN/Saginaw, MI
PD: Jim Johnson
MD: Keith Allen
11 SCOTT BRYANT
11 GEORGE STRAT

WCKO/Saginaw, MI
OM/PC: Rick Walker
No Adds

WCOO/Salisbury, MD
OM: Joe Edwards
APD/MD: EJ Fox
11 JIMMY HANSON
11 REBA MCKENTRE
11 REBA MCKENTRE

WXTU/Philadelphia, PA
PD: Bob McKay
APD/MD: Caitlan Jack
11 SCOTT BRYANT

KMLE/Phoenix, AZ
PD: Tim Maravite
APD: Dave Collins
MD: Kevin Marzian
No Adds

KMX/Phoenix, AZ
PD: Shaun Foster
MD: Glenn Holly
8 RYAN TYLER
11 REBA MCKENTRE
11 MONTGOMERY GENTRY
11 RYAN TYLER

WDSY/Pittsburgh, PA
PD: Keith Clark
APD/MD: Sherry Richards
11 SHERIE ALSTIN
11 REBA MCKENTRE
11 RYAN TYLER

WPOR/Portland, ME
PD: Rick Jordan
MD: Glenn Blaine
11 SCOTT BRYANT
11 SUSAN ASHTON
11 BROTHERS

KUPL/Portland, OR
PD: Cary Rake
MD: Rick Taylor
2 SAMMY GESHAW
2 BRAD PASKLEY
2 REBA MCKENTRE
2 TERRY KEITH

KWJL/Portland, OR
PD: Robin Mitchell
MD: Craig Lockwood
No Adds

WOKO/Portsmouth, NH
PD: Mark Jennings
MD: Dan Lunsley
11 TERRY KEITH

WCTK/Providence, RI
PD: Rick Everett
MD: Sam Slavens
7 CRAIG MORGAN
7 REBA MCKENTRE
7 WYNNON

WLLR/Quad Cities, IA
PD: Jim O'Hara
MD: Ron Evans
11 TERRY KEITH

WGH/Morfolk, VA
OM/PC: John Shomby
MD: Mark McKay
3 RYAN TYLER
1 BRAD PASKLEY

KNFM/Odessa, TX
PD: John Moesch
MD: Dan Travis
21 TRACY BYRD

KTST/Oklahoma City, OK
PD: Crash Peltier
APD/MD: Anthony Allen
3 GEORGE STRAT
3 BRAD PASKLEY
2 JEFF BATES

KOXY/Oklahoma City, OK
PD: Billy Reed
APD/MD: Bill Reed
11 SCOTT BRYANT
11 REBA MCKENTRE
11 JEFF BATES

KOCT/Omaha, NE
PD: Tom Goodwin
MD: Craig Allen
11 REBA MCKENTRE
11 JIMMY HANSON

WVWA/Orlando, FL
PD: Len Shackelford
MD: Shadow Stevens
11 SCOTT BRYANT

KHAY/Ozark, MO
SM: Ernie Bingham
PD/MD: Mark Hill
No Adds

KPLM/Palm Springs, CA
OM: Todd Marler
PD: Al Gordon
MD: Kory James
11 REBA MCKENTRE
11 REBA MCKENTRE
11 JIMMY HANSON

WPAP/Panama City, FL
PD: Todd Berry
MD: Shane Collins
11 REBA MCKENTRE
11 BILLY DEAN

WCEN/Saginaw, MI
PD: Jim Johnson
MD: Keith Allen
11 SCOTT BRYANT
11 GEORGE STRAT

WCKO/Saginaw, MI
OM/PC: Rick Walker
No Adds

WCOO/Salisbury, MD
OM: Joe Edwards
APD/MD: EJ Fox
11 JIMMY HANSON
11 REBA MCKENTRE
11 REBA MCKENTRE

WXTU/Philadelphia, PA
PD: Bob McKay
APD/MD: Caitlan Jack
11 SCOTT BRYANT

KMLE/Phoenix, AZ
PD: Tim Maravite
APD: Dave Collins
MD: Kevin Marzian
No Adds

KMX/Phoenix, AZ
PD: Shaun Foster
MD: Glenn Holly
8 RYAN TYLER
11 REBA MCKENTRE
11 MONTGOMERY GENTRY
11 RYAN TYLER

WDSY/Pittsburgh, PA
PD: Keith Clark
APD/MD: Sherry Richards
11 SHERIE ALSTIN
11 REBA MCKENTRE
11 RYAN TYLER

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What Is Up?

Checking in with AC

Having been on the sidelines for over a year, I have, not surprisingly, had less contact with my industry cohorts than in years past. In fact, "dropped off the face of the earth" was a phrase I heard more than once. So what are the challenges now? Is it still doom and gloom? And how do we approach the state of everything? Is the glass half-full or half-empty? I decided to check in with some format leaders, since they know way more than I do.

WBMX/Boston VP/Programming Greg Strassell is not encouraged by the present state of the economy. "It's the same economy as when you left," he says. However, he's optimistic about the future. "Musically, in the spring we were forced to find hits out of the natural format for 'BMX, and I think that hurt us," he explains. "The Dixie Chicks' 'Landslide' and Uncle Kracker's 'Drift Away' were the exception — pop hits that worked for us — and they were both remakes, so they tested well.

"The fall music feels good for the format — more exciting. The product is excellent right now, with more to come, like the new Sarah McLachlan. The Hot AC camp inside Infinity is definitely poised for the fall book, with a good set of program directors, well-positioned stations and exciting promotions on the way."

iPods Rule

Chris Patyk, Asst. PD/MD of KYSR/Los Angeles, first chimes in about fashion: "Did you know pink is the new gray?" I didn't — I thought red was the new black. In any case, he waxes on about music: "It feels so good to have a familiar edge, with new music from Sarah McLachlan, John Mayer, Dave Matthews Band and R.E.M. It's still true that familiarity is a key ingredient. We have to stay steady through the rough times."

As far as the future, what most excites Patyk is his recent purchase of an iPod. "It has reinvigorated me to the possibilities of reaching adults through music. When you look at the iTunes top 10 downloads and see Peter Gabriel's 'In Your Eyes' up there with John Mayer, Michelle

Branch and Coldplay, you know that adults are consuming music.

"The iPod technology is a great energy to put into the mix. One thing we all have to do is figure out how to harness it. There's something special about this technology."

He's right about that. His wife hasn't seen him in days and the dogs haven't been fed, but he has spent hours, days and weeks building his own custom playlists, including new soundtracks to *Sixteen Candles* and *Ferris Bueller's Day Off*.

Labels Get Creative

Marc Ratner, head of adult formats at DreamWorks Records, is blunt as always. "The economy sucks," he says. "Record companies are having to reinvent themselves, as the financial model doesn't work anymore."

"Since radio has gotten more conservative, the marketing model for the record industry has had to shift. Radio used to market the records, but now we have to find new ways to get more and better publicity to help radio, not the other way around."

"iPod has reinvigorated me to the possibilities of reaching adults through music."

Chris Patyk

"Movie and TV tie-ins, press, touring and cross-promotions can all help expose a new artist, but that cost isn't built into the cost of the record. And then you have the consumers who think the labels just find the artist, record the songs and ship out the CDs, then sit back and watch the money roll in."

His frustration seeps through the phone receiver. How do you stay sane, Marc? "I don't know how other people do it, but I rattle out of helicopters."

The love of music and artists fuels Ratner through the challenging times, however. Ever the optimist, he says, "The cool thing is how aware radio and records seem to be about how tough each other's job is — more aware than their own sales managers or A&R people, respectively. To the outside world, both jobs are glamorous — jetting around the country, going to concerts and fancy restaurants night after night. Only we can feel each other's pain, and that connects us."

"Besides, I still love music, I love the artists — Maria, All-American Rejects and EastMountainSouth are all making good inroads — and I enjoy the people in radio I talk to every day."

What does the future look like? From a demographic perspective, Ratner proposes to invite Generation Y, the baby boomers' kids, now approaching 25 years old, into the format. "It's twice as big as Generation X, and if you can win them over, you'll have the adult women and dominate in the ratings for the next 30 years," he says.

"After all, the format's success is based on adult women. Who bought Norah Jones?"

Develop Heritage Artists

Nettwerk Music Group CEO Terry McBride offers this admittedly pointed opinion: "Hot AC, like every radio format these days, is making it harder to break a new artist. Why? Because now we have hit predictors and research at 75 to 100 spins.

"I would like to suggest that record sales act as the hit predictor and concert-ticket sales as the re-

search. This would ensure that the format develops heritage artists with songs that end up in gold rotations. After all, that paradigm had a lot to do with the format's early success."

And yet McBride remains bullish on the format. "No doom and gloom for me, as I have Dido, Barenaked Ladies and Sarah McLachlan this year, all heritage artists," he says. "It's more a plea to help me develop others for the format, like Guster or Butterfly or Katy Rose or Chantal Kreviazuk."

"Unwell' is not too hard for adult women. These are the same women who were having sex after the Led Zeppelin concert 20 years ago."

Jim Ryan

Jim Ryan, Clear Channel VP/AC Programming and PD for WLTW/New York, is fresh from the Clear Channel executive management meetings. He, too, is known for his candor. "Too many Hot ACs Nickelbacked and Creed-ed themselves to death this year because the sound was right, not because the songs were necessarily hits," he says.

Acknowledging the advantage of having 2 million listeners, he nonetheless sympathizes with stations struggling with cume. "How do you get a song familiar when you don't have any listeners?" he asks. "That's why when you finally get a hit like Matchbox Twenty's 'Unwell,' you keep it in power for 22 weeks."



Rob Miller

"Also, programmers are often overseeing three stations now. There's too much 'don't have time to listen to new music,' especially in the adult format."

He concludes by saying that, often, "PDs get too nervous about the sound of a record. 'Unwell' is not too hard for adult women. These are the same women who were having sex after the Led Zeppelin concert 20 years ago."

Daunting And Exciting

WLTW midday personality Valerie Smaldone brings the topic back to the listeners. "The evolution of the medium of radio is daunting and

exciting at the same time," she says. "New technology presents interesting challenges and avenues for opportunity at the same time that voicetracking is streamlining the talent pool."

"What is most evident is that radio is as relevant as ever, given the recent devastating power outage. For a good period of time, the old-fashioned battery-operated radio provided the only form of communication, information and comfort." In fact, even at WLTW, the only news source for a time during the blackout was a transistor radio in the studio.

Rob Miller, R&R's AC Music Director of the Year, and now PD of WALK/Nassau-Suffolk, couldn't be happier. "Like many mainstream ACs around the country, WALK's ratings are strong — superstrong," he says.

Fresh off another big ratings book, where WALK was not only No. 1 with women, but No. 1 12+, he credits all-Christmas-music programming (which everyone seems to hate, except the listeners) with strengthening the cume. He also credits Jim Ryan, his mentor and leader: "Jim Ryan has been very, very good to me."

The Power Of Personalities

WLNK/Charlotte PD Neal Sharpe agrees that personalities are what give AC stations an edge. "Over the last two years we've invested more in the personalities, and we've seen tremendous returns in billing and ratings," he says. "WLNK had a great personality base built with Bob & Sheri in the morning, and then we added Matt & Ramona in the afternoon and Pam Stone in middays."

"The investment in true personalities can overcome down music cycles, and it will put you in a position of consistency in meeting, and even exceeding, the expectations of listeners and advertisers."

"The same can't be said about relying on the music, but music still plays a part in completing our station's overall presentation. Great personalities, big lifestyle promotions and safe music are a winning combination."

Rather than doing things because we've always done them that way, it seems to me that people in all areas of the business are working harder than ever to stay relevant. When in doubt, look to the great thinkers. Imagination is more important than knowledge. (Thank you, Albert Einstein.)

TALK BACK TO R&R!

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

Call me at 310-788-1663

or e-mail:

aperelli@radioandrecords.com



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	UNCLE KRACKER f/DOBIE GRAY <i>Drift Away (Lava)</i>	2645	+38	225768	26	107/0
2	2	CELINE DION <i>Have You Ever Been In Love (Epic)</i>	2251	-98	172487	19	119/0
3	3	MATCHBOX TWENTY <i>Unwell (Atlantic)</i>	2080	+84	191867	16	98/2
4	4	DANIEL BEDINGFIELD <i>If You're Not The One (Island/IDJMG)</i>	2012	+81	147150	21	108/0
5	5	LUTHER VANDROSS <i>Dance With My Father (J)</i>	1869	+12	152426	12	108/4
6	6	EAGLES <i>Hole In The World (ERC/Warner Bros.)</i>	1776	-12	127322	14	106/0
8	7	SHANIA TWAIN <i>Forever And For Always (Mercury/IDJMG)</i>	1740	+13	135665	18	105/5
7	8	SANTANA f/MICHELLE BRANCH <i>The Game Of Love (Arista)</i>	1652	-91	142620	46	108/0
9	9	COUNTING CROWS <i>Big Yellow Taxi (Geffen/Interscope)</i>	1598	-19	134534	17	86/1
10	10	PHIL COLLINS <i>Can't Stop Loving You (Atlantic)</i>	1440	-144	126963	47	110/0
11	11	NORAH JONES <i>Don't Know Why (Blue Note/Virgin)</i>	1356	-105	116547	46	116/0
12	12	CHRISTINA AGUILERA <i>Beautiful (RCA)</i>	1323	-9	101023	36	94/0
13	13	MERCYME <i>I Can Only Imagine (INO/Curb)</i>	1243	+28	64808	17	89/1
14	14	CLAY AIKEN <i>This Is The Night (RCA)</i>	1225	+28	83334	11	70/0
17	15	TRAIN <i>Calling All Angels (Columbia)</i>	1020	+76	79263	9	87/2
16	16	FLEETWOOD MAC <i>Say You Will (Reprise)</i>	999	-16	55963	9	92/0
18	17	LEANN RIMES <i>We Can (Asylum/Curb)</i>	898	+24	33931	9	93/0
19	18	JIM BRICKMAN <i>Peace (Where The Heart Is) (AAL)</i>	773	+52	28421	3	74/5
20	19	SIMPLY RED <i>Sunrise (simplyred.com)</i>	679	-27	43977	8	76/5
24	20	KENNY LOGGINS <i>With This Ring (All The Best)</i>	529	+97	21731	4	46/2
21	21	DARYL HALL <i>Cab Driver (Rhythm & Groove/Liquid 8)</i>	517	+27	26859	7	67/3
22	22	AMY GRANT <i>Simple Things (Word/Curb/A&M/Interscope)</i>	496	+38	20687	4	53/1
25	23	K. CARLSON f/B. MARDONES <i>I Know You By Heart (Kataphonic)</i>	467	+61	17374	5	49/5
26	24	GLORIA ESTEFAN <i>Wrapped (Epic)</i>	372	-30	22282	3	59/6
23	25	MICHAEL MCDONALD <i>I Heard It Through The Grapevine (Motown/Universal)</i>	303	-140	18413	12	48/0
27	26	STEVEN CURTIS CHAPMAN <i>How Do I Love Her (Sparrow)</i>	246	+4	4967	5	42/1
Debut	27	MICHAEL BUBLE <i>How Can You Mend A Broken... (143/Reprise)</i>	154	+101	12624	1	31/9
29	28	FRANKIE J. <i>Don't Wanna Try (Columbia)</i>	151	-14	6069	14	15/0
28	29	HALL & OATES <i>Man On A Mission (U-Watch)</i>	150	-53	11114	16	31/0
Debut	30	SEAL <i>Waiting For You (Warner Bros.)</i>	132	+68	12085	1	24/4

122 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/17-8/23. 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. Songs below No. 10 are moved to recurrent after 50 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

PAUL CARRACK *Happy To See You Again (SLG)*
Total Plays: 129, Total Stations: 28, Adds: 4

CHRIS EMERSON *Baby's Gone (Monomoy)*
Total Plays: 129, Total Stations: 24, Adds: 1

ANNIE LENNOX *Wonderful (J)*
Total Plays: 74, Total Stations: 20, Adds: 8

MICHAEL BOLTON *When I Fall In Love (Passion Group)*
Total Plays: 74, Total Stations: 19, Adds: 19

BURKE RONEY *Let It All Come Down (R World)*
Total Plays: 71, Total Stations: 14, Adds: 3

LAURA TURNER *Soul Deep (Curb)*
Total Plays: 67, Total Stations: 19, Adds: 4

SERAH *Stand By Me (Great Northern Arts)*
Total Plays: 66, Total Stations: 12, Adds: 0

JESSICA SIMPSON *Sweetest Sin (Columbia)*
Total Plays: 66, Total Stations: 11, Adds: 0

Songs ranked by total plays

Most Added*

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
MICHAEL BOLTON <i>When I Fall In Love (Passion Group)</i>	19
MICHAEL BUBLE <i>How Can You Mend A Broken... (143/Reprise)</i>	9
ANNIE LENNOX <i>Wonderful (J)</i>	8
GLORIA ESTEFAN <i>Wrapped (Epic)</i>	6
SHANIA TWAIN <i>Forever And For Always (Mercury)</i>	5
SIMPLY RED <i>Sunrise (simplyred.com)</i>	5
JIM BRICKMAN <i>Peace (Where The Heart Is) (AAL)</i>	5
K. CARLSON f/B. MARDONES <i>I Know You By Heart (Kataphonic)</i>	5
JOHN TESH <i>Bring Me To Life (Garden City/Warner Bros.)</i>	5

Shania Twain
"Forever And For Always"
(Another strong week at Hot AC and Pop Radio)
Over 110 AC Stations Including:
New:
WLTM KLSY WNEW (BLINK) WMC
WDAQ KLTI WEBE KLTO WKPK
R&R AC: 8-7 Monitor AC: 9*-8* (+83)

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MICHAEL BUBLE <i>How Can You Mend A Broken... (143/Reprise)</i>	+101
KENNY LOGGINS <i>With This Ring (All The Best)</i>	+97
MATCHBOX TWENTY <i>Unwell (Atlantic)</i>	+84
DANIEL BEDINGFIELD <i>If You're Not The One (Island/IDJMG)</i>	+81
TRAIN <i>Calling All Angels (Columbia)</i>	+76
MICHAEL BOLTON <i>When I Fall In Love (Passion Group)</i>	+74
REGIE HAMM <i>Babies (Refugee/Universal South)</i>	+71
SEAL <i>Waiting For You (Warner Bros.)</i>	+68
K. CARLSON f/B. MARDONES <i>I Know You By Heart (Kataphonic)</i>	+61
FAITH HILL <i>There You'll Be (Warner Bros.)</i>	+58

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

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America's Best Testing AC Songs 12 +
For The Week Ending 8/29/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 25-54	Women 25-34	Women 35-54
CLAY AIKEN This Is The Night (RCA)	4.26	4.14	85%	12%	4.36	4.47	4.32
MATCHBOX TWENTY Unwell (Atlantic)	4.03	4.07	93%	30%	4.01	4.06	3.99
PHIL COLLINS Can't Stop Loving You (Atlantic)	3.98	3.98	96%	36%	3.93	3.57	4.05
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	3.94	3.91	85%	24%	3.96	3.81	4.02
LUTHER VANDROSS Dance With My Father (J)	3.92	3.92	86%	22%	3.88	3.89	3.88
CELINE DION Have You Ever Been In Love (Epic)	3.86	3.91	93%	31%	3.93	3.63	4.04
JIM BRICKMAN Peace (Where The Heart Is) (AAL)	3.77	-	30%	5%	3.82	3.56	3.90
FAITH HILL One (Warner Bros.)	3.75	3.73	85%	29%	3.77	3.69	3.80
EAGLES Hole In The World (ERC/Warner Bros.)	3.75	3.75	81%	23%	3.70	3.42	3.78
TRAIN Calling All Angels (Columbia)	3.73	3.79	85%	27%	3.78	3.71	3.81
SHANIA TWAIN Forever And For Always (Mercury)	3.70	3.67	89%	31%	3.71	3.47	3.79
UNCLE KRACKER iDOBBIE GRAY Drift Away (Lava)	3.60	3.60	97%	44%	3.63	3.56	3.65
SIMPLY RED Sunrise (simplyred.com)	3.57	-	31%	6%	3.46	3.50	3.45
FLEETWOOD MAC Say You Will (Reprise)	3.50	3.52	81%	26%	3.42	3.20	3.48
SANTANA iMICHELLE BRANCH The Game Of Love (Arista)	3.49	3.60	96%	52%	3.44	3.20	3.53
NORAH JONES Don't Know Why (Blue Note/Virgin)	3.42	3.54	95%	51%	3.49	3.39	3.52
LEANN RIMES We Can (Asylum/Curb)	3.41	3.52	69%	24%	3.42	3.49	3.39
CHRISTINA AGUILERA Beautiful (RCA)	3.30	3.35	98%	57%	3.33	3.40	3.31

Total sample size is 394 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/musical preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

Indicator

Most Added*

PHIL COLLINS Look Through My Eyes (Hollywood)

Recurrents

VANESSA CARLTON A Thousand Miles (A&M/Interscope)	1176
ENRIQUE IGLESIAS Hero (Interscope)	1127
SHERYL CROW Soak Up The Sun (A&M/Interscope)	1103
FAITH HILL One (Warner Bros.)	1005
FAITH HILL Cry (Warner Bros.)	903
LONESTAR I'm Already There (BNA)	902
CELINE DION A New Day Has Come (Epic)	811
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	791
AVRIL LAVIGNE Complicated (Arista)	646
KELLY CLARKSON A Moment Like This (RCA)	632
CALLING Wherever You Will Go (RCA)	591
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	580

Songs ranked by total plays

Please Send Your Photos

R&R wants your best snapshots (color or black & white).

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

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WLEW/Allentown, PA* OM: Bob Miller NO ADDS	KOL/Boise, ID* OM: Bob Miller NO ADDS	WSMY/Columbus, OH* OM: Bob Miller NO ADDS	KTRR/Ft. Collins, CO* OM/PC: Bob Johnson NO ADDS	WTFP/Indianapolis, IN* OM: Bob Miller NO ADDS	KOST/Los Angeles, CA* OM: Bob Miller NO ADDS	WKLY/Massau, NY* OM: Bob Miller NO ADDS	WHOM/Portland, ME OM/PC: Bob Miller NO ADDS	KDAY/San Jose, CA* OM: Bob Miller NO ADDS	WMAA/Springfield, MA* OM: Bob Miller NO ADDS
KYMG/Anchorage, AK OM: Bob Miller NO ADDS	WLAJ/Dallas, TX* OM: Bob Miller NO ADDS	KKBA/Corpus Christi, TX* OM: Bob Miller NO ADDS	WYLF/Pt. Pierce, FL* OM: Bob Miller NO ADDS	WYBZ/Indianapolis, IN* OM: Bob Miller NO ADDS	WVEZ/Louisville, KY* OM: Bob Miller NO ADDS	WLWG/New Orleans, LA* OM: Bob Miller NO ADDS	KKCV/Portland, OR* OM: Bob Miller NO ADDS	KSBL/Santa Barbara, CA OM: Bob Miller NO ADDS	KGBX/Springfield, MO OM: Bob Miller NO ADDS
WLTN/Atlanta, GA* OM/PC: Bob Johnson NO ADDS	WEBC/Bridgeport, CT* OM: Bob Miller NO ADDS	KVIL/Dallas, TX* OM: Bob Miller NO ADDS	WJAX/Wayne, IN* OM: Bob Miller NO ADDS	WJXX/Jackson, MS* OM: Bob Miller NO ADDS	WGMN/Madison, WI* OM: Bob Miller NO ADDS	WLTV/New York, NY* OM: Bob Miller NO ADDS	WMLP/Providence, RI* OM: Bob Miller NO ADDS	KSLY/Seattle, WA* OM: Bob Miller NO ADDS	KEZZ/St. Louis, MO* OM: Bob Miller NO ADDS
WFPQ/Atlantic City, NJ* OM: Bob Miller NO ADDS	WEZN/Bridgeport, CT* OM: Bob Miller NO ADDS	WLOT/Dayton, OH* OM: Bob Miller NO ADDS	WTKN/Gainesville, FL* OM: Bob Miller NO ADDS	WTFM/Johnson City, NY* OM: Bob Miller NO ADDS	KVLY/McAllen, TX* OM: Bob Miller NO ADDS	WVDN/Morlock, VA* OM: Bob Miller NO ADDS	WRAL/Raleigh, NC* OM: Bob Miller NO ADDS	KRWW/Seattle, WA* OM: Bob Miller NO ADDS	KJOY/Stockton, CA* OM: Bob Miller NO ADDS
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ON THE RECORD

With
Randi Kirshbaum
PD, WMGX/Portland, ME



Greetings from Portland, ME. First, please indulge me and let me do some politicking. We are so proud to have received a Marconi nomination for AC Station of the Year. WMGX is just a small station from a small group in a small market going up against much larger stations. I would be grateful if you would consider voting for the underdog. I promise if you do, I'll buy you the best lobster dinner you've ever had when you come to town. • OK, enough shameless self-promotion — let's promote some records. Santana always sounds like summer, and "Why Don't You and I" is no exception. Love, love, love Sugar Ray's version of "Is She Really Going out With Him?" Josh Kelly's "Amazing" is a great pop record, and Michelle Branch's "Are You Happy Now?" adds just enough angst to our sound to remind us of those happy Lilith Fair days gone by. • Of course, for pure summertime power pop, you can't argue with Matchbox Twenty or with Train's "Calling All Angels." Maybe they're talking about Dido, because she always sounds like an angel, and "White Flag" is another angelic offering. • That's it for now. Stay cool, and remember: Vote early, and vote often. Thanks a million.

Make it 19 weeks at No. 1 for Matchbox Twenty's "Unwell" (Atlantic) as they hold off Train's "Calling All Angels" (Columbia), now within 100 plays ... Santana move 5-3* with "Why Don't You & I" (Arista), featuring Alex Band of The Calling. It's still a good 800 plays away from contending for the top spot ... Congrats to Mark Rizzo and Capitol as Liz Phair moves 12-10* with "Why Can't I?" ... A big move this week for Shania Twain as "Forever and for Always" (Mercury/IDJMG) vaults 39-32* ... Michael Bolton is back — and he scores Most Added honors at AC with "When I Fall in Love" (Passion Group) ... Another legendary AC act, Kenny Loggins, makes the move of the week, climbing 24-20* with his new single, "With This Ring" (All The Best).

— Anthony Acampora, Director/Charts

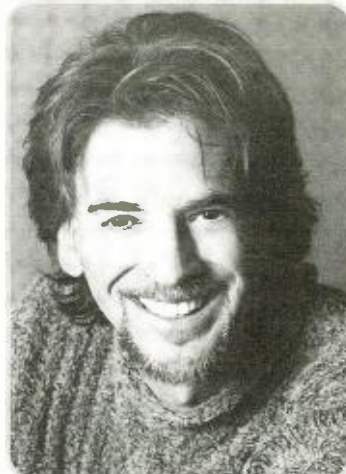


artist activity

ARTIST: **Kenny Loggins**

LABEL: **All The Best**

By **KEITH BERMAN**/ASSOCIATE RADIO EDITOR



There are just so many obvious directions I could take this thing on Kenny Loggins. Or I could combine them into one big globule of mush and say that when I think of Loggins, I get a mental picture of a chipmunk dressed as Kevin Bacon dancing in the cockpit of an F-14 fighter jet. I know it's wrong, but, honestly, it's all a big jumble in my head.

The man has been writing, recording and performing material for more than 30 years. He has also touched many different genres through the songs he wrote for The Nitty Gritty Dirt Band, his pairing with Jim Messina — which included "House at Pooh Corner" — and all the songs he did for movie soundtracks.

Loggins is back and has AC radio plainly in his sights with his new album, *It's About Time*. But he almost faded into obscurity. "I came through a very dark period in making this record," he says. "Radio had moved well beyond anything I was doing; it was all about alternative rock, hip-hop and rap. I hit a level of depression because I'd been forcibly retired when I had no intention of retiring."

Fortunately, a confession of these feelings to Loggins' son, Luke, changed his mind. "Luke started to cry when I told him I was going to retire. He wouldn't talk to me for about an hour, and finally he confessed to my wife, 'If Daddy stops singing, I'll die.' That was my first major wakeup call. When he said that, it went right into my body; I got it totally: Retiring from the music business was not an option."

With that sentiment in mind, Loggins recorded *It's About Time*, featuring the

single "With This Ring," which has a rather personal story to it. It seems that he chose not to wear a wedding ring based on his perception of it as a symbol of imprisonment. However, after 13 years of marriage, he gave his wife a birthday present of a wedding ring — one that he would wear.

The single was co-written with heritage artist Richard Marx, and the album features performances by Marx, Clint Black, Michael McDonald and former Toad The Wet Sprocket frontman Glen Phillips, among others. It's Loggins' first release in more than six years, and it's the ninth album in the line of stellar efforts by a talented artist.

"I'm really excited about what we've done on this album, and I can't wait to take these songs out on the road," he says. Loggins is already out on the road, co-headlining a nationwide tour with another pair of heritage artists, Daryl Hall and John Oates.

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HOT AC TOP 40

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August 29, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	MATCHBOX TWENTY Unwell (Atlantic)	4007	-89	287978	29	95/0
2	2	TRAIN Calling All Angels (Columbia)	3933	+32	264121	21	92/0
5	3	SANTANA f/ALEX BAND Why Don't You & I (Arista)	3158	+255	198287	12	87/0
3	4	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	3134	-9	187805	15	93/0
6	5	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	2911	+108	194922	28	83/0
4	6	UNCLE KRACKER f/DOBIE GRAY Drift Away (Lava)	2832	-111	183306	32	85/0
7	7	EVANESCENCE Bring Me To Life (Wind-up)	2453	-172	181033	24	73/0
10	8	JOSH KELLEY Amazing (Hollywood)	2258	+79	136796	21	87/1
8	9	3 DOORS DOWN When I'm Gone (Republic/Universal)	2230	-108	170198	38	74/0
12	10	LIZ PHAIR Why Can't I? (Capitol)	2173	+136	132200	15	87/2
11	11	LIVE Heaven (Radioactive/Geffen)	2152	+106	126919	16	81/1
9	12	JEWEL Intuition (Atlantic)	2036	-286	118169	20	73/0
14	13	DIDO White Flag (Arista)	1943	+142	120655	7	81/1
13	14	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	1867	-120	113739	38	73/0
15	15	KELLY CLARKSON Miss Independent (RCA)	1742	-14	112809	15	48/0
17	16	JOHN MAYER Bigger Than My Body (Columbia)	1646	+482	118627	3	82/7
16	17	MATCHBOX TWENTY Bright Lights (Atlantic)	1603	+332	104632	4	84/0
18	18	SALIVA Rest In Pieces (Island/DJMG)	1237	+200	59010	7	60/1
19	19	ATARIS The Boys Of Summer (Columbia)	1198	+190	67450	9	45/1
23	20	3 DOORS DOWN Here Without You (Republic/Universal)	1099	+270	59405	4	62/6
21	21	WILSHIRE Special (Columbia)	1017	+117	41964	8	60/5
22	22	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	1004	+139	49437	6	67/6
20	23	SUGAR RAY Is She Really Going Out With Him? (Atlantic)	956	+20	65496	9	53/1
25	24	VERTICAL HORIZON I'm Still Here (RCA)	884	+118	42578	5	50/2
26	25	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	735	+42	39826	7	38/2
24	26	FLEETWOOD MAC Say You Will (Reprise)	661	-166	22983	9	45/0
27	27	MERCYME I Can Only Imagine (INO/Curb)	605	+22	31136	6	26/5
28	28	O.A.R. Hey Girl (Lava)	595	+19	15954	6	47/1
30	29	GAVIN DEGRAW Follow Through (J)	470	+1	14616	8	36/1
31	30	JUSTIN TIMBERLAKE Rock Your Body (Jive)	368	-67	19248	18	20/0
35	31	STAIN'D So Far Away (Flip/Elektra/EEG)	346	+82	10112	3	30/5
39	32	SHANIA TWAIN Forever And For Always (Mercury/DJMG)	332	+92	23958	2	22/1
29	33	SMASH MOUTH You Are My Number One (Interscope)	328	-146	10989	9	28/0
37	34	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	323	+68	23469	3	7/0
33	35	SISTER HAZEL Life Got In The Way (Sixth Man)	291	+4	13228	5	19/1
36	36	SIMPLY RED Sunrise (simplyred.com)	280	+19	21398	2	20/3
Debut	37	STING Send Your Love (A&M/Interscope)	246	+171	24343	1	28/10
Debut	38	SEAL Waiting For You (Warner Bros.)	227	+59	7833	1	19/5
Debut	39	DAVE MATTHEWS Gravedigger (RCA)	214	+101	19019	1	18/3
34	40	CHRISTINA AGUILERA Fighter (RCA)	212	-62	15880	12	6/0

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
THIRD EYE BLIND Crystal Baller (Elektra/EEG)	11
STING Send Your Love (A&M/Interscope)	10
JEWEL Stand (Atlantic)	9
JOHN MAYER Bigger Than My Body (Columbia)	7
GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	6
3 DOORS DOWN Here Without You (Republic/Universal)	6
EVANESCENCE Going Under (Wind-up)	6

NICKELBACK
someday

BDS MODERN AC: Debut 39*

Early Adds: WKRO WQAL KMXB
KSTZ KALZ KLLY

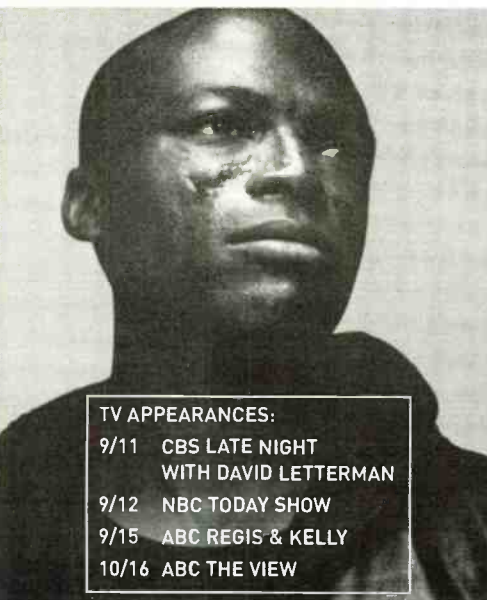
GOING FOR ADDS SEPT. 8th!

ISLAND Def Jam RECORDINGS THE ISLAND DEF JAM MUSIC GROUP A UNIVERSAL MUSIC COMPANY ROADRUNNER RECORDS

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JOHN MAYER Bigger Than My Body (Columbia)	+482
MATCHBOX TWENTY Bright Lights (Atlantic)	+332
3 DOORS DOWN Here Without You (Republic/Universal)	+270
SANTANA f/ALEX BAND Why Don't You & I (Arista)	+255
SALIVA Rest In Pieces (Island/DJMG)	+200
ATARIS The Boys Of Summer (Columbia)	+190
STING Send Your Love (A&M/Interscope)	+171
DIDO White Flag (Arista)	+142
GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	+139
LIZ PHAIR Why Can't I? (Capitol)	+136

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



SEAL "WAITING FOR YOU"

THE DEBUT SINGLE FROM THE ALBUM THAT PEOPLE ARE TALKING ABOUT

R&R HOT AC: DEBUT 38

ADULT TOP 40 MONITOR: DEBUT 40*

R&R AC: DEBUT 30

NEW THIS WEEK:

KBIG/LOS ANGELES

WJLK/MONMOUTH

KVUU/COLORADO SPRINGS

KHOP/MODESTO

KKPN/CORPUS CHRISTI

WKSZ/GREENBAY

TV APPEARANCES:

9/11 CBS LATE NIGHT WITH DAVID LETTERMAN

9/12 NBC TODAY SHOW

9/15 ABC REGIS & KELLY

10/16 ABC THE VIEW

Produced by Trevor Horn
"Waiting For You" Co-Produced by Mark Batson
Management: azoffmusicmanagement - Irving Azoff, Susan Markheim, John Baruck, Tom Consoto

warnerbrothers.com
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**America's Best Testing Hot AC Songs 12 +
For The Week Ending 8/29/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 18-34	Women 18-24	Women 25-34
MATCHBOX TWENTY Bright Lights (<i>Atlantic</i>)	4.26	4.28	65%	5%	4.27	4.26	4.29
SANTANA f/ALEX BAND Why Don't You & I (<i>Arista</i>)	4.19	4.11	81%	12%	4.19	4.22	4.16
MATCHBOX TWENTY Unwell (<i>Atlantic</i>)	4.16	4.16	99%	41%	4.26	4.18	4.35
3 DOORS DOWN Here Without You (<i>Republic/Universal</i>)	4.16	4.18	72%	7%	4.25	4.26	4.24
JASON MRAZ The Remedy (I Won't Worry) (<i>Elektra/EEG</i>)	4.12	4.00	95%	25%	4.19	4.26	4.09
LIVE Heaven (<i>Radioactive/Geffen</i>)	4.08	3.96	80%	16%	4.17	4.07	4.29
MICHELLE BRANCH Are You Happy Now? (<i>Maverick/Warner Bros.</i>)	3.99	3.91	96%	31%	3.91	4.00	3.79
VERTICAL HORIZON I'm Still Here (<i>RCA</i>)	3.98	4.01	62%	6%	4.04	4.10	3.98
LIZ PHAIR Why Can't I? (<i>Capitol</i>)	3.95	3.82	84%	15%	3.95	4.00	3.89
SALIVA Rest In Pieces (<i>Island/IDJMG</i>)	3.95	3.82	61%	9%	4.08	4.17	3.93
EVANESCENCE Bring Me To Life (<i>Wind-up</i>)	3.94	3.80	98%	52%	3.96	3.88	4.05
JOSH KELLEY Amazing (<i>Hollywood</i>)	3.90	3.86	67%	15%	3.86	3.95	3.75
TRAIN Calling All Angels (<i>Columbia</i>)	3.89	3.80	97%	32%	3.86	3.74	4.00
3 DOORS DOWN When I'm Gone (<i>Republic/Universal</i>)	3.89	3.88	97%	45%	4.00	3.91	4.11
ATARIS The Boys Of Summer (<i>Columbia</i>)	3.89	3.87	88%	23%	3.79	3.91	3.65
JOHN MAYER Bigger Than My Body (<i>Columbia</i>)	3.84	-	55%	9%	4.04	4.12	3.94
GUSTER Amsterdam (Gonna Write You A Letter) (<i>Palm/Reprise</i>)	3.73	3.82	41%	7%	3.82	4.00	3.57
DIDO White Flag (<i>Arista</i>)	3.66	3.58	62%	13%	3.66	3.49	3.81
O.A.R. Hey Girl (<i>Lava</i>)	3.66	-	33%	6%	3.56	3.76	3.28
KELLY CLARKSON Miss Independent (<i>RCA</i>)	3.57	3.47	96%	48%	3.60	3.49	3.74
FOUNTAINS OF WAYNE Stacy's Mom (<i>S-Curve/EMC</i>)	3.57	3.60	65%	17%	3.31	3.32	3.31
JEWEL Intuition (<i>Atlantic</i>)	3.51	3.32	97%	43%	3.51	3.36	3.70
DANIEL BEDINGFIELD If You're Not The One (<i>Island/IDJMG</i>)	3.51	3.41	84%	35%	3.52	3.60	3.42
UNCLE KRACKER f/DOBBIE GRAY Drift Away (<i>Lava</i>)	3.41	3.43	98%	49%	3.47	3.36	3.61
SUGAR RAY Is She Really Going Out With Him? (<i>Atlantic</i>)	3.37	3.54	78%	23%	3.40	3.38	3.42
SMASH MOUTH You Are My Number One (<i>Interscope</i>)	3.36	3.42	60%	15%	3.27	3.18	3.39
WILSHIRE Special (<i>Columbia</i>)	3.32	3.26	33%	8%	3.36	3.26	3.48
FLEETWOOD MAC Say You Will (<i>Reprise</i>)	3.29	3.23	66%	21%	3.24	2.83	3.65

Total sample size is 390 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

- DAKONA** Good (I've Got A Lot To Learn) (*Maverick/Warner Bros.*)
Total Plays: 180, Total Stations: 18, Adds: 1
- BANGLES** Something That You Said (*Koch*)
Total Plays: 177, Total Stations: 15, Adds: 2
- LEANN RIMES** We Can (*Asylum/Curb*)
Total Plays: 143, Total Stations: 11, Adds: 0
- UNCLE KRACKER** Memphis Soul Song (*Top Dog/Lava/Atlantic*)
Total Plays: 135, Total Stations: 19, Adds: 5
- HOLLY PALMER** Just So You Know (*Warner Bros.*)
Total Plays: 133, Total Stations: 15, Adds: 2
- KATY ROSE** Overdrive (*V2*)
Total Plays: 130, Total Stations: 16, Adds: 2
- BLUE OCTOBER** Calling You (*Universal*)
Total Plays: 117, Total Stations: 12, Adds: 2
- EAGLES** Hole In The World (*ERC/Warner Bros.*)
Total Plays: 115, Total Stations: 11, Adds: 0
- MARIA** I Give, You Take (*DreamWorks*)
Total Plays: 94, Total Stations: 15, Adds: 3
- THIRD EYE BLIND** Crystal Baller (*Elektra/EEG*)
Total Plays: 30, Total Stations: 12, Adds: 11

Songs ranked by total plays

Indicator Most Added

- AVRIL LAVIGNE** Complicated (*Arista*)
- MATCHBOX TWENTY** Bright Lights (*Atlantic*)
- COLDPLAY** Clocks (*Capitol*)
- SHANIA TWAIN** Forever And For Always (*Mercury*)
- EVANESCENCE** Going Under (*Wind-up*)

Reporters

WKDD/Cleveland, OH* GM: Kelly Kennedy GUSTER	WMT/Cedar Rapids, IA PD: Jill Meyer 9 VERTICAL HORIZON	KLTC/Corpus Christi, TX* GM/PM: Jeff Clark NO ADDS	WHD/Elmira, NY GM/PM: Scott Palumbo MATCHBOX TWENTY PRESLEY VS OCEANROLD	WISN/Indianapolis, IN* PD: Chris Taylor APC: Bonnie Eagan MC: Jeff Carbone NO ADDS	WHCF/Memphis, TN* PD: Chris Taylor MC: Tom St. James SHANIA TWAIN	KYOS/Oklahoma City, OK* GM: Chris Baker 1 COUNTRY APC: Roy Koleson ATARIS	WRBY/Reading, PA* PM/MD: Al Martin 4 EVANESCENCE THIRD EYE BLIND	KMHQ/Santa Rosa, CA* PD: Mark Thomas 18 BLUE OCTOBER	KSRZ/Oakland, NE* GM: Alan Walker PD: Jerry Ballala GUSTER JOHN MAYER	KLCA/Reno, NV* GM: Alan Walker APC: Kelly Edwards MC: Kelly Edwards ALL-AMERICAN REFLECTS EVANESCENCE DANIEL BEDINGFIELD	WVOK/Richmond, VA* PM/MD: Tom Davidson NO ADDS	WVYV/Springfield, MA* GM/PM: Ed McKeay APC: Matt Groppey NO ADDS	KZPT/Tucson, AZ* GM: Kelly Edwards NO ADDS	KZS/Tulsa, OK* PM/MD: Kim Gower NO ADDS	
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WKDD/Cleveland, OH* GM: Kelly Kennedy GUSTER	WMT/Cedar Rapids, IA PD: Jill Meyer 9 VERTICAL HORIZON	KLTC/Corpus Christi, TX* GM/PM: Jeff Clark NO ADDS	WHD/Elmira, NY GM/PM: Scott Palumbo MATCHBOX TWENTY PRESLEY VS OCEANROLD	WISN/Indianapolis, IN* PD: Chris Taylor APC: Bonnie Eagan MC: Jeff Carbone NO ADDS	WHCF/Memphis, TN* PD: Chris Taylor MC: Tom St. James SHANIA TWAIN	KYOS/Oklahoma City, OK* GM: Chris Baker 1 COUNTRY APC: Roy Koleson ATARIS	WRBY/Reading, PA* PM/MD: Al Martin 4 EVANESCENCE THIRD EYE BLIND	KMHQ/Santa Rosa, CA* PD: Mark Thomas 18 BLUE OCTOBER	KSRZ/Oakland, NE* GM: Alan Walker PD: Jerry Ballala GUSTER JOHN MAYER	KLCA/Reno, NV* GM: Alan Walker APC: Kelly Edwards MC: Kelly Edwards ALL-AMERICAN REFLECTS EVANESCENCE DANIEL BEDINGFIELD	WVOK/Richmond, VA* PM/MD: Tom Davidson NO ADDS	WVYV/Springfield, MA* GM/PM: Ed McKeay APC: Matt Groppey NO ADDS	KZPT/Tucson, AZ* GM: Kelly Edwards NO ADDS	KZS/Tulsa, OK* PM/MD: Kim Gower NO ADDS	
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Marketing Your Station

What really works

In a day and age when competition among stations is at its fiercest, it is an absolute necessity for them to market and promote as aggressively as possible. Complacency will not draw new listeners, which in turn will not increase ratings and revenue. With that in mind, I asked several programmers which marketing and promotion strategies work best for them.

Michael Tozzi

PD, WJJZ/Philadelphia

BL: What promotion has generated the most ratings and revenue for WJJZ?

MT: Without a doubt, our most successful marketing or promotion-

al effort has been WJJZ's Vacation a Day giveaway. We've been doing it for more than six years now, and after three years of sending listeners to Hawaii, we decided to make it bigger and better by giving our listeners a chance to Pick Your Paradise in 2003. We've partnered with US Airways

vacations, which allows our listeners to choose from more than a dozen destinations in the Caribbean, including Jamaica, Bermuda, Belize, St. Thomas and the Caicos Islands.

Rather than having us tell the listener where they are going, we give them the opportunity to pick their own paradise. Plus, most of the destinations are all-inclusive, so we're not just giving away a trip, which is usually just the airfare, but a full vacation — airfare, hotel and, in some cases, meals and tips, etc. Our listeners are getting something really special.

BL: Is there any verifiable way to gauge how these daily giveaways have increased your listenership?

MT: Within our music testing, we do ask some perceptual questions concerning Vacation a Day that allow us to assess how well the promotion is working. We ask if they are aware of the giveaways, and the overwhelming response is yes. We also ask if they know the destination, and, again, they are very aware of the location, which means we are doing a good job promoting the giveaway.

Our biggest concern, since we give away these vacations Monday through Friday throughout the year, is that the contest is getting in the

way of the music. Does it bother listeners to hear about the contest if they don't play along? From the feedback we get, that is not the case. As a matter of fact, even if they don't play along themselves, they get a thrill out of hearing other listeners win. If they don't play, they don't mind it; and if they do play, they are excited that their name or the name of a friend or relative could be the next name called.

It was a big thrill for us this year when we re-launched the promotion in January, because we were able to get Governor

of Pennsylvania and former Philadelphia Mayor Edward Rendell to make the announcement of the Caribbean Vacation a Day giveaway. We tracked how many people were registering, and the number of listeners registering increased dramatically once they heard about the change of venue from Hawaii to the Caribbean. For us, it meant we weren't branding Hawaii, we were branding Vacation a Day.

BL: With your partnership with US Airways Vacations, are there costs to the station?

MT: It does cost us some money, but we use promotional inventory to place the Vacation a Day image in the listener's mind. We work closely with WNUA/Chicago's Bill Cochran on the creative, keeping the promos fresh and exciting. It's the same message over and over; Bill just treats them in a number of different and clever ways.

BL: Do you see concerts as good marketing investments?

MT: I don't see concerts so much as a marketing tool, but we do get involved with at least one big show

By Beth Lewis, BCL Marketing & Promotion

a quarter. We do a Valentine's concert. We have our Smooth Jazz Festival in June — this year we presented 10 acts in one day as we celebrated our 10th anniversary — our charity-CD-release concert in the fall and a holiday concert in December. These give us a wonderful opportunity to meet our listeners face to face and help to create a lasting bond with the station.

Angie Handa

MD, KYOT/Phoenix

BL: What promotion has generated the most ratings and revenue for KYOT?

AH: The best promotion we've done so far is the Trip a Day promotion. Many stations do the Trip a Day theme, but in Phoenix it averages well over 100 degrees in the summer, so long weekends in San Diego are perfect for a summer promotion. San Diego is the No. 1 destination for Valley residents, and this made perfect sense for us. In addition, we were able to package it with other event tickets in San Diego to get a bit of added value.

BL: Have you been able to measure any increase in listenership from these Trip a Day giveaways?

AH: Not yet. We just finished the promotion a couple weeks back, and

it was about six weeks long.

BL: What kind of costs does the station incur for these promotions?

AH: We were able to trade most of it, so the costs are minimal.

BL: Do you see concerts as good marketing investments?

AH: As far as concerts are concerned, we find that festivals and "event" type shows are popular with our Loyal Listeners. We have had a lot of smooth jazz artists come through, so we find that making the shows as unique and special as we can helps to make the shows a success. Our summer concert series, which we tied in with a resort here in Phoenix, featured an exquisite food and wine buffet and special overnight packages, which

made it very attractive for our listeners.

Michael Fischer

PD, KJCD/Denver

BL: From a ratings and revenue standpoint, what kinds of promotions work for you at KJCD?

MF: Recently, we implemented a new promotion around the David Sanborn-Crusaders show, a VIP meet-and-greet the night before the show. Concert ticket sales are pretty soft across the country, so the goal here is to make the whole concert into a special event. Ticket prices continue to escalate and merchandising is more expensive, so what I'm trying to do is create some additional marketing opportunities.

In addition, this particular event has a Soundscan implication. The night before the show we did a VIP party that was for the sole purpose of meeting the performers. It was a listening party, so they didn't have to play, but we sold CDs — enough to really bump Soundscan. Local television came down to cover it because they thought it would make a good entertainment story.

The idea is to create these ancillary events around events that we already have in place that can help further market the station and the artists and also bring the listeners closer to the artists. It may not be a revolutionary idea — meet-and-greets have always been done — but this is enhanced a bit, and it works.

We're going to be doing more of these Velvet Rope parties to get people behind the scenes to meet the artists, and we'll integrate them with sales. I really believe that the key these days in setting up any of these things is that you have to rethink the relationship with sales.

Are we going to be a marketing partner, or are we going to be a one-off event?

When we do events now, we're looking for print exposure, television exposure, sales increases and any other ancillary promotion I can get around my event to help increase ratings. I'm interested in making posters and flyers and putting them everywhere. It's guerilla marketing in a way, but it's also designed to get as much visibility as possible.

All too often stations only market to themselves, but we have to be more aggressive. We're working on our third CD sampler, and I plan on making posters that I can use to paper the city. I'll put our artwork everywhere that people can possibly

see it and be inspired to check us out.

We have an e-mail database that we use to send updates to our core audience, but that's not enough. What's important is getting to people who are P2s and P3s, and that's why I'm talking about magazine trade, television cross-promotion and retail promotions. Those are all things that will help get initial exposure.

BL: How do you do all that without spending a fortune?

MF: You can produce everything in-house and upload it to Kinko's. It's ready 45 minutes later for minimal cost.

BL: Any marketing or promotion plans in the works?

MF: We're just launching the Smooth Jazz Sunday Brunch here for the first time in Denver's history, and I'm thrilled by it, because I've done this a number of times in different markets, and it's made a ton of money. It's going to open up a whole new stream of revenue for the station.

We're only 3 years old, so we're still growing in terms of our marketing potential. This format is not a stranger to learning how to maximize revenue in creative ways. We were the leaders of it in the mid-'80s. While everyone else has picked up the techniques, I think we're still pretty good at it.

Erik Foxx

PD, KOAS/Las Vegas

BL: What kind of promotion and marketing works best for KOAS?

EF: Because of the nature of the Las Vegas market, we are able to have an active and constant visual presence, using concerts and casinos as our predominant promotional outlets. Some weeks we do as many as six events in various clubs where we are able to rely on substantial amounts of signage, air-talent MCs and face-to-face listener interaction.

Our Whiskey Beach by-the-pool event — an outdoor live smooth jazz

show each Wednesday, featuring national smooth jazz artists — has grown from attendance of a few hundred listeners to upward of 4,000 each week. Las Vegas has plenty of places to do shows, so Sunday it's Sunday brunch at Gordon Biersch; Tuesday it's a nice little restaurant; Wednesday is our Whiskey Beach live show; Thursday is the Cannery Hotel and Casino, in the Club; and Friday it's the Stardust, in the Wayne Newton Showroom. Monday and Saturday are about to be sold also.

Only in Vegas could you do all this! We do mailings of our club dates to upscale households, but it is at the actual events that we really put our call letters out front and make our presence known.



Michael Fischer



Angie Handa



Michael Tozzi



Beth Lewis



Erik Foxx

August 29, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	DAVID SANBORN Comin' Home Baby (GRP/VMG)	976	+2	117346	16	44/0
2	2	BRIAN CULBERTSON Say What? (Warner Bros.)	860	+55	100148	20	43/0
6	3	PAUL JACKSON, JR. It's A Shame (Blue Note)	735	+40	80816	15	41/1
4	4	RICHARD ELLIOT Corner Pocket (GRP/VMG)	724	+18	79507	21	41/1
5	5	CHIELI MINUCCI Kickin' It Hard (Shanachie)	655	-44	71810	30	37/0
3	6	JEFF LORBER Gigabyte (Narada)	634	-105	51082	23	37/0
8	7	M. McDONALD I Heard It Through The Grapevine (Motown/Universal)	626	+3	61971	13	44/0
10	8	URBAN KNIGHTS Got To Give It Up (Narada)	592	+5	62883	15	38/0
12	9	CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	569	+30	63409	12	41/0
11	10	LUTHER VANDROSS Dance With My Father (J)	569	+10	55552	14	39/0
13	11	KENNY G. Malibu Dreams (Arista)	568	+36	73461	8	36/1
9	12	DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)	560	-38	47792	17	38/0
7	13	SPYRO GYRA Getaway (Heads Up)	555	-73	64944	29	33/0
16	14	MINDI ABAIR Flirt (GRP/VMG)	502	+18	54167	7	37/0
17	15	PRAFUL Sigh (Rendezvous/N-Coded)	498	+58	68763	7	40/3
15	16	PAUL TAYLOR On The Move (Peak)	484	-5	44634	12	37/0
21	17	RICK BRAUN Green Tomatoes (Warner Bros.)	370	+60	34952	5	33/2
19	18	PHIL COLLINS Come With Me (Atlantic)	351	+3	30285	19	25/1
18	19	ACOUSTIC ALCHEMY No Messin' (Higher Octave)	348	-9	23406	9	28/3
20	20	WALTER BEASLEY Precious Moments (N-Coded)	317	-7	31954	19	25/1
23	21	CHUCK LOEB eBop (Shanachie)	279	+24	35878	5	23/2
24	22	JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)	270	+54	25938	3	30/6
Debut	23	DAVE KOZ Honey-Dipped (Capitol)	249	+199	22071	1	39/16
22	24	FATBURGER Sizzlin' (Shanachie)	215	-53	17980	17	20/0
25	25	SIMPLY RED Sunrise (simplyred.com)	214	-1	7392	3	16/1
27	26	JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)	211	+31	31901	2	19/1
Debut	27	STEVE OLIVER Positive Energy (Native Language)	161	+17	4580	1	15/1
Debut	28	JEFF GOLUB Boom Boom (GRP/VMG)	160	+39	18966	1	18/2
28	29	RONNY JORDAN At Last (N-Coded)	156	-15	25252	5	16/0
Debut	30	GREGG KARUKAS Riverside Drive (N-Coded)	150	+18	10341	1	12/0

45 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 8/17-8/23. 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 the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

MICHAEL LINGTON Off The Hook (3 Keys Music)
Total Plays: 146, Total Stations: 13, Adds: 1

CHRIS STANDRING I Ain't Mad Atcha (Mesa Entertainment/Blue Moon)
Total Plays: 141, Total Stations: 12, Adds: 0

BLAKE AARON She's So Fine (Innervision)
Total Plays: 124, Total Stations: 13, Adds: 3

HIROSHIMA Revelation (Heads Up International)
Total Plays: 117, Total Stations: 12, Adds: 1

CHRIS BOTTI Indian Summer (Columbia)
Total Plays: 115, Total Stations: 13, Adds: 2

MARION MEADOWS Treasures (Heads Up)
Total Plays: 104, Total Stations: 8, Adds: 0

NICK COLIONNE High Flyin' (3 Keys Music)
Total Plays: 103, Total Stations: 9, Adds: 1

PAMELA WILLIAMS Afterglow (Shanachie)
Total Plays: 101, Total Stations: 13, Adds: 2

KIRK WHALUM Another Beautiful Day (Warner Bros.)
Total Plays: 75, Total Stations: 8, Adds: 0

MARC ANTOINE Funky Picante (Rendezvous)
Total Plays: 70, Total Stations: 9, Adds: 2

Songs ranked by total plays

Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
DAVE KOZ Honey-Dipped (Capitol)	16
JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)	6
PRAFUL Sigh (Rendezvous/N-Coded)	3
ACOUSTIC ALCHEMY No Messin' (Higher Octave)	3
BLAKE AARON She's So Fine (Innervision)	3
BASS X Vonni (Liquid 8)	3
NELSON RANGELL Dedication (A440)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DAVE KOZ Honey-Dipped (Capitol)	+199
RICK BRAUN Green Tomatoes (Warner Bros.)	+60
PRAFUL Sigh (Rendezvous/N-Coded)	+58
BRIAN CULBERTSON Say What? (Warner Bros.)	+55
JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)	+54
CHRIS BOTTI Indian Summer (Columbia)	+45
MARC ANTOINE Funky Picante (Rendezvous)	+45
PAUL JACKSON, JR. It's A Shame (Blue Note)	+40
JEFF GOLUB Boom Boom (GRP/VMG)	+39
KENNY G. Malibu Dreams (Arista)	+36

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
EUGE GROOVE Rewind (Warner Bros.)	468
KIM WATERS Waterfall (Shanachie)	246
RICK DERRINGER Hot And Cool (Big3)	219
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	177
J. THOMPSON Tell Me The Truth (AMH)	153
PIECES OF A DREAM Love's Silhouette (Heads Up)	150
CRUSADERS Viva De Funk (Verve/VMG)	114
GREG ADAMS 'Sup With That (Ripa/Blue Note)	96
BOB BALDWIN The Way She Looked At Me (Narada)	80
PETER WHITE Who's That Lady? (Columbia)	68
BOB JAMES Morning, Noon & Night (Warner Bros.)	66
NORAH JONES Come Away With Me (Blue Note/Virgin)	65
MINDI ABAIR Lucy's (GRP/VMG)	60

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

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ON THE RECORD

With
Susanna Koshbay
MD, KSBK/Mission Viejo, CA

JAZZ FM 88.5
Saddleback College

The last nine months has taught me so much about smooth jazz and its variations — like contemporary, straight-ahead, pop jazz and, my personal favorite, chill. We look for music that energizes and inspires listeners as we begin our 25th year of keeping them jazzed! Our vocals lean toward the jazzier side, so we enjoy introducing young singers such as Jane Monheit and Michael Buble. • We

feature music by local Orange County, CA artists like Blake Aaron, Max Bennett, Tony Guerrero, Greg Vail, Scott Wilkie and Eric Marienthal. Smooth jazz that crosses over to chill, and vice versa, from Praful, The Weekend Players and Chris Botti is something young listeners having been craving. • We have many specialty shows that our listeners really enjoy, particularly our new nighttime chill program, *The Session*. Produced by Sean Eldred, it features electronic music with jazzy elements. Truby Trio, The Latin Project and local club DJ Josh One are just a few favorites. • Music is an international language; it entertains, unites and brings joy and happiness to all, and our mission to be a part of this scheme is something we are proud of!

I am jazzed that 39 of 45 total Smooth Jazz stations have embraced Dave Koz's "Honey-Dipped" (Capitol) in only its first two weeks. What a smash! Koz became a core artist with his outstanding work to this point, but his forthcoming CD, *Saxophonic*, signifies a quantum leap — a genuine breakthrough in songwriting, playing, production and vision — destined to establish Koz as a mainstream superstar. Among an avalanche of adds on "Honey-Dipped" are KTWV (The Wave)/Los Angeles, WNUA/Chicago, KKSJ/San Francisco, WJZZ/Philadelphia, WJZW/Washington, KOAI/Dallas, WVMV/Detroit, WLVE/Miami, KYOT/Phoenix, WSSM/St. Louis, KIFM/San Diego, WJZZ/Atlanta, KWJZ/Seattle, KJCD/Denver, WNWV/Cleveland, WSJT/Tampa and KSSJ/Sacramento (where the track is already in power with 27 plays). Koz debuts at 23*, is No. 1 Most Added for the second week and is No. 1 Most Increased, with a gain of 199 plays. Next up — be still, my beating heart! — the national Saxophonic Tour with guests Jeff Lorber, Chris Botti and Marc Antoine ... David Sanborn's "Comin' Home Baby" (GRP/VMG) enjoys its seventh week at No. 1. Sanborn headlined the recent JVC Jazz Festival in L.A. — an emotional, truly unforgettable night of music ... KKSJ joins format titans including The Wave, WNUA and KJCD to add Chris Botti's "Indian Summer" (Columbia/Sony) ... Praful's "Sigh" (Rendezvous/N-Coded) climbs to 15* and earns three new adds, including KYOT and KHJZ/Houston. Praful is already in top rotation at WNUA, KKSJ and WLVE and getting 20 plays at KJCD ... KIFM adds Jackie Allen's phenomenal "Come Fly With Me" (A440).



— Carol Archer, Smooth Jazz Editor

Reporters

WZMR/Albany, NY
OM: Mike Morgan
PD: Kevin Callahan
1 NELSON RANGELL
1 BLAKE AARON

KAJZ/Albuquerque, NM
PD: Paul Larioe
APD/MD: Jeff Young
15 DAVE KOZ
10 NORMAN BROWN
1 BLAKE AARON

KNHK/Anchorage, AK
OM/MD: Aaron Waliender
1 KENNY K
1 JAZZMASTERS
1 KEVIN LOGGINS
1 DAVE KOZ

WJZZ/Atlanta, GA
PD/MD: Nick Francis
No Adds

KSMJ/Bakersfield, CA
OM/MD: Chris Townsend
APD: Matt Kelly
No Adds

WNUA/Chicago, IL
OM: Bob Kaake
PD/MD: Steve Siles
DAVE KOZ

WNWV/Cleveland, OH
OM/MD: Bernie Kimble
No Adds

WJZ/Columbus, OH
PD/MD: Bill Harman
1 BASS X

KOAI/Dallas, TX
OM/MD: Kurt Johnson
MD: Marc Sanford
DAVE KOZ

KVJZ/Des Moines, IA
PD/MD: Mike Blaxemore
No Adds

WVMV/Detroit, MI
OM/MD: Tom Stecker
MD: Sandy Kovach
DAVE KOZ

KSEJ/Fayetteville, AR
PD/MD: Ken Couch
DAVE KOZ

KEZL/Fresno, CA
OM: Scott Keith
PD/MD: Wiedenholmer
1 JEFF GOLDBLUM
1 JEFF GOLDBLUM

WDRR/Ft. Myers, FL
OM/MD: Phil Beckman
MD: Randi Bachman
11 JAZZMASTERS
1 DAVE KOZ

KHJZ/Houston, TX
OM: Jeff Garson
PD: Maxine Todd
APD/MD: Greg Morgan
20 PETER WINKLE
10 NORMAN BROWN
10 JOAN OSBORNE
10 WALTER BRADLEY
10 PRAFUL
10 JAZZMASTERS
7 RICHARD ELLIOT

WYJZ/Indianapolis, IN
OM/MD: Carl Frye
No Adds

KOAS/Las Vegas, NV
PD/MD: Erik Fox
JEFF GOLDBLUM

KSBK/Los Angeles, CA
OM/MD: Terry Wieser
MD: Susan Koshbay
1 JEFF GOLDBLUM
1 GREG AARON

KTWV/Los Angeles, CA
PD: Paul Goldstein
APD/MD: Samantha Wiedmann
2 NICK COLSONNE

WELV/Macon, GA
PD/MD: Rick Smith
11 ACUSTIC ALCHEMY
11 CHUCK LEEB
11 DAVE KOZ

WJZ/Madison, WI
OM/MD: Mike Ferris
APD: Scott McGuire
1 RIPPINGTONS

WJZN/Memphis, TN
PD/MD: Norm Miller
DAVE KOZ
10 NORMAN BROWN

WLVE/Miami, FL
OM: Rob Roberts
PD/MD: Rich McMillan
DAVE KOZ

WJZ/Milwaukee, WI
OM/MD: Steve Scott
MD: Jeff Peterson
1 ACUSTIC ALCHEMY
3 DAVE KOZ

KRVR/Modesto, CA
OM/MD: Doug Wain
PD: Jim Ryan
2 MARC ANTOINE
2 MICHAEL HANSON
1 HIRONGSHIM

WQCD/New York, NY
OM: John Mullen
PD/MD: Charley Connolly
1 JAZZMASTERS

Jones Smooth Jazz/Palm Springs, CA
PD: Steve Hubbard
MD: Cheryl Marquart
1 BASS X
1 NELSON RANGELL

WJZZ/Philadelphia, PA
PD: Michael Izzo
MD: Frank Childs
3 CHUCK LEEB
1 JEFF GOLDBLUM

KYOT/Phoenix, AZ
PD: Shaz Hilly
APD/MD: Angie Handa
1 PRAFUL
1 DAVE KOZ

KJZS/Reno, NV
OM: Rob Brooks
PD: Harry Reynolds
APD/MD: Doug Thomas
1 PRAFUL
1 PAMELA WILLIAMS

WJZV/Richmond, VA
PD: Reid Snider
No Adds

KSSJ/Sacramento, CA
PD/MD: Lee Hansen
APD: Ken Jones
No Adds

KBZ/Salt Lake City, UT
OM/MD: Dan Jessop
1 PAUL JACKSON JR.
6 STEVE COLE
6 ACUSTIC ALCHEMY
4 RICK BRAUER
4 EDGE GROOVE
3 CHRIS BOTTI
3 DAVE KOZ
3 EAGLES
3 PAMELA WILLIAMS

KIFM/San Diego, CA
PD: John Dinick
APD: Mike Vasquez
APD/MD: Kelly Cole
1 PRAFUL
1 MICHAEL LINGTON
1 MARC ANTOINE
1 JACKIE ALLEN

KKSF/San Francisco, CA
OM: Michael Martin
PD/MD: Steve Williams
2 CHRIS BOTTI

KMGQ/Santa Barbara, CA
PD: Mark De Anda
1 JAZZMASTERS
1 DAVE KOZ

KJZY/Santa Rosa, CA
PD: Gordon Zlot
APD: Rob Singleton
MD: Pal Schaffer
2 RICK BRAUER
2 DAVE KOZ

KWJZ/Seattle, WA
PD: Carol Handley
MD: Diana Rose
10 DAVID BING
8 BASS X
8 RIPPINGTONS
1 JAZZMASTERS

WEIB/Springfield, MA
PD: Carol Cutting
MD: Juanita Shavers
10 STEVE OLIVER
1 BASS X
1 THOMPSON
1 NELSON RANGELL

WSSM/St. Louis, MO
PD: David Myers
1 BLAKE AARON

WSJT/Tampa, FL
PD: Ross Block
MD: Kathy Curtis
No Adds

WJZZ/Washington, DC
OM: Kenny King
PD: Carl Anderson
MD: Renee Debuy
1 SAMPLER
1 DAVE KOZ

45 Total Reporters

Reported Playlist Frozen (1):
KJCD/Denver, CO

Did Not Report,
Playlist Frozen (1):
WLOQ/Orlando, FL

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The Summer Of Rock

Good weather, great music, a hot format — ingredients for a happening summer

Although the spring and fall Arbitrons are the most important books for radio stations, I think that summertime can be the most fun. Good weather seems to make everything more enjoyable. It's also the time of year for major concert tours, and when you have Metallica coming to your town, tailgate parties and other celebratory events are only enhanced under the beaming rays of Mr. Sun.

While the weather maps still show a lot of orange across the country, this seems to be a good time to present a sampling of the summer festivities at the format as described by various enterprising station personnel.

Miss Metallica

You may recall our coverage of KISW/Seattle's May is Maytallica promotion in the July 25 issue of R&R. The station gave away an incredible one-of-a-kind Metallica-edition 2003 Ford SVT F-150 Lightning truck, which was dubbed "Miss Metallica." The vehicle was customized with many special features and autographed by the band.

During the Summer Sanitarium tour stop in Seattle, the winner of the truck went backstage to meet the band and to be officially presented with the vehicle by the bandmembers.



THE WINNER Holding court in front of Miss Metallica are (l-r) KISW Asst. PD Kylee Brooks, Metallica's Lars Ulrich, contest winner Javier Dominguez, Metallica's James Hetfield, two members of Dominguez's family and KISW Station Manager Dave Richards.



NOW THAT'S A TRUCK The amazing one-and-only KISW Miss Metallica in all her metallic glory.

Sanitarium Event Of The Year

The Summer Sanitarium Tour with Metallica, Linkin Park, Limp Bizkit, Deftones and Mudvayne finished up in San Francisco, and KSJO/San Jose was there to cover all the action all day long.



HEY, CHINO KSJO evening host Uncle Nasty (l) made the trek from his regular gig at KBPI/Denver to be on hand for the day. He is shown here during his interview with Chino Moreno of Deftones.



ZAKK AND FRED KSJO MD afternoon host Zakk Tyler (l) had a chance to interview Limp Bizkit's Fred Durst.



WHAT UP, JAMES? KSJO morning host Mikey (l) interviewed Metallica lead singer James Hetfield.

Frog Mountain

WEBN/Cincinnati has kept the summer bonfires burning with a slew of concerts and plenty of wackiness for its audience. The station's Frog mascot has put his sticky fingers on every rock show within driving distance of Frog Mountain. Among the shows was a triple-header featuring 3 Doors Down, Seether and Shinedown.

Another concert event featured Trapt, and I have to say that WEBN sure knows how to make friends with a band. Staffers "kidnapped" the members of Trapt and put them in a limo, where they were "trapped" with two WEBN lunatics for the entire afternoon. Alas, these were no ordinary radio-station lunatics, as Frog had to pay for the services of these ladies of the night.



ROAD TRIP While taking WEBN lunatics on a road trip to OzzFest in Columbus, OH, the station limo was attacked by camouflaged freaks. Upon closer inspection said freaks turned out to be Motograter fans looking for a free beer. Here's WEBN MD The Dude (c) with an unusual creature.



GETTING PERSONAL WWIZ (Rock 104)/Youngstown, OH went backstage at OzzFest, and the station's Moe (r) interviewed David Draisman of Disturbed. Why the funny look on David's face? Seems that Moe asked whether David shaved his privates too. The ensuing discussion of being "manicured" was not appropriate for a family-friendly publication, so we'll spare you the details.



FREE LUNCH On a Friday afternoon last month, WHEB/Portsmouth, NH had an acoustic lunch with Ra. A tent was set up on the front lawn of the radio station for Ra to play live in. A caterer was brought in to serve free food, and anyone was invited to stop by and watch. More than 200 listeners showed up for the event. Seen here are members of Ra surrounding WHEB nighttimer B.C. (standing) and PD Alex James (kneeling).

R&R ROCK TOP 30

August 29, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	STAINO So Far Away (Flip/Elektra/EEG)	689	+24	34799	10	29/0
	2	NICKELBACK Someday (Roadrunner/IDJMG)	627	+49	35076	4	28/0
	3	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	498	+40	21939	11	28/0
	4	TRAPT Headstrong (Warner Bros.)	498	-5	33036	33	25/0
	5	AUDIOSLAVE Like A Stone (Interscope/Epic)	451	-34	28597	31	29/0
	6	LINKIN PARK Faint (Warner Bros.)	392	+19	19832	10	16/0
	7	JANE'S ADDICTION Just Because (Capitol)	349	-52	15317	12	22/0
	8	BLACK LABEL SOCIETY Stillborn (Spitfire)	348	-37	18688	22	22/0
	9	SHINEDOWN Fly From The Inside (Atlantic)	323	+24	14394	15	23/1
	10	FUEL Falls On Me (Epic)	297	+52	12077	5	21/0
	11	GODSMACK Serenity (Republic/Universal)	297	+4	10187	9	24/0
	12	FOO FIGHTERS Times Like These (Roswell/RCA)	272	-3	16027	31	21/0
	13	CHEVELLE Send The Pain Below (Epic)	265	-33	15290	28	17/0
	14	A PERFECT CIRCLE Weak And Powerless (Virgin)	262	+37	8769	3	22/1
	15	DISTURBED Liberate (Reprise)	214	+5	7909	9	15/1
	16	WHITE STRIPES Seven Nation Army (Third Man/V2)	205	+45	9085	3	14/1
	17	VELVET REVOLVER Set Me Free (Decca/Immortal)	191	-56	8399	11	17/0
	18	QUEENSRYCHE Open (Sanctuary/SRG)	179	+4	4769	7	14/0
	19	KORN Did My Time (Immortal/Epic)	176	-14	6193	7	13/0
	20	FOO FIGHTERS Low (Roswell/RCA)	167	+11	9462	5	14/0
	21	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	162	+28	6112	9	13/1
	22	METALLICA Frantic (Elektra/EEG)	155	+31	6002	2	17/1
	23	TRAPT Still Frame (Warner Bros.)	154	+8	5003	4	16/1
	24	3 DOORS DOWN Here Without You (Republic/Universal)	151	+15	4659	3	19/6
Debut	25	LIMP BIZKIT Eat You Alive (Flip/Interscope)	133	+51	4829	1	10/0
	26	LYNYRD SKYNYRD f!K!O ROCK Gimme Back My Bullets (Sanctuary/SRG)	103	-10	3282	2	11/0
Debut	27	IRON MAIDEN Wildest Dreams (Columbia)	101	+25	3384	1	8/1
Debut	28	ATARIS The Boys Of Summer (Columbia)	97	+23	7115	1	3/0
	29	JIBE Yesterday's Gone (226)	96	-1	3202	4	7/0
	30	MUDVAYNE World So Cold (Epic)	95	-4	1686	2	9/0

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
SEETHER Gasoline (Wind-up)	7
3 DOORS DOWN Here Without You (Republic/Universal)	6
JET Are You Gonna Be My Girl (Elektra/EEG)	4
SEVENDUST Enemy (TVT)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FUEL Falls On Me (Epic)	+52
LIMP BIZKIT Eat You Alive (Flip/Interscope)	+51
NICKELBACK Someday (Roadrunner/IDJMG)	+49
WHITE STRIPES Seven Nation Army (Third Man/V2)	+45
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	+40
A PERFECT CIRCLE Weak And Powerless (Virgin)	+37
METALLICA Frantic (Elektra/EEG)	+31
JET Are You Gonna Be My Girl (Elektra/EEG)	+30
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	+28

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
3 DOORS DOWN When I'm Gone (Republic/Universal)	220
GODSMACK Straight Out Of Line (Republic/Universal)	218
SEETHER Fine Again (Wind-up)	189
3 DOORS DOWN The Road I'm On (Republic/Universal)	182
SALIVA Always (Island/IDJMG)	176
MUDVAYNE Not Falling (Epic)	176
LINKIN PARK Somewhere I Belong (Warner Bros.)	168
REVIS Caught In The Rain (Epic)	166
FOO FIGHTERS All My Life (Roswell/RCA)	157
PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	156

31 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/17-8/23. 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 the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

ILL NINO How Can I Live (Roadrunner/IDJMG)
Total Plays: 68, Total Stations: 11, Adds: 2
SEETHER Gasoline (Wind-up)
Total Plays: 63, Total Stations: 14, Adds: 7
RISING Cradle (Maverick/Reprise)
Total Plays: 63, Total Stations: 6, Adds: 0
COLD Suffocate (Flip/Geffen/Interscope)
Total Plays: 60, Total Stations: 9, Adds: 2
ADEMA Unstable (Arista)
Total Plays: 59, Total Stations: 5, Adds: 0

HOTWIRE Not Today (RCA)
Total Plays: 53, Total Stations: 5, Adds: 0
JET Are You Gonna Be My Girl (Elektra/EEG)
Total Plays: 51, Total Stations: 11, Adds: 4
FINGERTIGHT Guilt (Hold Down) (Columbia)
Total Plays: 47, Total Stations: 6, Adds: 0
AFI The Leaving Song Part II (DreamWorks)
Total Plays: 39, Total Stations: 3, Adds: 0
POWERMAN 5000 Action (DreamWorks)
Total Plays: 36, Total Stations: 6, Adds: 2

Songs ranked by total plays

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

Reporters

KZRR/Albuquerque, NM*
FM: 101.1
FM: 98.5
FM: 94.3
No Adds

KZMX/Alexandria, LA
Old: 98.5
FM: 98.5
FM: 94.3
No Adds

WZZO/Allentown, PA*
FM: 101.1
FM: 98.5
1: BLACK LABEL SOCIETY
1: 3 DOORS DOWN
TRAPT

KWHL/Anchorage, AK
FM: 101.1
FM: 98.5
3: THREE DAYS GRACE

KLBJ/Austin, TX*
FM: 101.1
FM: 98.5
1: 3 DOORS DOWN
METALLICA

KODJ/Baton Rouge, LA*
FM: 101.1
FM: 98.5
3: SEVENDUST
DISTURBED

KIGC/Beaumont, TX*
FM: 101.1
1: ET
ZZ TOP

WKGB/Binghamton, NY
FM: 101.1
FM: 98.5
1: SEVENDUST
2: POWERMAN 5000
1: NICKELBACK
1: SEETHER

WBUF/Bufalo, NY*
FM: 101.1
FM: 98.5
No Adds

WRQK/Canton, OH*
FM: 101.1
FM: 98.5
SEETHER
JET

WPXC/Cape Cod, MA
Old: Randy Rogers
FM: 101.1
FM: 98.5
COLD
SHINE DOWN
JET

WYBB/Charleston, SC*
FM: 101.1
FM: 98.5
BLACK LABEL SOCIETY
IRON MAIDEN

WKLC/Charleston, WV
FM: 101.1
FM: 98.5
WHITE STRIPES
BLACK LABEL SOCIETY
DISTURBED
BILLY TALENT

WERN/Cincinnati, OH*
FM: 101.1
FM: 98.5
7: CHEVELLE
RICK

WVRK/Columbus, GA
FM: 101.1
FM: 98.5
No Adds

KNCN/Corpus Christi, TX*
FM: 101.1
FM: 98.5
COLD

KLAQ/El Paso, TX*
FM: 101.1
FM: 98.5
1: SEVENDUST
3: DOORS DOWN

WPHD/Elmira, NY
FM: 101.1
FM: 98.5
1: JET

WRCC/Fayetteville, NC*
FM: 101.1
FM: 98.5
1: JET

KLDL/Houston, TX*
FM: 101.1
FM: 98.5
1: 13 TOP

WQBZ/Macon, GA
FM: 101.1
FM: 98.5
No Adds

WVCL/Morgantown, WV
FM: 101.1
FM: 98.5
1: SEETHER

WDHA/Morrisstown, NJ*
FM: 101.1
FM: 98.5
1: PETER DINKlage
1: PETER THOMPSON
1: PETER THOMPSON

WBAB/Nassau, NY*
FM: 101.1
FM: 98.5
No Adds

KFZX/Odessa, TX
FM: 101.1
FM: 98.5
1: SEVENDUST
2: BLACK LABEL SOCIETY

KEZO/Omaha, NE*
FM: 101.1
FM: 98.5
3: DOORS DOWN
SHINEDOWN
A PERFECT CIRCLE

KCLB/Palm Springs, CA
FM: 101.1
FM: 98.5
No Adds

WRRK/Pensacola, FL*
FM: 101.1
FM: 98.5
THREE DAYS GRACE

WNCT/Peoria, IL
FM: 101.1
FM: 98.5
BLACK LABEL SOCIETY
ZZ TOP
BILLY TALENT

WNMR/Philadelphia, PA*
FM: 101.1
FM: 98.5
No Adds

KOKB/Phoenix, AZ*
FM: 101.1
FM: 98.5
No Adds

WHEB/Portsmouth, NH*
FM: 101.1
FM: 98.5
1: POWERMAN 5000
1: NICKELBACK
SEETHER

WHJY/Providence, RI*
FM: 101.1
FM: 98.5
1: BILLY TALENT
1: BILLY TALENT
1: BILLY TALENT

KCAL/Riverside, CA*
FM: 101.1
FM: 98.5
No Adds

WRDQ/Roanoke, VA*
FM: 101.1
FM: 98.5
No Adds

WXRK/Rockford, IL
FM: 101.1
FM: 98.5
SEETHER
COLD

KBER/Salt Lake City, UT*
FM: 101.1
FM: 98.5
No Adds

KSJD/San Jose, CA*
FM: 101.1
FM: 98.5
SEETHER

KZOZ/San Luis Obispo, CA
FM: 101.1
FM: 98.5
7: SEETHER
7: FUEL

KXFX/Santa Rosa, CA*
FM: 101.1
FM: 98.5
SEETHER

KISW/Seattle, WA*
FM: 101.1
FM: 98.5
SEETHER

KTUX/Shreveport, LA*
FM: 101.1
FM: 98.5
3: DOORS DOWN

WKLJ/Traverse City, MI
FM: 101.1
FM: 98.5
1: 13 TOP

KLPK/Tucson, AZ*
FM: 101.1
FM: 98.5
SEETHER

KMDD/Tulsa, OK*
FM: 101.1
FM: 98.5
WHITE STRIPES

WMZK/Wausau, WI
FM: 101.1
FM: 98.5
1: SEVENDUST
1: SEVENDUST
1: SEVENDUST

WRQR/Wilmington, NC
FM: 101.1
FM: 98.5
1: BLACK LABEL SOCIETY

KATS/Yakima, WA
FM: 101.1
FM: 98.5
SEETHER

WNCO/Youngstown, OH*
FM: 101.1
FM: 98.5
3: DOORS DOWN

*Monitored Reporters

51 Total Reporters

31 Total Monitored

20 Total Indicator

Did Not Report, Playlist Frozen (1):
WRKR/Kalamazoo, MI



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	LINKIN PARK Faint (Warner Bros.)	2114	+91	116811	16	61/0
3	2	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	1950	+122	105646	22	62/0
2	3	STAINED So Far Away (Flip/Elektra/EEG)	1936	+14	98811	11	63/0
5	4	NICKELBACK Someday (Roadrunner/IDJMG)	1594	+175	87834	4	62/0
7	5	DISTURBED Liberate (Reprise)	1454	+113	76670	13	61/0
6	6	SHINEDOWN Fly From The Inside (Atlantic)	1447	+36	75085	23	60/0
11	7	A PERFECT CIRCLE Weak And Powerless (Virgin)	1338	+125	65524	4	63/0
4	8	CHEVELLE Send The Pain Below (Epic)	1337	-202	61574	32	57/1
8	9	KORN Did My Time (Immortal/Epic)	1313	+36	65576	9	59/0
10	10	GODSMACK Serenity (Republic/Universal)	1294	+55	64040	11	61/1
13	11	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	1200	+82	51503	21	57/2
14	12	TRAPT Headstrong (Warner Bros.)	1060	-54	65185	46	59/0
9	13	JANE'S ADDICTION Just Because (Capitol)	1040	-223	40294	13	48/0
12	14	COLD Stupid Girl (Flip/Geffen/Interscope)	1014	-138	49755	27	49/1
15	15	MUDVAYNE World So Cold (Epic)	962	+19	39829	16	54/0
16	16	TRAPT Still Frame (Warner Bros.)	945	+58	38776	11	57/0
21	17	LIMP BIZKIT Eat You Alive (Flip/Interscope)	922	+155	42001	3	57/0
19	18	WHITE STRIPES Seven Nation Army (Third Man/V2)	836	+12	35457	15	44/4
18	19	AUDIOSLAVE Like A Stone (Interscope/Epic)	794	-41	49580	33	59/0
20	20	LINKIN PARK Somewhere I Belong (Warner Bros.)	742	-56	48602	26	53/0
22	21	FUEL Falls On Me (Epic)	732	+59	27766	5	45/0
25	22	METALLICA Frantic (Elektra/EEG)	647	+47	27654	8	56/2
23	23	FOO FIGHTERS Low (Roswell/RCA)	619	-31	20495	8	48/0
24	24	ADEMA Unstable (Arista)	608	-21	18432	10	48/1
26	25	MOTOGRAZER Down (No Name/EEG)	481	+27	15483	6	47/4
30	26	SLOTH Someday (Hollywood)	429	+29	10871	6	48/3
28	27	THREE DAYS GRACE (I Hate) Everything About You (Jive)	425	+13	12055	14	41/4
29	28	AFI The Leaving Song Part II (DreamWorks)	419	+11	10744	11	35/0
43	29	SEVENDUST Enemy (TVT)	367	+145	16848	2	42/14
32	30	EVANESCENCE Going Under (Wind-up)	361	+8	9945	6	26/1
33	31	ILL NINO How Can I Live (Roadrunner/IDJMG)	353	+11	11480	4	38/1
34	32	3 DOORS DOWN Here Without You (Republic/Universal)	336	+21	12031	4	30/3
31	33	SALIVA Raise Up (Island/IDJMG)	325	-53	11805	11	32/0
45	34	POWERMAN 5000 Action (DreamWorks)	322	+105	9334	2	33/4
48	35	SEETHER Gasoline (Wind-up)	313	+163	8734	3	43/9
49	36	COLD Suffocate (Flip/Geffen/Interscope)	303	+166	9913	3	44/9
41	37	FINGERTIGHT Guilt (Hold Down) (Columbia)	280	+48	4662	5	37/2
39	38	HOTWIRE Not Today (RCA)	279	+8	6261	5	31/0
40	39	PRESENCE Remember (Curb)	273	+8	3990	6	25/0
36	40	ATARIS The Boys Of Summer (Columbia)	273	-17	9087	11	14/1
38	41	ALIEN ANT FARM These Days (DreamWorks)	234	-41	5227	7	29/0
42	42	THRICE All That's Left (Island/IDJMG)	233	+7	4366	8	29/1
44	43	311 Creatures (For A While) (Volcano)	210	-8	4760	7	14/0
27	44	VELVET REVOLVER Set Me Free (Decca/Immortal)	207	-229	7029	10	20/0
35	45	(HED) PLANET EARTH Other Side (Volcano/Jive)	204	-90	4073	9	26/0
46	46	MANMADE GOD Safe Passage (American/IDJMG)	184	+6	4850	12	22/0
37	47	METALLICA St. Anger (Elektra/EEG)	153	-127	4824	13	24/0
Debut	48	V SHAPE MIND Monsters (Republic/Universal)	126	+32	2270	1	12/1
-	49	ANTHRAX Safe Home (Sanctuary/SRG)	104	-9	3419	5	8/0
50	50	UNLOCO Empty (Maverick/Reprise)	101	-15	1567	6	13/0

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
SEVENDUST Enemy (TVT)	14
DEFTONES Hexagram (Maverick/Reprise)	13
COLD Suffocate (Flip/Geffen/Interscope)	9
SEETHER Gasoline (Wind-up)	9
ENDO Simple Lies (DVR/Columbia)	7
CHEVELLE Closure (Epic)	5
BLACK LABEL SOCIETY The Blessed Hellride (Spitfire)	5
STATIC-X The Only (Warner Bros.)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NICKELBACK Someday (Roadrunner/IDJMG)	+175
COLD Suffocate (Flip/Geffen/Interscope)	+166
SEETHER Gasoline (Wind-up)	+163
LIMP BIZKIT Eat You Alive (Flip/Interscope)	+155
SEVENDUST Enemy (TVT)	+145
A PERFECT CIRCLE Weak And Powerless (Virgin)	+125
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	+122
DISTURBED Liberate (Reprise)	+113
POWERMAN 5000 Action (DreamWorks)	+105
LINKIN PARK Faint (Warner Bros.)	+91

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
REVIS Caught In The Rain (Epic)	676
SEETHER Fine Again (Wind-up)	650
MUDVAYNE Not Falling (Epic)	623
GODSMACK Straight Out Of Line (Republic/Universal)	603
CHEVELLE The Red (Epic)	588
DISTURBED Remember (Reprise)	569
DISTURBED Prayer (Reprise)	546
3 DOORS DOWN When I'm Gone (Republic/Universal)	520
SYSTEM OF A DOWN Aerials (American/Columbia)	506
SALIVA Always (Island/IDJMG)	501

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

63 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/17-8/23. 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 the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

ZACK WYDE'S BLACK LABEL SOCIETY New this week:

"THE BLESSED HELLRIDE" KFRQ WQBK WZZO WWBN

the follow up to the TOP 3 track "Stillborn" WYBB KAZR WWCT KFZX

IMPACTING THIS WEEK! KHTQ WKLC WAMX WRQR

100,000+ scanned! ...and many more!

"Booted, Bruised & Broken Bored" DVD out now!

contact Smitty for more info! 212-364-1101 or smitty@eaglerock.com







America's Best Testing Active Rock Songs 12+
For The Week Ending 8/29/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Men 18-34	Men 18-24	Men 25-34
DISTURBED Liberate (Reprise)	4.23	4.29	86%	16%	4.18	4.26	4.05
MUDVAYNE World So Cold (Epic)	4.23	4.14	81%	10%	4.41	4.53	4.23
STAINED So Far Away (Flip/Elektra/EEG)	4.12	3.99	94%	25%	4.11	4.06	4.17
TRAPT Still Frame (Warner Bros.)	4.10	4.06	77%	12%	4.02	4.07	3.94
KORN Did My Time (Immortal/Epic)	4.08	4.14	86%	14%	4.19	4.11	4.30
LINKIN PARK Faint (Warner Bros.)	4.06	4.01	94%	26%	3.97	4.00	3.94
SHINEDOWN Fly From The Inside (Atlantic)	4.00	4.10	68%	15%	4.14	4.12	4.16
A PERFECT CIRCLE Weak And Powerless (Virgin)	3.99	4.21	55%	8%	4.34	4.42	4.24
TRAPT Headstrong (Warner Bros.)	3.95	3.99	98%	46%	3.88	3.90	3.85
GOODSMACK Serenity (Republic/Universal)	3.93	4.03	88%	20%	3.75	3.77	3.74
AUDIOSLAVE Like A Stone (Interscope/Epic)	3.92	3.94	96%	43%	4.08	3.84	4.38
ADEMA Unstable (Arista)	3.92	3.94	64%	10%	3.89	3.83	4.00
COLD Stupid Girl (Flip/Geffen/Interscope)	3.90	3.98	95%	36%	3.82	3.79	3.85
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	3.89	4.00	91%	26%	4.04	3.98	4.12
THREE DAYS GRACE I Hate (Everything About You (Live))	3.89	—	53%	10%	3.73	3.92	3.46
LINKIN PARK Somewhere I Belong (Warner Bros.)	3.88	3.73	97%	42%	3.87	3.84	3.91
CHEVELLE Send The Pain Below (Epic)	3.88	3.89	96%	46%	3.89	3.79	4.02
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	3.88	3.92	80%	24%	3.72	3.93	3.41
REVIS Caught In The Rain (Epic)	3.86	3.84	79%	22%	3.91	3.76	4.12
AFI The Leaving Song Part II (DreamWorks)	3.82	3.75	62%	13%	3.83	3.98	3.54
FUEL Falls On Me (Epic)	3.77	3.74	64%	10%	3.67	3.62	3.72
NICKELBACK Someday (Roadrunner/DJMG)	3.67	3.56	76%	19%	3.75	3.56	3.98
FDD FIGHTERS Low (Roswell/RCA)	3.66	3.61	70%	16%	3.67	3.50	3.91
SLOTH Someday (Hollywood)	3.60	—	31%	5%	3.50	3.50	3.50
VELVET REVOLVER Set Me Free (Decca/Immortal)	3.57	3.61	62%	15%	3.42	3.43	3.42
JANE'S ADDICTION Just Because (Capitol)	3.47	3.50	86%	30%	3.35	3.33	3.38
METALLICA Frantic (Elektra/EEG)	3.47	3.56	74%	24%	3.36	3.31	3.43
WHITE STRIPES Seven Nation Army (Third Man/V2)	3.46	3.60	87%	39%	3.52	3.56	3.47
LIMP BIZKIT Eat You Alive (Flip/Interscope)	3.11	—	60%	22%	3.38	3.34	3.42

Total sample size is 370 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

MUSHROOMHEAD Sun Doesn't Rise (Republic/Universal)
Total Plays: 87, Total Stations: 11, Adds: 2

JET Are You Gonna Be My Girl (Elektra/EEG)
Total Plays: 83, Total Stations: 16, Adds: 3

CHEVELLE Closure (Epic)
Total Plays: 83, Total Stations: 9, Adds: 5

CAVE IN Inspire (RCA)
Total Plays: 79, Total Stations: 15, Adds: 1

DEFTONES Minerva (Maverick/Reprise)
Total Plays: 72, Total Stations: 10, Adds: 0

LACUNA COIL Heavens A Lie (Century Media)
Total Plays: 62, Total Stations: 6, Adds: 1

BLACK LABEL SOCIETY The Blessed Hellride (Spitfire)
Total Plays: 53, Total Stations: 8, Adds: 5

SWITCHFOOT Meant To Live (Red Ink/Columbia)
Total Plays: 51, Total Stations: 8, Adds: 1

DEFTONES Hexagram (Maverick/Reprise)
Total Plays: 13, Total Stations: 13, Adds: 13

ENDO Simple Lies (DVB/Columbia)
Total Plays: 12, Total Stations: 9, Adds: 7

Songs ranked by total plays

Indicator

Most Added*

SEVENDUST Enemy (TVT)

DEFTONES Hexagram (Maverick/Reprise)

BLACK LABEL SOCIETY The Blessed Hellride (Spitfire)

JET Are You Gonna Be My Girl (Elektra/EEG)

BILLY TALENT Try Honesty (Atlantic)

CHEVELLE Closure (Epic)

Reporters

WBSK/Albany, NY* DIR: Chad Walker BLACK LABEL SOCIETY DEFTONES COLD	KRQR/Chico, CA DIR: Bob Woodford BLACK LABEL SOCIETY MUDVAYNE DEFTONES	WGBF/Chattanooga, TN DIR: Mike Sanders PD: Patrick AP/MD: Slisk Nicks CHEVELLE SEVENDUST	WQXX/Harrisburg, PA* DIR: Claudia DeLorenzo MD: Monie CAVE IN	KBZ/Lincoln, NE DIR: Jim Street MD: E.J. Marzetti AP/MD: Steady DEFTONES	WRAT/Monmouth, NJ* DIR: J.J. Jenkins MD: Larry McFadden MUSHROOMHEAD MUDVAYNE SEETHER SEVENTH DAY THREE DAYS GRACE MOTOGATOR METALLICA	KUPD/Phoenix, AZ* DIR: J.J. Jenkins MD: Larry McFadden MUSHROOMHEAD MUDVAYNE SEETHER SEVENTH DAY THREE DAYS GRACE MOTOGATOR METALLICA	KSSS/San Antonio, TX* DIR: Hugh Thompson PD: Kevin Vargas MUDVAYNE MUDVAYNE MD: C.J. Cruz No Adds	KZQR/Springfield, MO DIR: Peter DeFranco AP/MD: George Spangenberg 1 BILLY TALENT 1 SEVENDUST
KZRX/Amarillo, TX PD: Eric Staylor 5 WREST STRIPS 5 MOTOGATOR 5 JET	WMMR/Cleveland, OH* DIR: Jim Tracy MD: Steve No Adds	WWRN/Finl, MI* DIR: Jay Patrick PD: Brian Reddick AP/MD: Tony Labine BLACK LABEL SOCIETY	WCCC/Hartford, CT* PD: Michael Pizzoli AP/MD: Mike Karolyi JET	WTFX/Louisville, KY* DIR: Frank Webb NO ADDS	WICQ/Myrtle Beach, SC AP/MD: Charlie INCO WHITE STRIPES THREE DAYS GRACE MOTOGATOR	KUFO/Portland, OR* OM/MD: Dave Hanson 1 MOTOGATOR 5 POWERMAN 5000	KIOZ/San Diego, CA* DIR: Jim Rickards AP/MD: Thomas Morse-Drew 1 MOTOGATOR 1 SEVENDUST	WADQ/Syracuse, NY* OM/MD: Tom Mitchell 1 COLD CHEVELLE WHITE STRIPES
WWW/Appleton, WI* PD: Gary Dink SEVENDUST THREE DAYS GRACE	KILO/Colorado Springs, CO* DIR: Rick Hovey PD/MD: Ross Ford APD: Matt Gentry No Adds	KRZR/Fresno, CA* OM/MD: E. Curtis Johnson APD: Don De La Cruz MD: Rick Redden INCO DEFTONES	KPOL/Honolulu, HI* DIR: Hank Moore PD: Ryan Sean AP/MD: FR Steak COLD	KFMQ/Lubbock, TX OM/MD: Wes Nessaman COLD	WNOR/Norfolk, VA* DIR: Harvey Klein AP/MD: Tim Parlier 4 MUSHROOMHEAD 2 CHEVELLE 3 SEVENDUST METALLICA STARCORE	KURO/Oak Ridge, TN* DIR: Darrin Piro PD/MD: Dave Lavers 1 JET	KURO/San Luis Obispo, CA DIR: Keith Royer PD: Adam Burns PD/MD: Stephanie Bell AP SEVENDUST	WXTB/Tampa, FL* OM/MD: Brad Harlan AP/MD: Brian Medina COLD ACORN STARCORE
WCHZ/Augusta, GA* SR: Kent Doss MD: Harley Doss PD/MD: Chuck Williams COLD	WBSX/Columbus, OH* DIR: Hal Fish AP/MD: Ronald Hunter WHITE STRIPES SEVENDUST	WRQC/Fl. Myers, FL* PD: Dana Feltz MD: Tim Savage DEFTONES SEVENDUST	WAMX/Huntington DIR: Paul Duford 3 QUEENSYNTH 1 QUEENSYNTH 1 DEFTONES	WJWQ/Madison, WI* PD: Randy Hamlin AP/MD: John Patton ENDO SEVENDUST STARCORE	WBRB/Raleigh, NC* PD: Jay Heston 3 DOORS DOWN	KATY/Oklahoma City, OK* OM/MD: Chris Baker MD: Julie Swain No Adds	KDOT/Reno, NV* DIR: Jim McCall PD/MD: Steve Pullman 1 SEVENDUST 1 GOODSAM GOODSAM	KRTQ/Tulsa, OK* PD/MD: Chris Kelly APD: Holly Gentry No Adds
KRAB/Bakersfield, CA* DIR: Don Crist PD/MD: Danny Sparks No Adds	KCCG/Corpus Christi, TX* PD/MD: Dave Ross No Adds	WBYR/Fl. Wayne, IN* OM/MD: Jim Fox No Adds	WRVV/Jackson, MS* DIR: Tony Sam AP/MD: Mike West MOTOGATOR SEVENDUST	WDRM/Manchester, NH PD: Valerie Kojak MD: Jason "JR" Russell 7 SEVENDUST 1 SEETHER 1 MARY J. BLISS 1 IRON MAIDEN	KRRC/Oakland, NE* DIR: Tim Sherman MD: Jim "Honey" Terry 1 SEVENDUST BLACK LABEL SOCIETY SEVENDUST MOTOGATOR	WVVE/Rochester, NY* DIR: Eric Anderson MD: Rick O'Leary CHEVELLE DEFTONES	KCTW/Wichita, KS* DIR: Ron Eric Taylor PD: D.C. Carter MD: Nick Thomas 1 SEVENDUST SEETHER	
KRFR/Bakersfield, CA* DIR: Bob Lewis PD/MD: Alex Dingley No Adds	KEGL/Dallas, TX* PD: Mike Dugas APD: Chris Flynn MD: Casey Scott No Adds	WRUF/Gainesville, FL* OM/MD: Harry Gessico APD: Matt Lee MD: Matt Lewis 1 SEVENDUST 1 SEVENDUST	WRWX/Jackson, MS* DIR: Tony Sam AP/MD: Mike West MOTOGATOR SEVENDUST	KFRD/McAllen, TX* PD: Alex Ours MD: Steve Taylor INCO BLACK LABEL SOCIETY SEVENDUST BILLY TALENT POPCORN TREE	WTKO/Oakland, NE* DIR: Tim Sherman MD: Jim "Honey" Terry 1 SEVENDUST BLACK LABEL SOCIETY SEVENDUST MOTOGATOR	KRXQ/Sacramento, CA* DIR: Curtis Johnson PD: Pat Harris MD: Paul Marshall 1 POWERMAN 5000 1 SILENT MERRY SCAL FRIGHTNIGHT	WBSX/Wilkes Barre, PA* PD: Chris Lloyd MD: Chris Kelly 1 CHEVELLE 1 DEFTONES SEVENDUST	
WITY/Baltimore, MD* DIR: Kerry Placemeyer PD: Dave Hill AP/MD: Bob Hestman WHITE STRIPES POWERMAN 5000 SLOTH FRACKS	KBPJ/Denver, CO* DIR: Bob Richards PD: Scott Fox MD: Matt Gray 3 SEVENDUST EVANGELINE	WZDR/Green Bay, WI PD: Bob Olson MD: Roseanna Steele No Adds	WJXX/Jackson, MI* DIR: Bob Olson MD: Kevin Conrad JET	WLRZ/Milwaukee, WI* PD: Mike Starn MD: Matthew Lee 1 DEFTONES	WTKO/Pensacola, FL* No Adds	WQZZ/Saginaw, MI* DIR: Jay Timmons AP/MD: Jay Randall 1 SEVENDUST 1 BILLY TALENT COLD	WVVE/Rochester, NY* DIR: Eric Anderson MD: Rick O'Leary CHEVELLE DEFTONES	WVVE/Rochester, NY* DIR: Eric Anderson MD: Rick O'Leary CHEVELLE DEFTONES
WAFB/Boston, MA* PD: Scott Fox MD: Matt Gray 3 SEVENDUST EVANGELINE	KAZR/Des Moines, IA* PD: Scott Fox MD: Matt Gray 3 SEVENDUST EVANGELINE	WJXX/Jackson, MI* DIR: Bob Olson MD: Kevin Conrad JET	KOMP/Las Vegas, NV* PD: John Giffin MD: Big Marty No Adds	WTKO/Pensacola, FL* No Adds	WTKO/Pensacola, FL* No Adds	WVVE/Rochester, NY* DIR: Eric Anderson MD: Rick O'Leary CHEVELLE DEFTONES	WVVE/Rochester, NY* DIR: Eric Anderson MD: Rick O'Leary CHEVELLE DEFTONES	
WRXR/Chattanooga, TN* PD: Dieter MD: Steve Spahn THREE	WFRF/Detroit, MI* OM/MD: Donny Pickett AP/MD: Mike Pennington 1 CHEVELLE 1 SEETHER COLD	WTKO/Pensacola, FL* No Adds	WTKO/Pensacola, FL* No Adds	WTKO/Pensacola, FL* No Adds	WTKO/Pensacola, FL* No Adds	WTKO/Pensacola, FL* No Adds	WTKO/Pensacola, FL* No Adds	

* Monitored Reporters

79 Total Reporters

63 Total Monitored

16 Total Indicator

Did Not Report, Playlist Frozen (1):
WBRB/South Bend, IN

ON THE RECORD

With
Ray Gmeiner
VP/Promotion, Virgin Records



First, Virgin Records wants to thank the entire R&R Active Rock panel for adding A Perfect Circle — 62 out of 62 monitored stations that reported on Aug. 5 added "Weak and Powerless." • Most of you know of my longtime relationship with Maynard James Keenan, going back to Tool's *Aenema*. I remember calling Curtiss Johnson at KRXQ/Sacramento a year and half into that project, and he jokingly complained to me that four out of six powers on the station were from *Aenema* and that he couldn't get rid of it. Those tracks were successful at many Active Rock stations around the country because they researched incredibly well. • A few years later A Perfect Circle's *Mer de Noms* came out, and the Virgin promotion staff had the pleasure of working "Judith" at Active Rock radio. That track became a staple of nearly every Active station's library and has remained so for the last three years. It wouldn't burn, thus it wouldn't go away in the research. • Now "Weak and Powerless," from A Perfect Circle's *Thirteenth Step*, will take the same path. However, a few Active Rock stations are playing "Weak and Powerless" less than their Alternative counterparts. Don't let this happen to you! Bang it now. Bang it often. Get your "Win It Before You Can Buy It" weekends set up for the album's Sept. 16 street date and watch the sales explosion.

For the third consecutive week at Active, Linkin Park's "Faint" resides at No. 1 ... Active Rock sure seems happy with the music right now. Nine tracks post airplay gains of more than 100 spins each. Leading that pack is Nickelback's "Someday," which, at +175, edges up 5-4 on the chart. Cold ("Suffocate") and Seether ("Gasoline") are neck and neck as they gain nearly the same number of plays and move up the chart in similar positions. Both pick up nine more adds this week ... I almost forgot that this is the official add week for **Sevendust** because of all the early adds on "Enemy." The track now sits at 29 on the chart and picks up 14 new adds ... **Powerman 5000** boast a solid chart jump 45-34 on "Action" as WIYY/Baltimore; KRQC/Omaha; KUFO/Portland, OR; and KRXQ/Sacramento add it this week ... **The White Stripes** continue to make steady movement on the chart as more Active Rockers join the "Seven Nation Army," including WIYY; WBZZ/Columbus, OH; and KMRQ/Modesto, CA ... **Deftones** get a lucky 13 adds on "Hexagram" ... **Thrice** have sold 100,000 units of *Artist in the Ambulance* in its first month of release ... **Motograter** keep developing with another four adds, including KUPD/Phoenix and KIOZ/San Diego, this week ... What a great new track from **Static-X** — "The Only" is 2:52 of Active Rock bliss. Sept. 8 is the official add date, but why wait when the song is right in the pocket? ... At Rock, **Fuel's** "Falls on Me" makes a nice jump 14-10 on the chart ... **Limp Bizkit** ("Eat You Alive") debut at 25 ... Nickelback hold on strong to No. 2 as **Staind** make it week four at No. 1 on "So Far Away" ... I'm so impressed with the format for really taking hold of The White Stripes, as "Seven Nation Army" has another great trend 20-16 ... Seether are No. 1 Most Added, followed by **3 Doors Down** ("Here Without You"), **Jet** ("Are You Gonna Be My Girl") and **Sevendust**. **MAX PIX: SPINESHANK** "Smothered" (Roadrunner/IDJMG)

— Cyndee Maxwell, Active Rock/Rock Editor

Record Of The Week

ARTIST: Tomahawk
TITLE: *Mit Gas*
LABEL: Ipecac

Thanks to a host of side projects and bands, including Fantomas and Mr. Bungle, the dark carnival inside the mind of former Faith No More singer Mike Patton keeps finding circuses to travel with. With **Tomahawk**, he completes the world's most unlikely supergroup with former members of Jesus Lizard, Helmet and The Melvins. And while Tomahawk may not be as high-profile as Audioslave or A Perfect Circle, the group's sophomore effort, *Mit Gas*, exudes an equally powerful, albeit completely different, air, combining later-era FNM with Patton's other projects. "Birdsong" is a dark forest of musical tension where Patton's predatory vocals soon slip into lunatic rants. "You Can't Win" is a sinister lounge act, while the Theramin- and synth-flavored "Harelip" could be titled "Mr. Bungle Goes to Outer Space." Meanwhile, "Rape This Day" is as menacing as it sounds, chugging along like FNM's *King for a Day, Fool for a Lifetime*. Consider Tomahawk's latest Sarin gas for the mainstream.

— Frank Correia, Rock Specialty Editor



active INSIGHT

ARTIST: **Sevendust**

LABEL: **TVT**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



The world is full of them unsung heroes. Everyone showers accolades on the quarterback but neglects the all-important kicker. And what about that berrista who gets your frappuccino just right? Ever drop a dime in that venti tip cup? And don't get me started on Secretary's Day and all the work that temp did shredding the incriminating evidence. Not even a thank-you note from Arthur Andersen.

When it comes to the world of nu-metal, Sevendust may be considered among the unsung heroes of the genre. Yes, each of Sevendust's three albums has gone gold on the strength of the group's live show and the hard work of TVT's promotion staff. But while the Atlanta-based five-piece have destroyed stages nationwide with their stunning live presence, they've watched several contemporaries move on to even greater success with multiplatinum sales.

But that may all change with "Enemy," the lead single from Sevendust's forthcoming album *Seasons*. The group's trademark staccato guitar chug is in full effect here, and the melodies of frontman Lajon Witherspoon are perfectly entwined with the driving rhythm, creating the group's most accessible single to date. And while Witherspoon may have trimmed his locks, he retains his power

as a gifted singer who can hit notes most nu-metallars can only dream of.

With his "Step up to me, step up to me" mantra throughout "Enemy," Witherspoon seems ready to take on whatever life throws his way — courageous, considering his brother was murdered in November of last year.

"I believe that Sevendust have gone through a metamorphosis," Witherspoon says. "We were these young, wild kids at the start — there was a lack of moderation when we were younger. Now you have men in the band who are sober, like Clint, and I think you've seen a lot of that on this album — a change from boys to men. We've grown up together. There are things on this album dealing with love, loss, hurt and things we've been through, how we feel now and how we've overcome things."

After debuting on the Active Rock chart at No. 43, "Enemy" shot up to 29 before its official add week. Active Rock heavies hitting it hard include KHTQ/Spokane; WAAF/Boston; KRZR/Fresno; and WNVE/Rochester, NY. On the Alternative side, Sevendust's guitar-heavy chug is having its way at KCPX/Salt Lake City, KTEG/Albuquerque, WJRR/Orlando, KXTE/Las Vegas and more. *Seasons* may be Sevendust's time to shine platinum.

R&R TOP 20 SPECIALTY ARTISTS

1. **SUPERJOINT RITUAL** (*Sanctuary/SRG*) "Death Threat"
2. **FREDDY VS. JASON** (*Roadrunner/IDJMG*) "Inside The Cynic"
3. **STATIC-X** (*Warner Bros.*) "Destroy All"
4. **PRO-PAIN** (*Spitfire*) "Iron Fist"
5. **NEVERMORE** (*Century Media*) "Enemies Of Reality"
6. **POISON THE WELL** (*Atlantic*) "Ghostchant"
7. **SKRAPE** (*RCA*) "Up The Dose"
8. **ARCH ENEMY** (*Century Media*) "We Will Rise"
9. **GOATWHORE** (*Rotten*) "Sky Funeral"
10. **MOTOGATER** (*Elektra/EEG*) "Down"
11. **SPINESHANK** (*Roadrunner/IDJMG*) "Violent Mood Swings"
12. **AS I LAY DYING** (*Metal Blade*) "94 Hours"
13. **CHIMAIRA** (*Roadrunner/IDJMG*) "Pure Hatred"
14. **BLED** (*Fiddler*) "The Sound Of Sulfur"
15. **COAL CHAMBER** (*Roadrunner/IDJMG*) "Headstones & The Walking Dead"
16. **TYPE O NEGATIVE** (*Roadrunner/IDJMG*) "I Don't Want To Be Me"
17. **VAMPIRE MOOSE** (*Rotten*) "Spiderman Vs. Venom"
18. **I.R.A.T.E.** (*Direct Music Group*) "This World"
19. **ENTOMBED** (*Koch*) "Retaliation"
20. **SICK OF IT ALL** (*Fat Wreck Chords*) "Relentless"

Ranked by total number of shows reporting artist.



Don't Blow Your 15 Minutes Of Fame

Does the phrase 'quarter-hour maintenance' mean anything to you?

K, after eight months of general blather, it occurred to me that it might be time to do a column on an actual programming issue. Already I can see two problems with this concept. One, the issue I'm about to lay before you may not seem like an issue worth caring about to you. Two, you would be wrong.

What, you may ask, caused me to suddenly become concerned about substance? One of our young "Padawan Learners," R&R Associate Radio Editor Keith Berman, came into my office last week. "Oh, Jedi Master Tolkoff," he began, in the bleating tone of a calf about to be slaughtered for veal marsala, "please share with me the secrets of your programming genius. I do not understand these stations that can play Godsmack after The Roots. Isn't there a texture prob—"

"Silence!" I bellowed. "Texture is not an issue in this format! And you wonder why you have yet to achieve Jedi Master Alternative Programmer status. Leave me now, and do not darken my doorway again until you have purchased a clue."

After he left it occurred to me that the little twerp might actually be on to something. But it wasn't about perfect segues or texture. Something else nagged at my melon. I decided to consult the oracle, which is also known by its more familiar name,

"Every quarter-hour should be a microcosm of what the radio station is."

Fred Jacobs

Mediabase. I suspected the oracle would have some answers.

This Could Get Ugly

I pulled some hour-by-hour reports on stations with both good and bad ratings. I tried, as much as possible, to stay away from hours that I knew had special programming — Flashback Lunch, Top Nine at Nine, etc. I stayed away from morning drive as well. What was I looking for? Flow. Overall music flow. That's the issue I lay before you this week, and maybe next.

Frankly, the problem with many stations in this format today, putting aside issues of air talent, promotions and production, is that the music may not be rotating properly. On top of that, the right music may be rotating wrongly, and the wrong music may be rotating wrongly as well.

Currents back-to-back. Too much gold and recurrent back-to-back. Too many "who cares?" songs back-to-back. Not enough core artists in the mix. I found all of the above in the hour-by-hour reports that I pulled. But before I show you some examples, let's review one of the basic principles of programming, quarter-hour maintenance.

Popular belief holds that this idea comes from the AQHs that Arbitron has been delivering since the dawn of time. Of course, here in the 21st century a more savvy and cynical radio community is highly aware of the practical shortcomings of accurately reporting average quarter-hours in inaccurate handwritten diaries. And if you've ever been to the underground dungeons of Arbitron in Maryland to personally inspect your station's diaries, you know what I'm talking about.

Back To Basics

As inaccurate as diarykeeping may be, however, it's still what we live and die by, and the programming principle that stems from it is still sound. A lot of successful stations have been built on the idea of representing the best of what they have to offer every 15 minutes.

Perhaps it's known unofficially as the "three-song rule" these days, but I don't hear anyone talking about it. I called Fred Jacobs, of Jacobs Media, to find out if I need to buy better crack. Lo and behold, he agreed with my thinking on this — somewhat.

"Exactly," said Fred. "Every quarter-hour should be a microcosm of what the radio station is."

As to whether this principle is being passed on to successive generations of programmers and those programmers are then acting on it, well, there's the rub. "In a larger

sense, training is not what it used to be," Jacobs said. "Some of this stuff is getting lost." Could this explain the lackluster ratings of many of the stations in our format?

The Nitty-Gritty

Let's take a look at some actual hour-by-hours. These are from real live stations that we all know and love. I have removed the call letters so as not to embarrass the lazy, the stupid and those who just plain nodded off face down into their pudding and are now blowing tiny bubbles in the mush.

Music Sweep No. 1

SEETHER Sympathetic
TRAPT Still Frame
ATARIS Boys Of Summer
STONE TEMPLE PILOTS Plush
AFI Leaving Song Pt. II
Stopset: Commercials And/Or Recorded Promos
ALIEN ANT FARM Movies
QUEENS OF THE STONE AGE Go With The Flow
BLIND MELON No Rain
CHEVELLE The Red
BLINK-182 First Date
FOO FIGHTERS Times Like These

What's The Problem? This sweep came from prime-time drive, 5 to 5:50pm. Only one actual break is indicated, but I think we can assume that there were drop-ins and IDs scattered throughout the hour. Look at the flow. Three currents in a row kick off the hour, then a strong gold, then another current takes us to the bottom of the hour and a break.

The next half-hour is as inconsistent as the half-hour before it, only in the other direction. Recurrents and gold all the way. Where are the hot new songs? This station was also very light on core-artist placement. Its ratings are average, and it is in the middle of the pack in its market.

Music Sweep No. 2

WHITE STRIPES Seven Nation Army
TOOL Sober
3 DOORS DOWN Here Without You
Stopset: Commercials And/Or Recorded Promos
RED HOT CHILI PEPPERS Scar Tissue
JANE'S ADDICTION Just Because
AUDIOSLAVE Show Me How To Live
VERVE PIPE The Freshmen
311 Creatures (For A While)
Stopset: Commercials And/Or Recorded Promos
OFFSPRING Gone Away
LINKIN PARK Faint
LIVE Heaven
COLDPLAY God Put A Smile Upon Your Face

What's the problem? At least there's more balance throughout this hour. This is the 1pm hour. Notice that the flow is pretty much current followed by gold followed by current, etc. A couple of times we see currents back-to-back, but it's not as bad as the previous station.

However, at the end of the hour, after the stopset, they bomb into a not-very-huge Offspring track fol-

lowed by a not-yet-huge Linkin Park track followed by a not-yet-huge Live track followed by a no-one's-familiar-with-this-yet Coldplay track. And the first song in the next hour is a Trapt track.

Four currents in a row! Where are the hot recurrents? Where are the familiar huge songs gluing all this together? This station is in a medium market. Its numbers are mediocre, and it hovers near the bottom of the pack.

A lot of successful stations have been built on the idea of representing the best of what they have to offer every 15 minutes.

The Solution

Audiences are not very tolerant of a lot of unfamiliar songs in a row. Nor are they tolerant of a lot of mediocre songs in a row. I see a double problem with a lot of stations. Not only is the mix of currents-recurrents-gold discombobulated, but I'm also beginning to worry that the songs in each category are not consistent.

If you have a category of recurrents that are supposed to be the big hit singles from an artist, make sure you also don't have secondary, depth or spice tracks lurking in that same category.

I realize that many of you are going, "Duh! This is all stuff I already know," but you'd be surprised how many others either don't know it or don't practice it. Check Mediabase for yourself. Or just listen.

Fred Jacobs recommends that every once in a while a PD should take his or her Selector printout and put it side by side with the Mediabase hour-by-hour to see if the jocks are executing properly. Hmm, sounds like another topic for a column. I'd like to know what you think. Drop me an e-mail.

The right music may be rotating wrongly, and the wrong music may be rotating wrongly as well.



XTREMA ADEMA Arista's Adema recently stopped by KXTE (Xtreme)/Las Vegas to show off new music, new tattoos and the latest in cool hand signals. Bringing streetwise credibility to the station lobby are (l-r) Arista's Lori Rischer, Adema's Marky Chavez and Kris Kohls, KXTE Asst. PD/MD Chris Ripley, Adema's Dave DeRoo and KXTE PD Dave Wellington.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	LINKIN PARK Faint (Warner Bros.)	3388	+18	255769	22	83/0
2	2	STAIN'D So Far Away (Flip/Elektra/EEG)	3077	+65	230515	11	81/0
3	3	ATARIS The Boys Of Summer (Columbia)	2482	-180	179901	15	75/0
4	4	311 Creatures (For A While) (Volcano)	2404	+1	152504	9	81/0
8	5	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	2104	+89	141921	12	75/1
12	6	A PERFECT CIRCLE Weak And Powerless (Virgin)	2101	+210	150912	4	82/0
5	7	CHEVELLE Send The Pain Below (Epic)	2035	-135	148009	31	76/0
11	8	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	2021	+103	135308	20	70/1
7	9	TRAPT Headstrong (Warner Bros.)	1935	-108	160549	43	77/0
6	10	WHITE STRIPES Seven Nation Army (Third Man/V2)	1931	-199	158166	28	80/0
10	11	EVANESCENCE Going Under (Wind-up)	1915	-10	118151	12	73/0
14	12	NICKELBACK Someday (Roadrunner/DJMG)	1859	+116	124210	4	79/2
13	13	EVE 6 Think Twice (RCA)	1826	-33	96875	14	67/0
9	14	JANE'S ADDICTION Just Because (Capitol)	1649	-320	125319	13	71/0
18	15	RANCID Fall Back Down (Hellcat/Warner Bros.)	1555	+105	100089	6	72/1
16	16	FOO FIGHTERS Low (Roswell/RCA)	1448	-48	76957	8	74/0
17	17	KORN Did My Time (Immortal/Epic)	1437	-35	82068	9	67/0
15	18	AUDIOSLAVE Like A Stone (Interscope/Epic)	1403	-187	116341	34	82/0
21	19	FUEL Falls On Me (Epic)	1270	+120	73653	5	66/0
24	20	LIMP BIZKIT Eat You Alive (Flip/Interscope)	1261	+181	74998	3	64/1
20	21	AFI The Leaving Song Part II (DreamWorks)	1254	+26	71619	11	64/1
22	22	DASHBOARD CONFESSIONAL Hands Down (Vagrant)	1223	+104	83329	8	64/1
23	23	GODSMACK Serenity (Republic/Universal)	1154	+41	69792	10	60/2
28	24	TRAPT Still Frame (Warner Bros.)	1055	+131	55703	8	61/1
26	25	THRICE All That's Left (Island/DJMG)	1029	+52	60382	9	69/4
25	26	DISTURBED Liberate (Reprise)	1012	+6	44546	11	47/0
27	27	THREE DAYS GRACE (I Hate) Everything About You (Jive)	984	+50	47989	11	50/4
31	28	WHITE STRIPES The Hardest Button To Button (Third Man/V2)	962	+235	95610	10	63/10
33	29	BILLY TALENT Try Honesty (Atlantic)	766	+127	36982	6	53/1
32	30	SWITCHFOOT Meant To Live (Red Ink/Columbia)	678	+23	28506	8	45/0
29	31	ALIEN ANT FARM These Days (DreamWorks)	660	-126	26249	7	47/0
37	32	3 DOORS DOWN Here Without You (Republic/Universal)	590	+39	27392	4	33/1
34	33	ADEMA Unstable (Arista)	573	+6	16345	7	39/0
35	34	LESS THAN JAKE The Science Of Selling Yourself Short... (Warner Bros.)	510	-56	34369	7	34/0
39	35	YELLOWCARD Way Away (Capitol)	509	+80	21059	4	44/5
41	36	BRAND NEW The Quiet Things That No One .. (Razor & Tie)	463	+92	44476	3	32/3
30	37	VENDETTA RED Shatterday (Epic)	417	-367	18930	17	49/0
48	38	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	405	+105	40000	2	26/7
44	39	METALLICA Frantic (Elektra/EEG)	405	+80	24280	2	34/3
36	40	RED HOT CHILI PEPPERS Dosed (Warner Bros.)	396	-167	37684	16	39/0
Debut	41	DAVE MATTHEWS Gravedigger (RCA)	385	+204	33905	1	30/5
45	42	B.R.M.C. Stop (Virgin)	370	+45	22260	3	31/1
Debut	43	RADIOHEAD Go To Sleep (Capitol)	337	+181	29864	1	45/8
38	44	USED Blue And Yellow (Reprise)	319	-160	19940	14	21/0
43	45	MUDVAYNE World So Cold (Epic)	310	-39	15237	9	19/0
Debut	46	COLD Suffocate (Flip/Geffen/Interscope)	309	+133	13240	1	36/11
Debut	47	SEVENDUST Enemy (TVT)	309	+84	17828	1	32/16
47	48	SHINEDOWN Fly From The Inside (Atlantic)	293	-19	16795	17	14/0
46	49	RADIOHEAD There There (Capitol)	288	-36	53164	19	22/0
Debut	50	SEETHER Gasoline (Wind-up)	287	+169	13703	1	36/9

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
SEVENDUST Enemy (TVT)	16
KILL HANNAH Kennedy (Atlantic)	14
JET Are You Gonna Be My Girl (Elektra/EEG)	13
COLD Suffocate (Flip/Geffen/Interscope)	11
WHITE STRIPES The Hardest Button To Button (Third Man/V2)	10
SEETHER Gasoline (Wind-up)	9
RADIOHEAD Go To Sleep (Capitol)	8
HOT HOT HEAT Talk To Me, Dance With Me (Sub Pop/Reprise)	8

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
WHITE STRIPES The Hardest Button To Button (Third Man/V2)	+235
A PERFECT CIRCLE Weak And Powerless (Virgin)	+210
DAVE MATTHEWS Gravedigger (RCA)	+204
LIMP BIZKIT Eat You Alive (Flip/Interscope)	+181
RADIOHEAD Go To Sleep (Capitol)	+181
SEETHER Gasoline (Wind-up)	+169
JET Are You Gonna Be My Girl (Elektra/EEG)	+138
COLD Suffocate (Flip/Geffen/Interscope)	+133
TRAPT Still Frame (Warner Bros.)	+131
LINKIN PARK Numb (Warner Bros.)	+129

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	1193
COLD Stupid Girl (Flip/Geffen/Interscope)	1108
FOO FIGHTERS Times Like These (Roswell/RCA)	975
LINKIN PARK Somewhere I Belong (Warner Bros.)	956
QUEENS OF THE STONE AGE No One Knows (Interscope)	955
QUEENS OF THE STONE AGE Go With The Flow (Interscope)	907
FOO FIGHTERS All My Life (Roswell/RCA)	892
EVANESCENCE Bring Me To Life (Wind-up)	826
HOT HOT HEAT Bandages (Sub Pop/Reprise)	743
CHEVELLE The Red (Epic)	698

85 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/17-8/23. 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 the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

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

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www.mute.com
www.mando-diao.com

ON THE RECORD

With **Marc Kordelos**
Man from U.N.C.L.E.



Talk about luck — I hit the East Coast a week after the blackout. Must be my lucky spy-martini-glass-print boxer shorts. • My favorite highlights are in no particular order, but here is what you need to ask the following people about: Where Jim McGuinn gets his great taste in interior design and how he got a permit to have parties on his roof. If you really know Jim, ask him about how you can spy from the roof of an apartment with a direct line of sight to the toilet. • Ask Mike Peer about how he highlights his hair these days and why he cannot stop smiling. Ask Seth Ressler and Andy to give you a great

tour of Providence at night after having some great brew at a local brewery. • Ask Steven Strick why he doesn't have any pictures or artwork up in his home — maybe he can hire Jim for some decorating tips. Have Steven take you to the unassuming Chinese restaurant at the Howard Johnson's next to WBCN/Boston. You can eat Chinese food and watch the whole family take a swim. • OK, everyone outta the pool. Time to go back and hit the phones!

Three guesses who's No. 1 for the 4,000th week in a row, and the first two don't count. That's right, **Linkin Park**. Everyone else should just go home until the album goes into recurrent ... **Staind** hang on to the No. 2 spot ... After a mere four weeks **A Perfect Circle** are ready to crack the top five. They sit at No. 6 this week ... The rest of the action is pretty light in the top 20. **Nickelback** move 14-12, and **Rancid** go 18-15 this week ... It's a major dogfight from position 20 to 30. **Limp Bizkit**, after only three weeks, take No. 20 ... Right behind are **AFI**, **Dashboard Confessional**, **Godsmack**, **Trapt**, **Thrice**, **Disturbed**, **Three Days Grace** (a rockin' 30 minutes at House of Blues here last Friday), **Billy Talent** and **Switchfoot** ... Keep an eye on **Fountains Of Wayne** (48-38) and **Yellowcard** (39-35) ... New to the chart this week: **Dave Matthews**, **Radiohead**, **Cold**, **Sevendust** and **Seether** ... Most Added: **Sevendust**, **Kill Hannah**, **Jet**, **Cold**, **The White Stripes** and **Seether** ... Most Should Be Added: "Clocks" remix, **Dandy Warhols**, **OutKast**, **Deftones**, **Hot Hot Heat** and **Longwave**.



— Max Tolkoff, Alternative Editor

COMING RIGHT UP

ARTIST: **Mando Diao**

LABEL: **Mute/EMC**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



Pronunciation is key, especially in radio. Say it wrong when you play the song, and you lose points with the programmer, the label and all the hip kids who downloaded the track three weeks ago. So with Arnold Schwarzenegger currently sabotaging his political career running for governor of the state of "Khali-fornia," I thought I'd save you some embarrassment when it comes to the next big thing, **Mando Diao**. Ready? Say it with me: "mondo dee-ow."

No, I don't know what the hell it means. All I know is that they're Swedish, and the bandmembers all have last names that sound like your favorite Ikea products. OK, the bio provides a few more details. I'll break it down bullet-point style for ya:

- They're from the bad part of Sweden — Borlange, the country's drug and murder capital. Yes, Sweden has a Bronx.
- They erupted on the Swedish scene in 2002 with *Bring 'Em In*, an album recorded on found vintage equipment older than the bandmembers.
- They like to brag. "The Hives are five mannequins in comparison," they say of their own live show. Of *Bring 'Em In*.

they say, "We honestly believe our record is better than anything by The Who. Or The Kinks or Small Faces, for that matter. It is more, even, than many of the Stones' or The Beatles' records." Yes, Oasis' Gallagher brothers have competition. • They may be as good as they claim.

I could bore you with who met whom when and all the other bio crap, but what's really important here is the music. *Bring 'Em In* is the Swedish Invasion as informed by the British Invasion. While the Mando boys may despise the comparison, picture The Hives feeding The Animals. Also, add some '60s soul and R&B to the mix. And while those guitars are buzzing, make sure to drench the whole affair in Hammond B3 organs.

"Motown Blood" bleeds these influences all over the record, and you'll be hard pressed to find the new breed of retro rocker who can write a swooning number like "Mr. Moon." "To China With Love" starts with a laid-back groove that turns into a drunken chorus of la la la's by the song's end, and "Paralyzed" is a definite highlight that stomps along with a confident beat, cocky vocals and a horn section to boot. Your first taste of Mando-mania is the lead single, "Sheepdog," which trots along with an undeniable guitar-and-bass groove. Again, it's "mondo dee-ow." When you say it, play it.

TELL US WHAT YOU THINK!

Share your opinion about this column — go to www.radioandrecords.com and click the Message Boards button.



KILLING JOKE "Seeing Red"

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Contact: Michael Fang • 212-404-0751 • Michael_Fang@sonymusic.com



America's Best Testing Alternative Songs 12+
For The Week Ending 8/29/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
LINKIN PARK Faint (Warner Bros.)	4.25	4.25	98%	23%	4.15	4.17	4.12
TRAPT Still Frame (Warner Bros.)	4.03	4.03	77%	10%	3.95	3.85	4.05
THRICE All That's Left (Island/DJMG)	4.02	3.88	50%	4%	3.97	3.88	4.09
TRAPT Headstrong (Warner Bros.)	3.98	3.97	98%	42%	3.88	3.71	4.06
EVE 6 Think Twice (RCA)	3.97	4.03	85%	15%	3.91	3.84	3.98
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	3.97	3.88	81%	15%	3.85	3.72	3.99
STAIN'D So Far Away (Flip/Elektra/EEG)	3.95	4.00	95%	24%	3.85	3.72	3.99
ATARIS The Boys Of Summer (Columbia)	3.93	4.08	98%	31%	3.93	3.87	3.98
311 Creatures (For A While) (Volcano)	3.90	3.80	81%	16%	3.74	3.72	3.75
A PERFECT CIRCLE Weak And Powerless (Virgin)	3.89	3.90	52%	4%	3.89	3.80	4.00
FDD FIGHTERS Low (Roswell/RCA)	3.88	3.80	73%	11%	3.83	3.95	3.70
COLD Stupid Girl (Flip/Geffen/Interscope)	3.87	3.95	97%	32%	3.79	3.79	3.79
CHEVELLE Send The Pain Below (Epic)	3.87	3.88	96%	44%	3.85	3.79	3.91
EVANESCENCE Going Under (Wind-up)	3.86	3.87	95%	26%	3.78	3.72	3.83
FUEL Falls On Me (Epic)	3.84	3.93	63%	9%	3.81	3.66	3.96
AFI The Leaving Song Part II (DreamWorks)	3.79	3.81	75%	15%	3.70	3.59	3.81
DASHBOARD CONFESSIONAL Hands Down (Vagrant)	3.78	3.78	65%	11%	3.69	3.64	3.74
RANCID Fall Back Down (Hellcat/Warner Bros.)	3.75	3.77	62%	12%	3.64	3.56	3.73
THREE DAYS GRACE (Hate) Everything About You (Jive)	3.75	—	56%	9%	3.58	3.39	3.82
JANE'S ADDICTION Just Because (Capitol)	3.73	3.60	89%	25%	3.67	3.65	3.68
AUDIOSLAVE Like A Stone (Interscope/Epic)	3.70	3.84	98%	50%	3.63	3.80	3.45
NICKELBACK Someday (Roadrunner/DJMG)	3.70	3.61	67%	12%	3.62	3.53	3.73
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	3.67	3.65	88%	26%	3.68	3.81	3.52
DISTURBED Liberate (Reprise)	3.65	3.72	75%	17%	3.57	3.54	3.61
VENETTA RED Shatterday (Epic)	3.60	3.65	76%	18%	3.60	3.61	3.59
GODSMACK Serenity (Republic/Universal)	3.50	3.49	80%	22%	3.36	3.32	3.40
KORN Did My Time (Immortal/Epic)	3.48	3.50	78%	21%	3.43	3.42	3.45
WHITE STRIPES Seven Nation Army (Third Man/V2)	3.46	3.50	96%	49%	3.43	3.54	3.32
HDT HDT HEAT Bandages (Sub Pop/Reprise)	3.36	3.43	66%	24%	3.27	3.21	3.33
LIMP BIZKIT Eat You Alive (Flip/Interscope)	2.91	—	55%	19%	2.81	2.65	3.02

Total sample size is 385 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

R&R TOP 20 SPECIALTY ARTISTS

1. THURSDAY (Island/DJMG) "Signals Over The Air"
2. CHEMICAL BROTHERS (Astralwerks) "The Golden Path"
3. STORY OF THE YEAR (Maverick) "Until The Day I Die"
4. JET (Elektra/EEG) "Are You Gonna Be My Girl"
5. KILLING JOKE (Red Ink/Epic) "Seeing Red"
6. KILL HANNAH (Atlantic) "Kennedy"
7. MANDO DIAO (Mute) "Sheepdog"
8. STEREOPHONICS (V2) "Maybe Tomorrow"
9. BLACK REBEL MOTORCYCLE CLUB (Virgin) "Stop"
10. SAVES THE DAY (DreamWorks) "AnyWay With You"
11. DANDY WARHOLS (Capitol) "We Used To Be Friends"
12. IMA ROBOT (Virgin) "Dynomite"
13. OUTKAST (Arista) "Hey Ya!"
14. FIRST FLOOR: RARITIES VOL. II (Spin Magazine/A&R Network) "Jag Tune"
15. FIRESIDE (V2) "All You Had"
16. KINGS OF LEON (RCA) "Red Morning Light"
17. COHEED & CAMBRIA (Equal Vision) "Devil In Jersey City"
18. YELLOW NOTE (My Utopia) "Naked, Drunk & Horny"
19. GUIDED BY VOICES (Matador) "My Kind Of Soldier"
20. PENNYWISE (Epitaph) "Waiting"

Ranked by total number of shows reporting artist.

Record Of The Week

ARTIST: Metric
TITLE: *Old World Underground, Where Are You Now?*
LABEL: Enjoy



We lazy Americans have managed to get by without converting to the metric system, but any U.S. alterna-rock fan who ain't grooving to Metric the band needs to have their knuckles rapped with a yardstick. After teasing the listener with Emily Haines' sexy vocals, "Hustle Rose" comes into full bloom with a flood of synth and a grooving, distorted bass. "Wet Blanket" is anything but, pulsing with a dance-happy beat, while "On a Slow Night" is a post-midnight pot session with laid-back grooves and sparse arrangements that swell into a wall of sound best appreciated with a pair of headphones and a bong at the ready. "Dead Disco" is the best '80s new wave song never released, and "The List" is a dizzy, synth-driven ride that plays like Berlin's "Metro" ready to go off the tracks. Forget retro tours — put Metric on tour with The Sounds and witness the new New Wave.

— Frank Correia, Rock Specialty Editor

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Stations and their adds listed alphabetically by market

Reporters

WHRI/Albany, NY* OM: John Cooper PD: Lisa Bialo METALLICA 4 GODSMACK 2 THRICE	WEDG/Buffalo, NY* PD: Henry Diana MD: Ryan Patrick 20 SEVEN1UST 4 GODSMACK 2 THRICE	WXEQ/Dayton, OH* PD: Steve Kramer MD: Bob Jordan 3 LIMP BIZKIT	WEEQ/Hagerstown AP/MD: Dave Roberts 4 CHEVILLE 2 DAVE MATTHEWS 1 ALL-AMERICAN REJECTS 1 BRAND NEW	KXTE/Las Vegas, NV* PD: Steve Wellington AP/MD: Chris Ripley 7 STATIC-X	WRRV/Newburgh, NY PD: Andrew Berts SEETHER LINKIN PARK DASHBOARD CONFSSIONAL	KHRK/Portland, OR* PD: Mark Hamilton MD: Jerry Smith 1 THRICE COLD LINKIN PARK POWERMAN 5000	KXRR/Salt Lake City, UT* OM: Alan Hogue PD: Todd Heller MD: Artie Foblin 5 WHITE STRIPES STORY OF THE YEAR ALIEN ANT FARM	WKRL/Syracuse, NY* OM: Matt Griswold PD/MD: Abbie Weber DAVE MATTHEWS RADIOHEAD KILL HANNAH THURSDAY NICKY	
KTEG/Albuquerque, NM* PD: Bill May MD: Marc Young 1 SEETHER MARILYN MANSON	WBTV/Burlington* OM: Matt Grasso MD: Christine Parvati No Adds	KTCJ/Denver, CO* PD: Mike O'Connor AP: Rick Rubin MD: Hill Jordan No Adds	WHRD/Hartford, CT* PD: Todd Thomas AP/MD: Chaz Kelly 1 WHITE STRIPES 1 OUTKAST ROONEY	KLEC/Little Rock, AR* OM/MD: Hoser MD: Afton ALL-AMERICAN REJECTS DEFTONES KILL HANNAH IMA ROBOT	WROX/Norfolk, VA* PD: Michele Diamond MD: Mike Powers 4 THURSDAY 3 JET 1 WHITE STRIPES COLD DEFTONES	WBRU/Providence, RI* PD: Seth Restor MD: Andy Yen RADIOHEAD	KBZT/San Diego, CA* PD: Garrett Michaels AP/MD: Michael Halston No Adds	WXSR/Tallahassee, FL PD: Eric Van Dyke PD: Dale Fife AP/MD: Mashburn 6 SEVEN1UST 1 DEFTONES 1 JET 1 MANDU DIAO	
KTZO/Albuquerque, NM* PD: Scott Sawada MD: Dan Kelley 2 SEETHER 1 COLD 1 RADIOHEAD	WAVF/Charleston, SC* PD: Dave Riest AP/MD: Danny Wilkoston No Adds	CINX/Detroit, MI* PD: Murray Brookshaw AP: Vincent Camera MD: Matt Franklin 10 OUTKAST 10 GOOD CHARLOTTE JET	KUCD/Honolulu, HI* PD: Joe Bess 29 LINKIN PARK 19 SMALL CAPTAIN SOUL HOT HOT HEAT	KROQ/Los Angeles, CA* PD: Kevin Weathers AP: Gene Sanabon MD: Lisa Worden 2 KILL HANNAH 2 KINGS OF LEON RAPTURE JET AUDIOSLAVE	KORX/Odessa, TX PD: Michael Todd 34 JAKE'S ADDICTION 2 COLD 5 DEFTONES	WHRX/Providence, RI* PD: Chris AP/MD: Kevin Mays 36 AUDIOSLAVE 2 COLD 5 DEFTONES	XTRA/San Diego, CA* PD: Bryan Schack MD: Chris Mackay 4 WHITE STRIPES DAVE MATTHEWS	WSUN/Tampa, FL* PD: Steve AP: Pat Lingo YELLOWCARD	
WNWX/Atlanta, GA* MD: Leslie Fram PD: Chris Williams MD: Jay Harren JET	WEND/Charlotte* OM: Mike Berkat PD: Jack Daniel AP/MD: Kristen Honeycutt No Adds	KHRD/EI Paso, TX* MD: Mike Preston PD/MD: Jop Garcia 1 HOT HOT HEAT PETE YORN DEFTONES KILL HANNAH FORTY PERCENT ZIG AND IANO BOXING DAY ALL-AMERICAN REJECTS	KTBZ/Houston, TX* PD: Vince Richards AP: Eric Schmidt 4 WHITE STRIPES 1 BRAND NEW METALLICA	WNFS/Memphis, TN* PD: Rob Crossman MD: Mike Hildebrand 1 DASHBOARD CONFSSIONAL 1 SEVEN1UST	KRZQ/Reno, NV* MD: Rob Brooks AP: Syd MD: Aaron Axelson 2 HOT HOT HEAT 1 RAPTURE 1 BRAND NEW JET	KITS/San Francisco, CA* AP: Syd MD: Aaron Axelson 2 HOT HOT HEAT 1 RAPTURE 1 NICKELBACK 1 LOWWAVE	KFMU/Tucson, AZ* PD: Libby Carstens MD: Matt Spary 25 HOT HOT HEAT 18 AUDIOSLAVE 7 ALIEN ANT FARM	KMYZ/Tulsa, OK* PD: Lynn Barstow MD: Corbin Pierce TRAVIS TRAVIS	
WJSE/Atlantic City, NJ* PD: Al Portello AP/MD: Jason Litmanet 1 JET OUTKAST PENNYWISE LONGWAVE BOXING DAY TRAVIS ALL-AMERICAN REJECTS PETE YORN DEFTONES	WKQX/Chicago, IL* PD/MD: Mary Shumilas 1 FOUNTAINS OF WAYNE	KXNA/Fayetteville, AR MD: Dave Jackson 17 JET 3 SEVEN1UST 3 COLDPLAY 2 SEETHER	WRZX/Indianapolis, IN* PD: Scott Anderson MD: Michael Young 2 JET	WZTA/Miami, FL* PD: Troy Hanson AP/MD: Ryan Castle 3 SEVEN1UST RADIOHEAD	WRRR/Oriando, FL* OM: Adam Cook PD: Pat Lynch AP: Rick Everett MD: Eric Cahill 8 THREE DAYS GRACE 8 THRICE	WRXL/Richmond, VA* MD: Keith Doherty 4 ALIEN ANT FARM STORY OF THE YEAR SEVEN1UST	KCNL/San Jose, CA* PD/MD: John Allen 5 AUDIOSLAVE BEN HARPER SEETHER	KJEE/Santa Barbara, CA PD: Edwin Gelierrez MD: Dale HOT HOT HEAT BRAND NEW OUTKAST	WPBW/W. Palm Beach, FL* PD: John O'Connell MD: Eric Kristensen 2 KILL HANNAH SEVEN1UST
KROX/Austin, TX* OM: Jeff Carroll PD: Melody Lee MD: Taty Ryan 1 JEE WHITE STRIPES	WAOZ/Cincinnati, OH* PD/MD: Jeff Regel 10 YELLOWCARD 9 GOOD CHARLOTTE	KFRR/Fresno, CA* PD: Chris Squires MD: Florence 7 LINKIN PARK	WRZC/Jackson City* PD: Mark McLawry SEETHER SAVES THE DAY SEVEN1UST	WYTG/Rosemeoth, NJ* PD: Barrie Smith 4 TRAVIS 4 JET DAVE MATTHEWS	WOCJ/Oriando, FL* PD: Alan Smith MD: Bobby Smith AP/MD: Gary James PENNYWISE	KCCX/Riverside, CA* OM: Bill McElroy PD: Scott Cheung AP/MD: Gary James PENNYWISE	KNDQ/Seattle, WA* PD: Paul Hastings AP: Jim Keller No Adds	WHFS/Washington, DC* PD/MD: Bob Wange MD: Pat Ferres 3 JET 2 BLACK EYED PEAS (PAPA ROACH DEFTONES	WWDC/Washington, DC* PD: Buddy Rizer No Adds
WRAX/Birmingham, AL* PD: Susan Graves MD: Mark Lindsay 1 JET THREE DAYS GRACE DAVE MATTHEWS	WAOZ/Cincinnati, OH* PD/MD: Jeff Regel 10 YELLOWCARD 9 GOOD CHARLOTTE	WJXZ/Ft. Myers, FL* OM/MD: John Ruzz AP: Fik Heald MD: Jeff Zito 5 SEVEN1UST SEETHER COLD	KRZC/Kansas City, MO* PD: Greg Bergen MD: Lacie RADIOHEAD	KMBY/Monterey, CA* PD/MD: Kenny Allen 1 HOT HOT HEAT 1 KILL HANNAH 1 IMA ROBOT RADIOHEAD	WPLY/Philadelphia, PA* PD: Jim McLaughlin MD: Tom Fife SEETHER SEVEN1UST BRAND NEW	WZZI/Roanoke, VA* OM: Bob Travis PD: Greg Travis MD: Rob Rasmussen ALL-AMERICAN REJECTS KILL HANNAH LONGWAVE SEVEN1UST BOXING DAY TRAVIS	KSVR/Shreveport, LA* OM: Howard Clark PD: Rod "The Human Tripod" RADIOHEAD KILL HANNAH JET THURSDAY	WSPM/Wilmington, NC PD: Leahad MD: Mike Kennedy 3 DEFTONES 2 OUTKAST 1 BLEU 1 KILL HANNAH 1 HOT HOT HEAT PENNYWISE	
KQXR/Boise, ID* PD: Jason Jackson MD: Kallie 1 GODSMACK METALLICA SEVEN1UST SEETHER COLD	WARG/Columbia, SC* PD: Dave Stewart MD: Steve Ferris 3 KINGS OF LEON 2 COLD THURSDAY BOXING DAY	WKTW/Ft. Wayne, IN* PD: Dan Walker AP: Matt Jacobson MD: Greg Travis 2 KILL HANNAH LONGWAVE SEVEN1UST BOXING DAY FOUNTAINS OF WAYNE	WFNZ/Knoxville, TN* PD: Andrew Pruitt MD: Dennis Matthews No Adds	WBUX/Nashville, TN* OM: Jim Patrick PD/MD: Russ Schenck 1 TRAVIS SEETHER COLD HOT HOT HEAT KILL HANNAH DAVE MATTHEWS	KEDJ/Phoenix, AZ* OM: Laura Harris PD: Nancy Stevens AP: David Air Drive MD: Robin Reab 8 ALIEN ANT FARM IMA ROBOT	WZNE/Rochester, NY* MD/MD: John McCrae 2 SEVEN1UST 1 JET KILL HANNAH STORY OF THE YEAR	KNDQ/Seattle, WA* PD: Paul Hastings AP: Jim Keller No Adds	WSPM/Wilmington, NC PD: Leahad MD: Mike Kennedy 3 DEFTONES 2 OUTKAST 1 BLEU 1 KILL HANNAH 1 HOT HOT HEAT PENNYWISE	
WBCN/Boston, MA* OM: Tony Berardini PD: Deidrea AP/MD: Steven Strick No Adds	WWCO/Columbus, OH* MD: Randy Melloy MD: Andy Davis MD: Jack DeVoss PETE YORN SAVES THE DAY OUTKAST TRAVIS	WGRD/Grand Rapids, MI* PD: Bobby Duncan MD: Michael Grey YELLOWCARD	KFEZ/Lafayette, LA* PD: Scott Parrie MD: Chris Olinier 1 WHITE STRIPES YELLOWCARD SEVEN1UST	KNMO/New Orleans, LA* OM/MD: Rob Summers AP/MD: Ben 10 SEVEN1UST WHITE STRIPES	KZON/Phoenix, AZ* PD: Tim Maczaville MD: Kevin Monahan FOUNTAINS OF WAYNE SEVEN1UST TRAVIS	KWOD/Sacramento, CA* OM: Curtis Johnson PD: Ron Banca MD: Marco Collins 19 OUTKAST 13 BLINK-182 10 PENNYWISE HOT HOT HEAT RADIOHEAD	WSPM/Wilmington, NC PD: Leahad MD: Mike Kennedy 3 DEFTONES 2 OUTKAST 1 BLEU 1 KILL HANNAH 1 HOT HOT HEAT PENNYWISE		
WFNX/Boston, MA* PD: Chris MD: Jamie Harg 9 FOUNTAINS OF WAYNE 5 COLDPLAY HOT HOT HEAT KILL HANNAH	KOGE/Dallas, TX* PD: Deana Doherty AP/MD: Alise Ayo 8 KILL HANNAH 8 RAINICD 6 THREE DAYS GRACE	WXNR/Greenville, NC* PD: Jeff Sanders AP/MD: Turner Watson WHITE STRIPES BILLY TALENT YELLOWCARD	WWOX/Lansing, MI* PD: John Boyle MD: Kelly Bradley 5 FOUNTAINS OF WAYNE 4 JET 1 IMA ROBOT	WXRK/New York, NY* PD: Steve Kingston MD: Mike Peer 11 LINKIN PARK 5 FOUNTAINS OF WAYNE	WXPZ/Pittsburgh, PA* PD: John Maccasiti MD: Vianita F. 1 ILL WIND 1 B.R.I.C. SEVEN1UST	KCPX/Salt Lake City, UT* OM: Keith Abrams PD: Tom McCabe 6 WHITE STRIPES	WSPM/Wilmington, NC PD: Leahad MD: Mike Kennedy 3 DEFTONES 2 OUTKAST 1 BLEU 1 KILL HANNAH 1 HOT HOT HEAT PENNYWISE		

* Monitored Reporters
 94 Total Reporters
 85 Total Monitored
 9 Total Indicator
 Did Not Report, Playlist Frozen (1):
 WCYY/Portland, ME

New & Active

THURSDAY Signals Over The Air (Island/IDJMG)
 Total Plays: 275, Total Stations: 29, Adds: 5

JET Are You Gonna Be My Girl (Elektra/EEG)
 Total Plays: 271, Total Stations: 34, Adds: 13

STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)
 Total Plays: 265, Total Stations: 24, Adds: 3

ILL NINO How Can I Live (Roadrunner/IDJMG)
 Total Plays: 257, Total Stations: 21, Adds: 1

OUTKAST Hey Ya! (Arista)
 Total Plays: 251, Total Stations: 14, Adds: 6

STARTING LINE The Best Of Me (Geffen)
 Total Plays: 211, Total Stations: 16, Adds: 0

SLOTH Someday (Hollywood)
 Total Plays: 194, Total Stations: 16, Adds: 0

GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)
 Total Plays: 188, Total Stations: 7, Adds: 0

LINKIN PARK Numb (Warner Bros.)
 Total Plays: 183, Total Stations: 9, Adds: 4

HOT HOT HEAT Talk To Me, Dance With Me (Sub Pop/Reprise)
 Total Plays: 162, Total Stations: 15, Adds: 8

Songs ranked by total plays

Indicator

Most Added*

JET Are You Gonna Be My Girl (Elektra/EEG)

SEETHER Gasoline (Wind-up)

BRAND NEW The Quiet Things That No One... (Razor & Tie)

OUTKAST Hey Ya! (Arista)

SEVEN1UST Enemy (TVT)

HOT HOT HEAT Talk To Me, Dance With Me (Sub Pop/Reprise)

ALL-AMERICAN REJECTS Time Stands Still (Doghouse/Decca/Works)

DEFTONES Hexagram (Maverick/Reprise)

Please Send Your Photos

R&R wants your best snapshots (color or black & white).
 Please include the names and titles of all pictured and send them to:
R&R, c/o Mike Davis: 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067
 Email: mdavis@radioandrecords.com



The R&R Know-It-All Game Show

We had fun *and* learned something

We tried something new at the R&R Triple A Summit this year, "The Know-It-All Game Show." The idea was to pit a team of five radio folks against a team of five record people to see who knew the most about the Triple A audience. The radio team won — but only by a slim margin! Many of the people who witnessed the event asked about the information the game was based on, so I figured I'd pass along some of the highlights for all too see.

The questionnaire was designed and the survey was conducted by RateTheMusic.com in conjunction with R&R to obtain lifestyle information from the target audience of persons 25-54 who prefer the Triple A format. The survey was conducted from July 21-28, 2003 with a total of 413 respondents from RTM's Triple A database. Of the respondents, 316 were in the target demo. I have rearranged the answers from most to least.

On average, how much time each day do you spend listening to music?

More than five hours each day	44%
Three to four hours each day	33%
One to two hours each day	22%
Less than one hour each day	2%

When you listen to music, which do you listen to most?

Radio	53%
Purchased CDs	37%
Internet streams	3%
Satellite radio	3%
CDs you burned	2%
Cable music radio channels	1%
iPod/other MP3 player	1%
Other	1%

What is the main way you find out about new songs and artists?

Radio	60%
Magazines/newspapers	10%
Media websites like rollingstone.com, vh1.com	7%
Friends/family	6%
Other	5%
Music video channels	4%
Websites run by/for/about artists	4%
File-sharing websites like KaZaa, Limewire	3%
Don't know/not sure	2%

Of the following choices, who is your favorite current artist?

U2	15%
Coldplay	13%
Dave Matthews Band	9%
Bruce Springsteen	9%
Sheryl Crow	7%
Norah Jones	7%
Counting Crows	6%
Fleetwood Mac	5%
Train	5%
Jack Johnson	5%

John Mayer	4%
Wallflowers	4%
Lucinda Williams	4%
Pete Dinklage	3%
David Gray	2%
Ben Harper	2%
Nickel Creek	2%

Where do you buy most of your music?

Nonchain, local/independent music stores	24%
Music chain stores like Sam Goody, Tower, Warehouse	23%
General chain stores like Target, Wal-Mart, Kmart	21%
Websites like Amazon.com	17%
Other places	13%
I don't buy music	2%

How many CDs have you purchased in the last month?

One or two	38%
Three or four	23%
Five or more	22%
None	16%

How many music-related DVDs have you purchased in the last month?

None/don't have a DVD player	66%
One or two	30%
Three or four	3%
Five or more	1%

How often do you download music from the Internet?

Never	65%
A few times a month	26%
A few times a week	8%
Almost every day	1%

What do you consider a fair price to pay for a full-length CD?

\$12	34%
\$10	25%
\$13	11%
\$11	9%
\$8 or less	8%
\$14	8%
\$9	4%
\$15 or more	2%
I wouldn't purchase a CD regardless of cost	0%

How many live music concerts/shows did you attend in the last three months?

One or two	37%
None	30%
Three or four	18%
Five or more	15%

What do you consider a fair price to pay for a concert ticket to see a major artist?

\$25-\$50	67%
Under \$25	17%
\$50-\$75	16%
\$75-\$100	0%
More than \$100	0%

What's your overall rating for the music you hear on the radio these days?

OK	35%
Pretty good	28%
Pretty poor	23%
Terrible	9%
Great	4%

Which best describes your radio listening habits?

I have a couple of favorite stations I listen to	58%
I change stations often	25%
I'm a loyal listener to a single station	15%
I rarely, if ever, listen to radio	3%

How important is it that your favorite station(s) play new music?

Very important	64%
Somewhat important	29%
Not very important	6%
Don't know/no opinion	1%

Which do you prefer to hear on the radio?

A mix of familiar and new songs	85%
Mostly new songs	9%
Mostly familiar songs	5%

Which best describes how you feel about commercials on the radio?

As soon as I hear a commercial, I change to another station	59%
I listen to my favorite station(s) even during commercials	35%
I can't stand commercials, so I listen to satellite radio/cable music radio channels	3%
I can't stand commercials, so I rarely/never listen to radio	3%

How often do radio DJs announce the titles and artists of songs they play?

Not often enough	60%
About the right amount	33%
Don't know/no opinion	4%
Too often	3%

Overall, how would you rate the DJs on your favorite station(s)?

They're pretty good for the most part, but sometimes it's just chatter	41%
They're usually fun/informative to listen to	36%
They're often so annoying that I change to see what's on other stations	19%
Because of the DJs, I rarely/never listen to radio	2%
Don't know/no opinion	3%

Do you have or are you interested in getting satellite radio?

I've been thinking about getting satellite radio	39%
I'm not interested in satellite radio	28%



RADIO TEAM Seen here are (l-r) KTAO/Taos-Santa Fe, NM's Brad Hockmeyer; KFOG/San Francisco's Haley Jones; WTTN/Indianapolis' Brad Holtz; KCTY/Omaha's Brian Burns; and WFUV/New York's Rita Houston with moderators John Schoenberger and RateTheMusic.com Director/Radio Client Services Axi Nemetz.



RECORD TEAM Seen here are (l-r) Virgin's Ray Gmeiner, Verve's Jill Weindorf, Razor & Tie's Jeff Appleton, Lost Highway's Ray Di Pietro and Warner Bros.' Julie Muncy. Moderators RateTheMusic.com Director/Radio Client Services Axi Nemetz and John Schoenberger are in the back.

Don't know/no opinion	28%
I already subscribe to satellite radio	4%

What's your residential status?

Homeowner	60%
Renter	34%
Other	6%

Of the following choices, which outdoor activity do you like the most?

Free outdoor concerts	23%
Hiking/walking	22%
Going to the beach/park	22%
Biking/skating	8%
Amusement parks	7%
Shopping at flea markets/garage sales	7%
Skiing/snowboarding	6%
Boating	4%
State/country fairs	1%

What type of vehicle do you drive?

Compact car	31%
Full-sized car	28%
SUV	22%
Pickup truck	7%
Other	5%
Take public transit/don't drive	4%
Minivan	3%

What's your marital status?

Married	42%
Single, casual dating	31%
Single, in a long-term relationship	14%
Other	9%
Engaged	5%

How many children do you have?

None	59%
Two	22%
One	12%
Three	4%
Four or more	3%

In what type of area do you live?

Suburb	42%
City	39%
Small town	13%
Rural	5%
Other	1%

Where do you do most of your general shopping for nonfood merchandise?

Target	41%
Wal-Mart	22%
The mall/department stores	13%
Specialty stores	10%

Other	7%
Online	5%
Kmart	2%

For personal use, how many hours a week do you spend on the Internet?

More than eight hours	40%
Three to five hours	27%
Six to eight hours	19%
One to two hours	11%
Less than one hour	2%

On the average, how many hours of TV do you watch each week?

Six to nine hours	32%
Ten hours or more	29%
Three to five hours	27%
Two hours or less	11%

How many times in the past month have you gone to the movies?

One or two	46%
Three or four	17%
None	5%
Five or more	3%

How often do you go out to eat dinner?

A few times a month	54%
A few times a week	33%
Less than once a month	9%
Almost every night	3%

Which best describes your newspaper reading habits?

I hardly ever read a newspaper	25%
I read a local newspaper almost every day	24%
I read a local newspaper a few days a week	12%
I only read a local Sunday newspaper	11%
I read a local and national newspaper(s) almost every day	10%
I read a local and national newspaper(s) a few days a week	7%
I read a national newspaper almost every day	4%
I read a national newspaper a few days a week	3%
I only read a national Sunday newspaper	2%

If you'd like more information about this survey or RateTheMusic.com, you can contact Director/Radio Client Services Axi Nemetz at 212-896-5210, or at axi@ratethe-music.com



TRIPLE A TOP 30

Powered By

• August 29, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	533	-17	25729	14	24/0
3	2	JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)	447	+50	23057	8	24/0
5	3	JOHN MAYER Bigger Than My Body (Columbia)	438	+47	26449	3	21/0
4	4	EASTMOUNTAINSOUTH You Dance (DreamWorks)	433	+38	19032	8	23/0
6	5	PETE YORN Crystal Village (Columbia)	424	+33	18932	8	22/0
2	6	NICKEL CREEK Smoothie Song (Sugar Hill)	421	-50	26325	16	22/0
16	7	DAVE MATTHEWS Gravedigger (RCA)	401	+150	25965	2	23/1
8	8	BEN HARPER Diamonds On The Inside (Virgin)	399	+36	23371	4	25/1
7	9	TRAIN Calling All Angels (Columbia)	381	+6	26161	21	23/0
Debut	10	STING Send Your Love (A&M/Interscope)	331	+231	22841	1	23/1
10	11	JASON MRAZ You And I Both (Elektra/EEG)	324	+8	11180	9	21/0
13	12	COLDPLAY Clocks (Capitol)	279	-7	20038	39	24/0
9	13	ANNIE LENNOX Pavement Cracks (J)	272	-55	12250	12	18/0
14	14	ZIGGY MARLEY True To Myself (Private Music/AAL)	269	-12	15145	22	20/0
15	15	WALLFLOWERS Closer To You (Interscope)	264	-15	12513	9	19/2
11	16	FLEETWOOD MAC Say You Will (Reprise)	240	-70	9203	10	20/0
18	17	DIDO White Flag (Arista)	235	+27	13315	5	11/0
12	18	COLDPLAY The Scientist (Capitol)	226	-76	13319	20	18/0
20	19	LOS LONELY BOYS Heaven (Or)	208	+22	6742	4	14/0
17	20	JAYHAWKS Tailspin (American/Lost Highway/IDJMG)	195	-16	7300	7	14/0
30	21	HOWIE DAY Perfect Time Of Day (Epic)	185	+64	9797	2	17/1
21	22	O.A.R. Hey Girl (Lava)	180	-3	7611	10	14/0
19	23	BLUES TRAVELER Let Her & Let Go (Sanctuary/SRG)	179	-17	7378	5	16/0
23	24	GRANDDADDY Now It's On (V2)	159	-3	8943	5	13/0
25	25	DAVID GRAY Caroline (ATO/RCA)	148	0	4070	5	12/0
22	26	LIZ PHAIR Why Can't I? (Capitol)	141	-22	4745	11	8/0
29	27	GOO GOO DOLLS Sympathy (Warner Bros.)	134	+11	8466	2	4/0
27	28	SANTANA f/ALEX BAND Why Don't You & I (Arista)	134	-7	8895	3	6/0
Debut	29	STEELY DAN Things I Miss The Most (Reprise)	133	+16	3474	1	11/1
26	30	WARREN ZEVON Knockin' On Heaven's Door (Artemis)	133	-11	4303	3	14/1

26 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/17-8/23. 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 the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

BIG BAD VOODOO DADDY You Know You Wrong (Big Bad/Vanguard)
Total Plays: 119, Total Stations: 12, Adds: 0

JOHN HIATT Circle Back (New West)
Total Plays: 116, Total Stations: 10, Adds: 0

DAMIEN RICE Volcano (Vector Recordings)
Total Plays: 108, Total Stations: 14, Adds: 2

SISTER HAZEL Life Got In The Way (Sixth Man)
Total Plays: 92, Total Stations: 3, Adds: 0

AUDISLAVE Like A Stone (Interscope/Epic)
Total Plays: 85, Total Stations: 4, Adds: 0

DANDY WARHOLS We Used To Be Friends (Capitol)
Total Plays: 84, Total Stations: 8, Adds: 0

L. WILLIAMS Real Live Bleeding Fingers And Broken Guitar Strings (Lost Highway)
Total Plays: 83, Total Stations: 9, Adds: 2

3 DOORS DOWN When I'm Gone (Republic/Universal)
Total Plays: 83, Total Stations: 4, Adds: 0

WIDESPREAD PANIC Fishing (Widespread/SRG)
Total Plays: 81, Total Stations: 9, Adds: 1

FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)
Total Plays: 70, Total Stations: 5, Adds: 1

Songs ranked by total plays

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
TRAIN When I Look To The Sky (Columbia)	11
TORI AMOS Strange (Epic)	5
TRAVIS Re-Offender (Epic)	4
EDIE BRICKELL Rush Around (Universal)	4
JOE FIRSTMAN Breaking All The Ground (Atlantic)	3
LEONA NAESS Calling (Geffen)	3
SHELBY LYNNE Telephone (Capitol)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
STING Send Your Love (A&M/Interscope)	+231
DAVE MATTHEWS Gravedigger (RCA)	+150
HOWIE DAY Perfect Time Of Day (Epic)	+64
JONNY LANG Red Light (A&M/Interscope)	+62
JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)	+50
JOHN MAYER Bigger Than My Body (Columbia)	+47
MAVERICKS I Want To Know (Sanctuary/SRG)	+43
EASTMOUNTAINSOUTH You Dance (DreamWorks)	+38
BEN HARPER Diamonds On The Inside (Virgin)	+36
PETE YORN Crystal Village (Columbia)	+33

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	228
JACK JOHNSON The Horizon... (Jack Johnson Music/Universal)	206
MATCHBOX TWENTY Unwell (Atlantic)	190
MAROON 5 Harder To Breathe (Octone/J)	158
DAVE MATTHEWS BAND Grace Is Gone (RCA)	144
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	135
JACK JOHNSON Flake (Enjoy/Universal)	119
TORI AMOS A Sorta Fairytale (Epic)	117
NORAH JONES Don't Know Why (Blue Note/Virgin)	111
DAVID GRAY Be Mine (ATO/RCA)	106

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



Jonny Lang "Red Light"

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R&R TRIPLE A TOP 30 INDICATOR

August 29, 2003

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	JACK JOHNSON <i>Wasting Time (Jack Johnson Music/Universal)</i>	305	+2	1676	8	18/0
	2	BEN HARPER <i>Diamonds On The Inside (Virgin)</i>	271	+19	1417	4	18/0
	3	JASON MRAZ <i>You And I Both (Elektra/EEG)</i>	229	-2	1142	9	15/0
	4	EASTMOUNTAINSOUTH <i>You Dance (DreamWorks)</i>	227	-2	1079	11	16/0
	5	GUSTER <i>Amsterdam (Gonna Write You A Letter) (Palm/Reprise)</i>	226	+6	1516	14	13/0
	6	PETE YORN <i>Crystal Village (Columbia)</i>	216	+14	1434	7	12/0
	24	DAVE MATTHEWS <i>Gravedigger (RCA)</i>	201	+84	1210	2	17/2
	9	DAVID GRAY <i>Caroline (ATO/RCA)</i>	192	+20	950	7	13/0
	8	LOS LONELY BOYS <i>Heaven (Or)</i>	180	+4	987	6	18/1
	13	JOHN MAYER <i>Bigger Than My Body (Columbia)</i>	179	+26	1107	2	14/0
	7	JAYHAWKS <i>Tailspin (American/Lost Highway/IDJMG)</i>	176	-4	956	7	15/0
	11	BLUES TRAVELER <i>Let Her & Let Go (Sanctuary/SRG)</i>	167	0	915	6	13/0
	15	STEELY DAN <i>Things I Miss The Most (Reprise)</i>	155	+5	767	4	14/1
	16	WARREN ZEVON <i>Knockin' On Heaven's Door (Artemis)</i>	154	+6	717	4	16/0
	14	ANNIE LENNOX <i>Pavement Cracks (J)</i>	145	-8	688	13	11/0
	21	DAMIEN RICE <i>Volcano (Vector Recordings)</i>	142	+6	529	9	14/1
Debut	17	STING <i>Send Your Love (A&M/Interscope)</i>	141	+104	688	1	16/1
	25	NEIL YOUNG <i>Bandit (Reprise)</i>	139	+22	806	2	13/0
	18	ROBERT CRAY <i>Back Door Slam (Sanctuary/SRG)</i>	139	-1	580	7	13/0
	26	MICHAEL FRANTI SPEARHEAD <i>Everyone Deserves Music (iMusic)</i>	137	+21	452	4	14/1
	28	JOHN HIATT <i>Circle Back (New West)</i>	134	+32	776	2	14/0
	23	KELLER WILLIAMS <i>Love Handles (SCI-Fidelity)</i>	123	+4	261	3	13/0
Debut	23	ROBERT RANDOLPH <i>Soul Refreshing (Warner Bros.)</i>	118	+39	633	1	12/0
	12	NICKEL CREEK <i>Smoothie Song (Sugar Hill)</i>	118	-38	890	13	8/0
	10	STEVE WINWOOD <i>Different Light (Wincraft/SCI-Fidelity)</i>	109	-59	272	14	11/0
	30	WALLFLOWERS <i>Closer To You (Interscope)</i>	108	+10	872	3	7/0
	17	FLEETWOOD MAC <i>Say You Will (Reprise)</i>	105	-39	895	9	7/0
	27	CASH BROTHERS <i>Shadow Of Doubt (Zoe/Rounder)</i>	102	-2	344	2	14/1
	29	TURIN BRAKES <i>Pain Killer (Astralwerks/EMC)</i>	99	-3	571	9	10/0
Debut	30	WIDESPREAD PANIC <i>Fishing (Widespread/SRG)</i>	97	+6	430	1	11/0

19 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 8/17 - Saturday 8/23.

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Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
TRAIN When I Look To The Sky (Columbia)	8
SHELBY LYNNE Telephone (Capitol)	7
EDIE BRICKELL Rush Around (Universal)	6
HOWIE DAY Perfect Time Of Day (Epic)	5
PHIL ROY Melt (Or)	4
TRAVIS Re-Offender (Epic)	4
JOSH ROUSE Come Back (Light Therapy) (Rykodisc)	4
LUCINDA WILLIAMS Real Live Bleeding Fingers And Broken Guitar Strings (Lost Highway)	3
RADIOHEAD Go To Sleep (Capitol)	3
TORI AMOS Strange (Epic)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
STING Send Your Love (A&M/Interscope)	+104
DAVE MATTHEWS Gravedigger (RCA)	+84
LEONA NAESS Calling (Geffen)	+63
NORTH MISSISSIPPI ALLSTARS Eyes (Tone-Cool/ATO)	+58
ROBERT RANDOLPH Soul Refreshing (Warner Bros.)	+39
MAVERICKS I Want To Know (Sanctuary/SRG)	+38
STEADMAN No Big Deal (Elektra/EEG)	+37
LUCINDA WILLIAMS Real Live Bleeding Fingers... (Lost Highway)	+35
JOHN HIATT Circle Back (New West)	+32
JOAN BAEZ Elvis Presley Blues (Koch)	+31

Reporters

<p>WAPS/Akron, OH PD/MC: Bill Graber 9 TORI AMOS 1 TRAIN 1 LOS LONELY BOYS 1 JEFF FIRSTMAN 1 EDIE BRICKELL 1 PHIL ROY</p>	<p>KBCB/Denver, CO* PD: Scott Arbaugh MC: Kestor 1 NORTH MISSISSIPPI ALLSTARS 2 WIDESPREAD PANIC TRAIN</p>	<p>WMMM/Madison, WI* PD: Tom Teuber MC: Gabby Parsons 1 TRAIN ROBERT RANDOLPH LUCINDA WILLIAMS</p>	<p>WXPN/Philadelphia, PA PD: Bruce Warren APD/MC: Bruce Warren 13 DAVID GRAY 13 MICHAEL FRANTI SPEARHEAD 13 STEELY DAN 13 TORI AMOS 13 WALLFLOWERS 1 EDIE BRICKELL</p>	<p>KPRD/San Diego, CA* PD/MC: Deena Shaieb 1 RADIOHEAD</p>
<p>KBAC/Albuquerque, NM* PD: Iva Gordon FOUR TANKS OF WAYNE TRAIN LEONA NAESS STRING CHEESE INCIDENT MICHAEL FRANTI SPEARHEAD</p>	<p>WDET/Detroit, MI PD: Judy Adams MC: Marisa Bandytka 3 DAVE MATTHEWS 3 SHELBY LYNNE</p>	<p>WMPS/Memphis, TN* PD: Steve Richards MC: Alessandra Inzer 11 WALLFLOWERS 1 NORTH MISSISSIPPI ALLSTARS</p>	<p>WYEP/Pittsburgh, PA PD: Mike Sauter MC: Susan Teleschi ANNE LENNOX EDIE BRICKELL SHELBY LYNNE</p>	<p>KFOG/San Francisco, CA* PD: David Brees APD/MC: Haley Jones 5 PETER MALICK GROUP (WYORAH) JONES</p>
<p>KGSR/Austin, TX* MC: Jeff Carroll PD: Judy Drexler APD: Jy Hershman-Ross MC: Susan Castle 1 STEELY DAN 3 JOAN BAEZ</p>	<p>WVOD/Elizabeth City, NC PD: Matt Cooper MC: Ted Abner SUPER FURRY ANIMALS TRAIN TRAVIS</p>	<p>KTCZ/Minneapolis, MN* PD: Lauren MacLennan APD/MC: Mira Wolf TORI AMOS TRAIN</p>	<p>WCLZ/Portland, ME PD: Herb Ivy MC: Brian James No Adds</p>	<p>KOTR/San Luis Obispo, CA PD/MC: Bruce Rice 3 JOAN BAEZ 4 ANN ANDERSON 4 TIM O'SPEN 4 TORI AMOS 4 DAMIEN RICE 4 LUCINDA WILLIAMS 4 MAVERICKS 4 EDIE BRICKELL</p>
<p>WRNR/Baltimore, MD MC: Jan Peterson PD: Alex Cortright 1 TRAIN 1 STRING CHEESE INCIDENT 1 SHELBY LYNNE 1 TRAVIS</p>	<p>WVOW/Greenville, SC MC: Tim Camp PD: Brian Hart MC: Lee Ann Knapp No Adds</p>	<p>WZEW/Mobile, AL* MC: Tim Camp PD: Brian Hart MC: Lee Ann Knapp No Adds</p>	<p>KINK/Portland, OR* PD: Dennis Constantino MC: Kevin Welch 4 DAMIEN RICE 2 COUNTING CROWS TORI AMOS</p>	<p>KTAD/Santa Fe, NM MC: Mitch Miller PD: Brad Heckmeyer MC: Paddy Omo 4 HOWIE DAY 4 EDIE BRICKELL 4 RICHARD THOMPSON 4 TRAIN 3 LEONA NAESS 3 PHIL ROY 3 JOSH ROUSE</p>
<p>WXRW/Boston, MA* PD: Nicole Sander MC: Dana Marshall 7 SHELBY LYNNE</p>	<p>WNCW/Greenville, SC PD/APD/MC: Kim Clark SHELBY LYNNE DANNY O'NEESE DARRELL SCOTT GRAPPY KATE CAMPBELL LOUISE MICHELLE MALONE PO' GIRL</p>	<p>WZLX/Nashville, TN* MC: David Hall APD/MC: Rev. Keith Coe 3 TRAIN 3 STING 2 TORI AMOS</p>	<p>WSTP/Poughkeepsie, NY PD: Greg Badine APD: Christine Martinez MC: Roger Bennett RADIOHEAD TRAIN CASH BROTHERS NORTH MISSISSIPPI ALLSTARS HOWIE DAY</p>	<p>KRSH/Santa Rosa, CA* MC/PD: Ben Robart DAVE MATTHEWS DAVE MATTHEWS EDIE BRICKELL SHELBY LYNNE PHIL ROY</p>
<p>WBOS/Goston, MA* PD: Chris Herrmann APD/MC: Michele Williams TRAIN</p>	<p>WTTN/Indianapolis, IN* PD: Brad Heitz MC: Todd Barryman No Adds</p>	<p>WRLT/Nashville, TN* MC: David Hall APD/MC: Rev. Keith Coe 3 TRAIN 3 STING 2 TORI AMOS</p>	<p>KTUX/Reno, NV* MC: Rob Brooks PD: Harry Reynolds APD/MC: David Hovell LUCINDA WILLIAMS JOE FRISTMAN EDIE BRICKELL SHELBY LYNNE TRAVIS</p>	<p>KMTT/Seattle, WA* PD: Chris Mays APD/MC: Shawn Stewart No Adds</p>
<p>WXRW/Boston, MA* PD: Nicole Sander MC: Dana Marshall 7 SHELBY LYNNE</p>	<p>KMTN/Jackson, WY MC: Scott Anderson PD/MC: Blair "Fish" Fishman 1 TRAVIS PEREZ 1 RADIOHEAD 1 TRAIN 1 STEELY DAN 1 LEONA NAESS 1 HOWIE DAY</p>	<p>WFUV/New York, NY PD: Chuck Bingham MC: Rita Marley EDIE BRICKELL EDIE BRICKELL MATTHEW RYAN TRAIN JOSH ROUSE STRING CHEESE INCIDENT</p>	<p>KENZ/Salt Lake City, UT* MC/PD: Bruce Jones MC: Karl Beckman 3 DOORS DOWN 3 JOE FRISTMAN TRAVIS</p>	<p>WRNK/Springfield, MA* PD: Tom Lewis APD: Jonathan Rosenbaum MC: Tom Lewis 1 LEONA NAESS 1 EDIE BRICKELL 1 PHIL ROY 1 TORI AMOS</p>
<p>WNCS/Burlington PD/MC: Mark Abuzzahab 1 LUCINDA WILLIAMS 1 HOWIE DAY 1 PHIL ROY TRAIN</p>	<p>KTGB/Kansas City, MO PD: Jon Hart MC: Bryan Johnson MICHAEL FRANTI SPEARHEAD JOE FRISTMAN SHELBY LYNNE JOSH ROUSE</p>	<p>WKOC/Norfolk, VA* PD: Paul Shugrin MC: Robert Croft 1 TRAIN ROMANTICS EDIE BRICKELL TORI AMOS RADIOHEAD BLUR</p>	<p>WRNY/Cape Cod, MA PD/MC: Barbara Dacey 1 TORI AMOS 1 JOSH ROUSE</p>	<p>WDDD/Chattanooga, TN* MC/PD: Danny Howard 3 WIDESPREAD PANIC B R M C</p>
<p>WXYV/Cape Cod, MA PD/MC: Barbara Dacey 1 TORI AMOS 1 JOSH ROUSE</p>	<p>WOKI/Knoxville, TN* PD: Jim Ziegler MC: Alanna Bramer 1 BEN HARPER</p>	<p>KCTY/Omaha, NE* MC: Brian Berns PD/MC: Ryan "Stash" Norton 1 TRAIN TRAIN WARREN ZEVON JOE FRISTMAN</p>	<p>WRNK/Springfield, MA* PD: Tom Lewis APD: Jonathan Rosenbaum MC: Tom Lewis 1 LEONA NAESS 1 EDIE BRICKELL 1 PHIL ROY 1 TORI AMOS</p>	<p>WXPX/Louisville, KY PD: Brian Conn APD/MC: Stacy Owen DAVE MATTHEWS RADIOHEAD STING SHELBY LYNNE MY MORNING JACKET</p>

*Monitored Reporters
45 Total Reporters
26 Total Monitored
19 Total Indicator

National Programming

Added This Week

World Cafe

All Castellini 215-898-6677

BELA FLECK Ballad Of Jedd Clampet
JOSS STONE Super Duper Love
JUANA MOLINO Martin Fierro
TORI AMOS Strange
TRAIN When I Look To The Sky

Acoustic Cafe

Rob Reinhart 734-761-2043

JOAN BAEZ Wings
JOSH RITTER California
PETE DROGE All Lit Up
SHELBY LYNNE Telephone

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Los Angeles, CA 90067

Email: jschoenberger@radioandrecords.com

AAA ARTIST

OF THE WEEK

ARTIST: **Warren Zevon**

LABEL: **Artemis**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



Tommy Shaw, David Lindley and John Waite.

Singer, songwriter, pianist, social commentator, poet and renowned wild man of his generation — these are but a few of the ways Warren Zevon has been described. Over the years his satirical take on life has earned him praise, commercial and financial success and the lasting respect of people ranging from David Letterman to Hunter S. Thompson to Jackson Browne. Starting out as a jingle writer and sideman, he eventually emerged as a solo artist in 1976 and, over the next 25 years, released 13 albums, including such classics as *Warren Zevon*, *Excitable Boy*, *Bad Luck Streak in Dancing School*, *Sentimental Hygiene* and *Life'll Kill Ya*.

So, for an artist who has often focused on the excesses of life and the dark sides those actions reveal, it was ironic that 56-year-old Zevon would be diagnosed with inoperable cancer last year. At the time he was given only three months to live, so he set himself the task of recording a farewell album.

"I'm on the periphery of a lot of despair," he told the *New York Times Magazine* near the end of last year, "but, at the same time, the songs have never come like this. So I have to feel more gratitude than anything else. I'm probably in the most intense creative period of my life."

Joining him in the process of making and producing this final musical statement, simply called *The Wind*, were long-time collaborators Jorge Calderon and Noah Scott Snyder. Many of Zevon's closest friends also participated, including Browne, Bruce Springsteen, Don Henley, Timothy B. Schmit, Tom Petty, Emmylou Harris, Dwight Yoakam, Billy Bob Thornton, Ry Cooder, T Bone Burnett,

The result of this labor can truly be called a masterpiece. Including a few covers and several newly penned tunes, *The Wind* offers a variety of perspectives on life that only a person facing his own mortality can clearly see. Whether he's interpreting Dylan's timeless "Knockin' on Heaven's Door" or presenting such original gems as "Dirty Life & Times," "Disorder in the House," "She's Too Good for Me" and "Keep Me in Your Heart," *The Wind* is not so much a hurried epitaph as it is a reminder to us all to focus on what's really important in life.

"I feel the opposite of regret," explains Zevon. "I feel like I've lived a couple of lives — and now when people listen to the music, maybe they'll say, 'Maybe the guy wasn't so morbid after all.'"

Much of the recording process, as well as everything else that was going on in Zevon's life at the time, was filmed for a VH1 documentary called *Keep Me in Your Heart*, airing Aug. 24. If you had the chance to view it at the Triple A Summit, you know that most of the final goals Zevon set for himself were achieved: to finish the album, to see his grandchildren's births and to demonstrate that we all can face both life and death with grace and wonder.

ON THE RECORD

With **John Farneda**
Asst. PD/MD, WXRT/Chicago



The Granddaddy story in Chicago, and especially at WXRT, really started more than a year ago when our in-house rock 'n' roll talk show, *Sound Opinions*, had the band on the air. Hosts Greg Kot and Jim Derogatis — rock critics for the *Chicago Tribune* and *Chicago Sun-Times*, respectively — had been big fans of the band before their first album for V2 Records, *The Sophtware Slump*, and they had been talking the band up

to Norm Winer and myself. • We felt that record had some impressive sonic qualities to it, but we didn't feel that there was a standout song that deserved our attention at that time. The band performed for the final half hour of the show and really impressed some people at the station. • With the release of *Sunday*, we thought the band delivered a more radio-friendly record. Good out-of-the-box record sales, strong advance ticket sales for their show at House of Blues, and Norm catching the band performing on *Late Show with David Letterman* really gave us enough reasons to support this up-and-coming band from Modesto, CA. • We put "Now It's On" into heavy rotation the week before their show at the House of Blues nearly sold out, and we'll be bringing the band back to Chicago as part of our Halloween show later this fall.

The top end of the monitored airplay chart is getting very active: **Guster** hold at No. 1 again, **Jack Johnson** is coming on strong at 2*, **John Mayer** is also building quickly at 3*, **EastMountainSouth** hang tough at 4*, **Pete Dinklage** is now 5*, **Dave Matthews** is already top 10 at 7* (in just two weeks), **Ben Harper** holds at 8*, **Train's** old song is bulleted again at No. 9 (that's three songs in the top 10 for Trina!), and **Sting** debuts — that's right, debuts — at 10* ... Other projects doing well include **Jason Mraz** (11*), **Dido** (17*), **Los Lonely Boys** (19*), **Howie Day** (with a 30*-21* jump), **David Gray** (25*) and **Goo Goo Dolls** (27*) ... **Steely Dan** also debut ... The Indicator airplay chart's top 10 is locked in pretty solid, with no movement among the top six records ... **Matthews** leaps to 7*, **Gray** moves up to 8*, **Los Lonely Boys** are 9*, and **Mayer** is top 10 at 10* ... Big gainers include **Damien Rice** (21*-16*), **Neil Young** (25*-18*), **Michael Franti & Spearhead** (26*-20*) and **John Hiatt** (28*-21*) ... **Sting**, **Robert Randolph & The Family Band** and **Widespread Panic** debut ... In the Most Added category, **Train's** new song grabs 19 total adds the first week (No. 1 Most added on both panels), **Shelby Lynne** and **Edie Brickell** bring in 10 total adds each, and **Travis** and **Tori Amos** each get eight adds the first week. Also off to a good start are **Phil Roy**, **Josh Rouse** and **North Mississippi Allstars**, who now have 20 stations total ... **Rice**, **Radiohead**, **Joe Firstman**, **Day**, **Lucinda Williams**, **Matthews**, **The Mavericks**, **Leona Naess** and **Peter Malick featuring Norah Jones** (Koch's first-ever add at KFOG/San Francisco!) close some important holes.



— John Schoenberger, Triple A Editor

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	JOE ELY Streets Of Sin (Rounder)	766	-41	5188
2	2	DWIGHT YOAKAM Population Me (Audium)	651	-27	4876
3	3	SCOTT MILLER Upside Downside (Sugar Hill)	533	-48	8411
6	4	TIM O BRIEN Traveler (Sugar Hill)	551	+47	2213
4	5	J. LAUDERDALE W/ DONNA THE BUFFALO Wait... (Dualtone)	546	+6	4366
5	6	GILLIAN WELCH Soul Journey (Acony)	497	-33	7004
9	7	ALLISON MOORER Show (Universal South)	447	+20	2919
8	8	CHRIS SMITHER Train Home (Hightone)	443	+11	2341
10	9	ROBINELLA... Robinella And The CC String Band (Columbia)	415	+3	4478
7	10	GREG TROOPER Floating (Sugar Hill)	408	-65	7474
22	11	WAYNE HANCOCK Swing Time (Bloodshot)	400	+93	1063
12	12	E. SCRUGGS, D. WATSON, R. SKAGGS The Three... (Rounder)	397	-8	2187
14	13	RHONDA VINCENT One Step Ahead (Rounder)	377	-5	7889
11	14	JOHN HIATT... Beneath This Gruff Exterior (New West)	373	-35	9735
19	15	JAY FARRAR Terror Blues (Act/Resist)	355	+40	1746
15	16	EASTMOUNTAINSOUTH Eastmountainsouth (DreamWorks)	349	-25	3557
16	17	DRIVE BY TRUCKERS Decoration Day (New West)	334	-31	2666
Debut	18	JUNE CARTER CASH Wildwood Flower (Dualtone)	329	+97	561
23	19	DANNY BARNES Dirt On The Angel (Terminus)	327	+21	940
13	20	DERAILERS Genuine (Lucky Dog)	304	-78	12312
20	21	BIG AL DOWNING One Of A Kind (Hayden's Ferry)	302	-11	1783
27	22	YONDER MOUNTAIN... Old Hands (Frog Pad Records)	296	+6	3334
17	23	VARIOUS ARTISTS Lonesome Onry And Mean (Dualtone)	290	-30	10840
21	24	RAY BENSON Beyond Time (Audium)	283	-21	3977
25	25	BIG SANDY AND THE FLYRITE BOYS It's Time. (Yep/Roc)	286	-13	2876
26	26	PAT GREEN Wave On Wave (Republic)	279	-16	2663
18	27	RECKLESS KELLY Under The Table & Above The Sun (Sugar Hill)	273	-43	6647
Debut	28	RODNEY CROWELL Fate's Right Hand (Columbia)	258	+59	577
24	29	RAY WYLIE HUBBARD Growl (Phila)	256	-43	11031
Debut	30	VARIOUS ARTISTS Johnny's Blues (NorthernBlues)	246	+14	1071

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. © 2003 Americana Music Association.

Americana Spotlight

by John Schoenberger

Artist: June Carter Cash

Label: Dualtone



Musician, singer, actress, comedienne, author and humanitarian are just some of the many roles the matriarch of country music, June Carter Cash, filled in her 74 years on this planet. Her entertainment career began when she was still a child, under the guidance of her mother, Mother Maybelle Carter, and her uncle, A.P. Carter. For many years she performed as a member of The Carter Family and also wrote several songs that were covered by a variety of artists. In 1968 she married Johnny Cash and left the spotlight for most of the '70s and '80s, preferring to spend time with her family and to write two best-selling books. In 1999 Carter Cash finally began to record as a solo artist, beginning with her Grammy-winning collection of traditional folk songs and originals, *Press On*. Ironically, while her husband's failing health has been well publicized, it was Carter Cash who died suddenly, in May of this year. Fortunately for us, she will live on with the release of *Wildwood Flower*. The album is a celebration of her Appalachian roots and the musical legacy of her renowned family. The disc was produced by her son, John Carter Cash, and features a host of guest artists, including her husband, daughter Carlene Carter, Norman Blake, Nancy Blake, Marty Stuart and various other members of the Carter clan. The recording sessions for *Wildwood Flower* were filmed last September at the Carter Family estate in Virginia. Portions of the film appear on the enhanced CD, but the entire footage is now being edited for a TV special. Standout tracks include "Keep on the Sunny Side," "Temptation" and "Anchored in Love."

Americana News

Emmylou Harris' new album, *Stumble Into Grace*, will be released Sept. 23. Guesting are Linda Ronstadt, Kate and Anna McGarrigle, Jane Siberry, Julie Miller and Luscious Jackson's Jill Cuniff. In further Harris news, she will play at New York's Carnegie Hall in October, doing four performances in the brand-new Zankel Hall. Guests joining her onstage will include Steve Earle, Patty Griffin and Julie and Buddy Miller ... *An Outlaw ... A Lady: The Very Best of Jessi Colter* is set for release on Sept. 2. The package will include all of Colter's — a.k.a. Mrs. Waylon Jennings — greatest hits. The liner notes were written by Keith and Kent Zimmerman, and the package includes photos from Colter's personal collection ... Two Canadian labels, NorthernBlues and Borealis, are joining forces to release *Beautiful: A Tribute to Gordon Lightfoot* in early October. It features a stable of North America's most popular artists, including Cowboy Junkies, Bruce Cockburn and Ron Sexsmith, each of whom produced and recorded their own interpretations of some of Lightfoot's biggest hits ... Dolly Parton and singer-songwriter Janis Ian have recorded a duet for Ian's new album, *Billie's Bones*, set for release in early 2004 ... Alison Krauss & Union Station and The Del McCoury Band lead the list of nominees for the 14th annual International Bluegrass Music Awards. Krauss and her band have the most nominations, with 13. McCoury received 12 nominations; Ricky Skaggs and Kentucky Thunder got seven; and The Lynn Morris Band got six. In spite of high hopes that it would happen this year, the International Bluegrass Music Association will not be televising its Oct. 2 awards show, but the show will be broadcast on radio.

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

Most Added*

ARTIST TITLE LABEL(S)	ADDS
Darrell Scott Theatre Of The Unheard (Full Light)	22
Del McCoury Band It's Just The Night (McCoury Music)	16
Shelby Lynne Identity Crisis (Capitol)	15
Po Girl Po Girl (Hightone)	13
Joan Baez Dark Chords On A Big Guitar (Koch)	12

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

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The CCM Update

Christian Retail, Radio & Records Newsweekly

The **CCM** Update

Editor
Lizza Connor

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SPINWORTHY

More New Releases On The Way

Upcoming projects cross all genres, and they all deserve a listen

By Lizza Connor

Last week THE CCM UPDATE gave you a sneak peek at upcoming releases from established and new acts across all genres of Christian music. With the flood of projects to be released in the latter part of this year, it seems fitting to extend our coverage to more that you should keep an eye, er, ear out for.

CeCe Winans

Throne Room (INO/Well-spring/Epic)

Release date: Sept. 9

Grammy Award winner CeCe Winans follows up her gold-certified 2001 self-titled project with the mellow and melodic *Throne Room*. Each of the 16 songs on *Throne Room* — all written or co-written by



Winans — has a laid-back, relaxed feel and is adorned with simple, tasteful production. The sonics are gentle, breezy and soothing to the ear, and Winans' lyrics are prayerful meditations soothing to the soul. Overall, *Throne Room* is a great album to put on the stereo when you want to relax and rest in the beauty of the words and music.

Standouts: The uptempo, beat-driven tunes "Come Fill My Heart" and "Hallelujah Praise."

Rock 'N' Roll Worship Circus

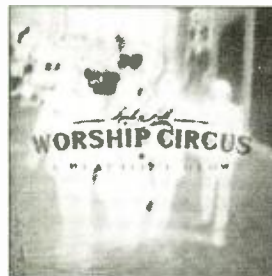
A Beautiful Glow (INO)

Release date: Aug. 26

The Rock 'N' Roll gang return with their sophomore album, *A Beautiful Glow*, a bouncy mix of Beatle-esque electric guitars and grooves, Euro-infused electronica, soaring vocals and catchy Rock-radio anthems. This four-piece band from the Northwest has been touring consistently over the past seven years, and their well-honed musical chops are evident on this

album. Lead singer, guitarist and primary songwriter Gabriel Wilson also takes production credit, showcasing his versatile abilities as an emerging talent in the Christian-music industry.

Standout: "A Beautiful Glow"



The Evan Anthem

Prologue (Mono VS Stereo)

Release date: Sept. 16

The Evan Anthem are EMI-distributed Mono VS Stereo's first label signing, and the flagship position, as always, brings a pretty weighty burden. But this Hanover, PA four-piece should be able to



handle the mantle, judging by the sounds of their indie-rockish debut. Evan Anthem, who toured independently before signing with Mono VS Stereo, have built a steady underground following and shared stages with the likes of Cool Hand Luke, Matthew and Norma Jean, among others.

Standout: The emo-tinged "Oh to Feel Real."

Stereo Motion

Stereo Motion (Flicker)

Release date: Sept. 2

North Carolina foursome Stereo Motion recorded their self-titled album live in the studio so they could capture the energy so often lost amid overdubs, countless takes and knob-tweaking at the control board. The resulting album is in the spirit of retro revivalists The Vines or All-American Rejects, with production reminiscent of The Who in texture and craftsmanship. Though there's



the occasional cheesy lyric or oversung vocal on a few tunes, these are fun numbers to rock out to.

Standout: "I'm Here to Save You"

Ten Shekel Shirt

Risk (INO)

Release date: Aug. 26

Ten Shekel Shirt's second album, *Risk*, rests somewhere between the melodic surf rock sounds of Switchfoot, *August & Everything After*-era Counting Crows and a less angry yet still passionate Seven Mary Three. *Risk* is a step way up from TSS's 2001 debut, *Much*, propelling the band from an ordinary worship



outfit to full-scale alt rock talents. Producers Brent Milligan (Paul Colman Trio, The Elms) and Monroe Jones (Third Day) undoubtedly provided the tweak and polish that make this record really shine, but kudos to the band for a great sophomore effort.

Standouts: "Always Known You" and "February"

Kim Hill

Surrounded By Mercy (Spirit-Led)

Release date: Aug. 26

The 11th national release from three-time Dove Award winner Kim Hill is a live worship album that showcases what Hill has been pouring herself into during the four years since her last release. Since 1997 she has traveled the country, leading women in worship for numerous conferences, including Focus on the Family's Renewing the Heart. *Surrounded by Mercy* features various tunes Hill co-wrote with Scott Krippayne and Rita Springer, among others, and her own interpretation of Chris Tomlin's



worship favorite "Famous One." Hill's familiar alto sounds as rich and soulful as ever on this record.

Standout: "Born to Worship"

Number One Gun

Celebrate Mistakes

(Floodgate/Salvage)

Released: Aug. 12

Floodgate Records' newest rock band, Number One Gun, have a nuevo alt rock sound that would fit nicely on the Christian or mainstream Rock charts. Although there are better singers out there, NOG frontman-guitarist Jeff Schneeweis delivers with intensity and conviction on the album's 11 tracks. The electric guitars are loud and driving, and there are pieces of emo and punk thrown in for

good measure. Fans of The Ataris and Dashboard Confessional will appreciate the newest addition to this class of rock.

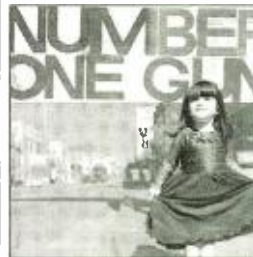
Standout: "On & On"

Apt.core

Apt.core 2 (Rockettown)

Release date: Oct. 21

Created by creator-producer Will Hunt on a laptop in the back



of a tour bus and written and recorded in spring 2003.

Apt.core 2 is an electronica project rooted in futuristic sounds and textures, world beats and an array of global voices. Hunt enlisted a host of other artists to contribute to this multilayered, creative project, which is infused with lyrics that glorify the Creator. It's rare for this underrated genre to receive much attention in the Christian market because radio and retail have never been quite sure how to position electronica to audiences that are often unfamiliar with it. Nonetheless, *Apt.core 2* deserves some attention.

Standouts: "Enjoying Breathing" and "No Such Thing As Time"

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A woman with dark, wavy hair is lying on her side on a patterned surface, possibly a bed or sofa. She is smiling broadly, showing her teeth, and her eyes are closed. Her right hand is resting on her head, and her left hand is resting on her chest. The lighting is warm and golden, creating a soft, intimate atmosphere. The background is dark and out of focus.

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RICK WELKE
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Simply Amy

Continued from Page 1

in the thousands. Instead of celebrating her truly remarkable career with statistics and features, I decided to have the people who know her best share in an open forum. No spin, no stats, just a simple retrospective of one of the music industry's most celebrated and misunderstood artists. Enjoy this look across a quarter century into the life and times of Amy Grant.

Mike Blanton

We begin by hearing from Grant's longtime manager, Mike Blanton. He first met Grant when she was 11 years old. He was actually dating one of her older sisters. "She was the youngest of four sisters, and they were all gorgeous," he says. "She was so vivacious and adventure-some. She was definitely the life of the party."

Later on Blanton, Grant and several of their friends started attending Belmont Church in Nashville. Blanton was a college youth leader, and Grant was, like most teenagers, looking for answers to some big questions. Thus began their parallel journey in matters of spirituality and music. Grant's song "1974" deals with that time, when she and Blanton were grow-



Amy Grant, 1978

ing together in life and matters of the heart.

Grant signed with Word Records in 1977, virtually at the same time that Blanton joined the label's A&R team. "It was my first real music job, and she was the first artist I helped develop and groom," Blanton says. "The music journey started, and, fortunately, we were already really good friends." When Blanton/Harrell Artist Management started up in 1980, Grant was the first artist to sign on.

Blanton has many memories from the past 25 years. Is there one that sticks out in his mind? "A solo concert she did at the Parthenon Pavilion in Nashville very early on," he says. "She was by herself, and she sang a few songs. Then, because she didn't have a huge repertoire of songs, she



Mike Blanton

started singing the same songs over again.

"Because she always wanted to connect with her audience, she would start talking and telling stories that nobody else would tell. During one awkward pause in the concert, she pointed out a hole in her pants, wanting to make sure that nobody had noticed. It happened to be ever so close to the crotch of her pants. Of course, nobody had noticed up to that point, but afterward all eyes were focused on it. That's when Dan Harrell and I knew this girl needed our management skills."

Youthful Buzz

Starting in 1980, Blanton, Harrell and the team that surrounded Grant thought they could make an impact on the mainstream charts within a few years. "Youthful buzz and arrogance was our mind-set at the time," Blanton says.

"We thought that we understood mainstream pop music and thought that if we worked hard enough, we could use the format to our advantage for promoting Amy and her music. We thought that if you made good pop music, it should be on Pop radio.

"Forget worrying about the so-called message element — whether people would respond negatively to the gospel element or not — just make it hooky and good. We started in contemporary gospel, and that was where we had our roots, but we were hoping to have a greater impact musically.

"When 'Baby, Baby' hit in 1991, Amy and I were talking about the journey. Who would have thought that it would have taken us 11 years to see the results of this one big song?"

"As excited as we all were, Amy's comment to me will always be the most poignant. She said to me — as this song was exploding around the world — 'You know, Michael B., the journey getting here has been more fun than the actual arrival of the big hit.' I think that was the real Amy. She is all about real life and not just the flashing glam or glitz."

The Importance Of The Journey

One event that Blanton feels shows the true essence of Grant took place over a decade ago at a small awards ceremony called the Grammys. "I will never forget that night



AH, THE MEMORIES A Kodak moment from one of the first times Grant attended the Dove Awards. Pictured here in their '70s duds and hairdos are (l-r) Dana Key, Greg Nelson, Sandy Patti, John Helvring, David Clydesdale, Grant and Eddie DeGarmo.

in 1992," he says. "Amy's *Heart in Motion* was nominated in five different categories.

"She lost all of them to our dear friend Natalie Cole, who happened to sing a great song with her dad, who was deceased. It truly was an unforgettable evening — not because we didn't win a Grammy, but because it reminded us again that the journey is the reason for it all, not the arrival."

Blanton closes by saying, "Without a doubt, I believe Amy's most important music is yet to come. She is a legend. She has important insights and wisdom to sing about and to pass along to old and new fans alike. She is the real deal. Look for her best still to come."

Dan Harrell

Dan Harrell is the second half of the management team that has headed the train that has taken Amy



Dan Harrell

Grant many unique places. He remembers the early days and how he became involved in her career: "I became involved because I was married to Kathy, her oldest sister.

"Her mother got hold of me one day and said someone had called and wanted Amy to perform a concert. Her father was a doctor, so it seemed more appropriate that I handle the request. I was a banker at the time and had no involvement in the music business. That was the beginning of it all. The rest is history."

The vast difference between the early days and what transpired at the peak of Grant's Pop crossover success is evident in Harrell's memories. "I told Amy early on that she had an offer of \$750 for a concert," he says. "She replied that she only had \$500 in her savings account. She actually thought she had to pay to perform.

"Years later she sold out the Forum in Los Angeles with 16,000 people in attendance. Seeing the A&M Records executives wonder who all those fans were and how they knew about Amy was priceless."



My Father's Eyes, 1979 RIAA gold certification

Roland Lundy

As one of the first executives to play a part in Grant's music career, former Word Records President Roland Lundy has a distinctive angle on how things got started. "She was very young, only 16 years old," he says. "I saw her perform at a theme park in Colorado for the first time. Everyone was there — her family, friends, record company people and a good crowd.

"But things went bad. There were microphone problems, stand problems — all kinds of things going wrong. What I saw then, and what has been true until today, is that she didn't get mad or frustrated. She showed poise beyond her years. That quality has come into use many times over the past 25 years."

When Grant signed with Word, the boom in Contemporary Christian music was just beginning. Word was still a small label with a small staff and even fewer artists. "Having such a small label at the time made it easy to get to know an artist and the people around them," Lundy says.



Roland Lundy

"One of the early things that helped us all connect was our relationship with Dan Harrell and Mike Blanton. We liked them, they liked us, and we all loved to work together, so it was easy to connect.

"Since we were small, we were all involved with each project. Stan Moser, Dan Johnson and myself were the three key executives at the label. We built and maintained relationships in the early days that have lasted until today."

Continued on Page 74

To Amy With Love

Amy, you have enriched my life far more than you will ever realize. I have learned so much from watching you over the years. I'm grateful that you walked through my life and that I have been able to contribute in some small way to the cause. You are my dear friend, and I love you. Thank you for the songs, the laughter and the tears — especially this year. I'm cheering you on as you celebrate these 25 years of greatness that you so deserve. Congratulations!

Keith Thomas, Producer

Simply Amy

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Certain things happen at certain times for certain reasons. One such thing to happen in the Christian-music industry was a little project called *Age to Age*. "The first time we heard the completed project, Amy, Brown Bannister, Harrell and Blanton came to Waco, TX to play the project for the entire Word team," Lundy says.



In Concert, Volume 2, 1981



A Christmas Album, 1983
RIAA platinum certification
1984 Dove Award, Recorded Music Packaging



Never Alone, 1980

"We rented a historic home and had a nice dinner. Then we headed to the main room of the house, where Amy talked about each song — who wrote it, why she wanted to record it and what it meant to her. It was magic.

"We all sat there realizing that something was going to happen with this record and those songs. I believe it was a turning point for Word, for Amy, for Blanton/Harrell and for the entire industry."

Down To Earth

When artists are thrust into the public eye, they lose things in their personal and social lives that many

of us on the outside can't comprehend. The added pressure can put an artist into a different state of mind. That hasn't been the case with Grant, according to Lundy.

"Amy has stayed the same," he says. "Maybe some of us around her changed a bit, but she was always the same. She's always taken the success in stride and tried to maintain her life at home and with her family.

"In the sports world you teach athletes to handle winning and losing in the same way, with class and dignity. Never gloat about your success, and do not let the losses break your spirit. That is Amy: always poised and handling success and failure the same way, with class and dignity."

As many in Grant's inner circle will attest, she is as down to earth as they come in this business. And a friend once is a friend always. "Whenever we got together it was never about what I could do for her; it was always about me as a friend," Lundy says.

"She is always more interested in what you are doing than in what she is doing. I was the head of her record company, but we built a friendship first and a working relationship second. The friendship always took precedence over everything else."

Brown Bannister

"The first time I met Amy, she was 14 years old," producer Brown Bannister says. "The thing that struck me about her is that even though I



Brown Bannister

was meeting her for the very first time, I felt like we were old friends.

"She makes you feel that way because she is so open, so focused on the moment and so sincerely interested in the world of the person she is talking to. I love that about Amy: She makes you feel important and highly regarded, which is cool, because everyone is important and special."

Bannister was a youth leader at Belmont Church back in 1975. That's where he and Grant connected. Grant first sang her songs to Bannister at a youth retreat almost three decades ago. "She did what she does to this day," he says. "She communicated her heart.

"She wasn't trying to get into the business. A career in entertainment wasn't even a blip on her radar screen. Amy is a communicator who happens to have an incredible voice and a gift for writing great songs. That desire to communicate, relate and encourage is still at the heart of all she does."

Soon after, Bannister took Amy into the studio to lay down a few songs and put together a demo. That was the start of it all. "I played the demo for my friend Chris Christian, who had just signed a production deal with Word Records," Bannister says. "After listening to the tape, he said, 'I think she has something special.'"

"He then called Buddy Huey at Word, who agreed over the phone to sign her and then asked me if I wanted to produce her record. So, I have Amy and Chris to thank for starting me on the path of production that I have been on for the last 26 years."

Awesome Life Experiences

Bannister is one of the few people in Grant's life who has seen things behind closed doors that many of us will never be able to witness. He shares a few glimpses with us now: "One time I remember having to turn out all the lights in the studio so she would be comfortable singing. I found her bubble gum

To Amy With Love

Amy, you are the best! I have loved every step of the journey. The process is so much more fun when you love the people you are traveling with. Thanks for allowing Dan and me the passenger-seat view. I can't wait to see where we are going next.

Michael Blanton, Manager

stuck to an expensive vintage microphone when I turned the lights back on.

"There was always laughter in everything. It was always fun. Everything had a family feel to it. I enjoyed recording everything from ridiculous songs like 'Grape, Grape Joy' to the profound ones like 'El Shaddai,' 'Thy Word' and 'Faithless Heart.' The recording trips to Caribou Ranch in Colorado — with the musicians, management and all the families in tow — were awesome life experiences."

When it comes to trips, Bannister says that where Grant was going was never the important thing to her. "You could give her a ticket to anywhere, but who she was going with would be much more important to her than where she was going," he says.

"Relationships are a high priority for Amy. She is a team player and a faithful friend. She loves the journey, and she takes joy in her traveling companions. This appreciation for relationships and the spiritual bond between lovers of God is a gift from Him, and, ultimately, it is He who weaves our lives together."

Keith Thomas

The man who wrote the infamous "Baby, Baby" melody, producer Keith



Age To Age, 1982
1983 Grammy, Best Contemporary Gospel Album
1983 Dove Award, Pop/Contemporary Album
1983 Dove Award, Recorded Music Packaging
1984 Grammy, Best Gospel Performance

Thomas, was introduced to Grant when he served as Music Director for her first live performance with a band, at Vanderbilt University in Nashville. Thomas remembers that show: "I witnessed her irresistible magnetism and presence, which filled the room.

"Her effortless ability to command attention and communicate was joined with her clearly identifiable voice and vocal abilities. It all came together as the list of prerequisites for the perfect artist."

Brown Bannister hired Thomas to

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In Concert, 1981

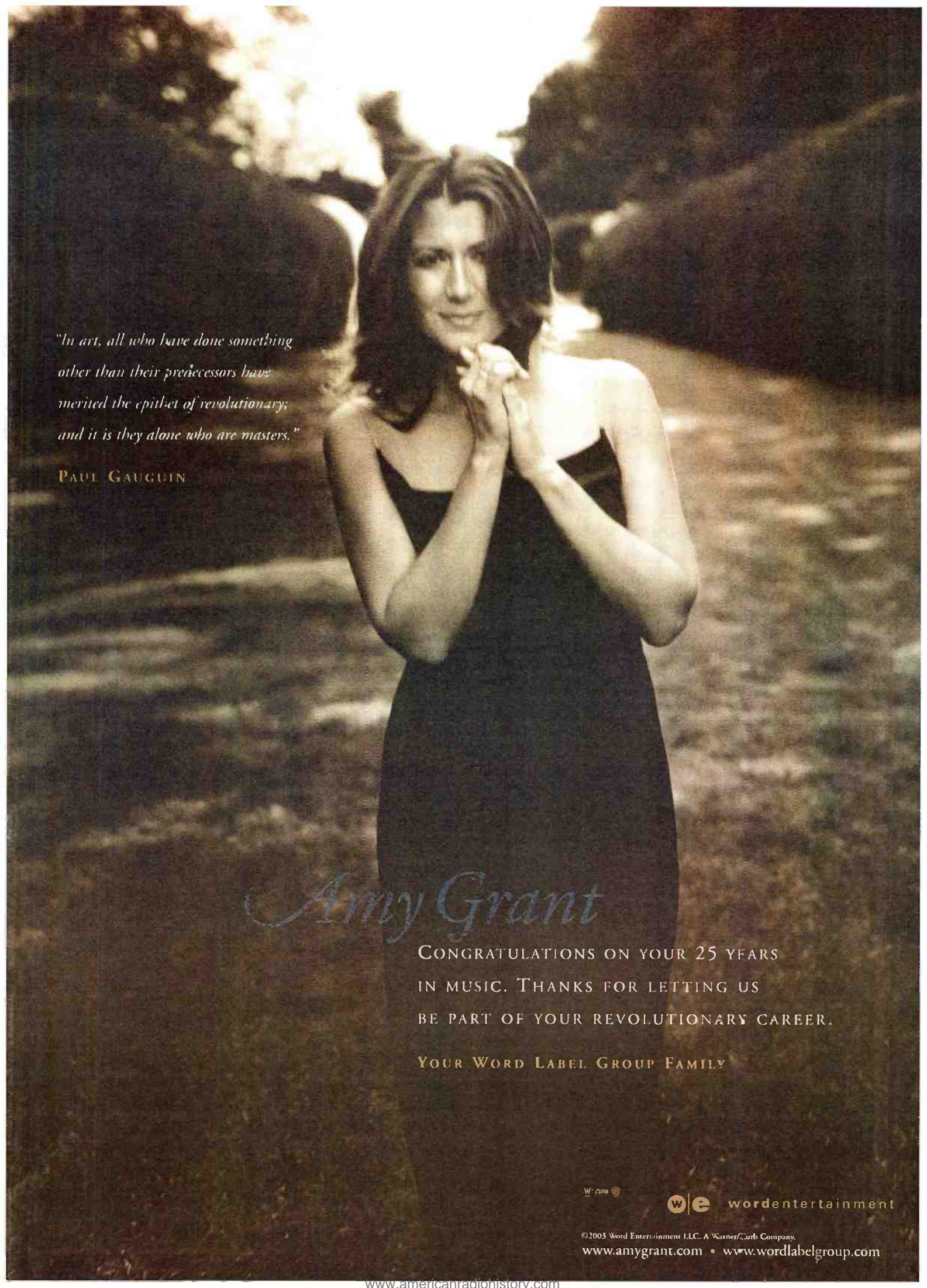
To Amy With Love

I'm proud for you, and humbled to be your companion.

Vince Gill



REELY? Grant works with Word executives Jeff Mosely and Mike Dworak to pick songs for one of her early projects. Wait, is that a reel-to-reel? I haven't seen one of those since....



*"In art, all who have done something
other than their predecessors have
merited the epithet of revolutionary,
and it is they alone who are masters."*

PAUL GAUGUIN

Amy Grant

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Simply Amy

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arrange and play keys on the *Lead Me On* project. Then, in 1990, the song that would put Grant into the pop mainstream was created. "I wrote a melody with that hook in it and handed it off to Amy to see if she would have an interest in writing the lyric," Thomas says. "My only instruction was to keep the 'Baby, Baby' in there.

"Initially, I was to do the arrangement, but, after much begging and pleading — young producers, don't be afraid to beg — I was able to convince management to let me produce 'Baby, Baby' and the tune 'Good for Me.'"

Special And Memorable

The success of "Baby, Baby," off *Heart in Motion*, brought Thomas and the others who worked on the project to the forefront of the music community. Thomas says, "Seeing Amy walk down the aisle at the Grammys singing 'Baby, Baby,' which, one year earlier, was nothing more than a little melody created in the basement of my home, was immediately stored in my brain as one of the most memorable moments of my life.

"This was my first attempt at pop music. It was also my first nomina-



Straight Ahead, 1984

tion for Record, Album, Song and Producer of the Year. All of that at once was a bit overwhelming, to say the least. It was special and memorable.

"There was obvious excitement that our music had transcended certain boundaries or stereotypes and that it had opened the doors to a much bigger audience. The playing field became enormous, but so did the responsibilities and expectations engendered by the success of *Heart in Motion*.

"This was a natural growth period for Amy. She never wavered in terms of her principal beliefs, yet she was able to take the success as it came and build on it."

The rise of Amy Grant has been a natural progression, and Thomas has been there for most of the journey and knows all too well what she is about. "She never chased success: it just happened," he says. "Her talent and communication skills propelled her to stardom and gave her a massive platform from which to tell her story. She has influenced lives and become the role model for so many young people.

"I have watched her from the wings, and I must say, I am her biggest fan — not because of the personal gain I have experienced from knowing her, but because she is real and has a heart of gold.

"She will have you laughing one minute, then gasping for air as you weep from sharing in her vulnerability. She hasn't bowed to the pressures of the business, nor does she act as if she is above human nature."

An Integral Force

After 25 years of success, what will Grant do for an encore? "Amy will always have an audience, no matter what she does," Thomas says. "She is a communicator, an integral force in our industry for that which is good and honest and based on principles and integrity.

"She has surrounded herself with



Unguarded, 1985
RIAA platinum certification
1986 Grammy, Best Gospel Performance
1986 Dove Award, Recorded Music Packaging

a team that is committed to seeing her objectives realized and her goals accomplished. Her voice is as familiar as a *Seinfeld* or *Frasier*. Her music in our lives is a necessity. Whatever she does, it will always be worth the effort to participate and the price of admission."

Thomas is on board for the long haul, no matter what airport the

Grant jetliner pulls up to next. And he knows there are many within the industry who would lay it all down to see her accomplish the next set of objectives in her career. "Anyone who is involved with Amy instinctively wants to do whatever it takes to help her reach her potential and facilitate the

means by which that is accomplished," he says.

"She's bright, intuitive and definitely enlightened, and I find myself wanting everyone to experience that from her. I've always said that she is the quintessential artist. Historically, she has allowed me to have the creative freedom that I need to experiment and explore; yet, at the same time, she maintains her own opinion and boundaries, which I certainly respect.

"Our friendship has obviously been cultivated by our working relationship. However, if I never make another Amy Grant record, I know I have a friend for life. And for that I am forever grateful."

Jennifer Cooke

"I was introduced to Amy through my younger sister," says manager Jennifer Cooke. "I took my sister to an Amy Grant concert in June 1989 at the Pacific Amphitheater in California. As a music lover and avid concertgoer, I went to the show with very low expectations.

"I didn't know much about Amy's music other than what I had heard my sister play on her stereo. I was

completely blown away by the quality of the production and the way Amy interacted with her audience. She set an attendance record for the venue that night, and she immediately gained my respect as an artist."

Cooke was working for Grant's management company when "Baby, Baby" hit. "I won't ever forget the phone call coming in from the A&M promotions team, by way of Charlie Minor, telling us that the song was exploding on the mainstream Pop charts," she says. "It was an exciting time for all of us.

"We were all excited about taking her music to a larger audience, because we had such faith that Amy, the woman and the artist, would continue to be the same no matter how successful she became. She had already sold out arena tours and gone platinum by the time she had her first No. 1 solo mainstream pop hit, so it wasn't like it was an overnight phenomenon for her or for us."

Charity Work

Grant is very active in charity work. Just a few weeks ago she played for free in the tornado-damaged downtown of Jackson, TN. The sold-out event raised funds for people who had lost homes and businesses in one of the most devastat-



The Collection, 1986
RIAA platinum certification
1988 Dove Award, Short Form Music Video

ing natural disasters in the state's history.

Cooke is closely involved with Grant in such charitable work. "Make-a-Wish and other charity work we do together, especially when it involves children, are the shared experiences I hold closest to my heart," Cooke says.

"As Amy's manager, I can honestly say that I am always amazed by her genuine care for and investment in the people she meets on a day-to-day basis. She treats everyone with respect no matter who they are."

Grant's 18th project, *Simple Things*, was released just last week. Her career has included the bumps and bruises that most experience in the music industry. One thing that Cooke has witnessed on this long and winding road is the passion that Grant has for each song and its connection to the individual listener.

"Her career has lasted as long as it has because she developed an audience long before she ever had a Pop radio hit," Cooke says. "The radio part of her career continues to add fuel to the fire, but her career doesn't depend on it.

"I also believe that her genuine love of making music keeps her true to her artistic self. She has never chased a trend or compromised who she is to make an audience happy. She cares about every song that goes on a record, and she works really hard, but she doesn't sell or market herself in any way. Her audience knows and respects that about her."

David Anderle

Many people were involved in Grant's transition from releasing music geared to the Christian music-buying public. Former A&M Records A&R Director David Anderle was one of the key people

To Amy With Love

I am proud of you not because of all the success and acclaim you have achieved, but because of what you are as a person. Continue to bask in the grace and mercy of God. May you have a deeper intimacy with Him. May the things that are unseen satisfy your deepest longings.

Brown Bannister, Producer

To Amy With Love

Thank you for being a friend to my family and me. It's amazing that we can not see each other for weeks and then get together and it is like we have been together every day for the past month. That is so special to Sarah and me.

Roland Lundy, Former President of Word Records

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FRIENDS ARE FRIENDS FOREVER



amy

I'VE LOVED THE FIRST

25!

CONGRATULATIONS!

michael
w.smith



Simply Amy

Continued from Page 76

at A&M who helped the Grant team move into mainstream pop culture.

"I wasn't involved with Amy until after the A&M-Word Records deal came about," he says. "Amy and her management team, along with both A&M and Word, wanted to see if she could make the move into pop music honestly, without hurting her standing in the gospel community or alienating her Christian fans. Gil Friesen, the President of A&M Records at the time, asked me if I would help get things going."

Anderle served as Grant's A&R guy at A&M and also worked as executive producer on two of her albums. He remembers his first impressions of her: "I was immediately impressed with her honesty, her beauty, the depth of her humanity and her commitment to her career and her music."

"She achieved pop success not by allowing herself to be manipulated or coerced into doing things that didn't fit. She stayed the captain of her ship and reached pop stardom without abandoning her religious values or losing her moral compass."

Grant and her team were also quick studies. "There was some ap-



Heart in Motion, 1991
RIAA 5x platinum certification

prehension in the beginning, but everyone quickly learned how the pop game worked, and then there was joy in the kingdom," says Anderle. "Amy was already well known before her pop stardom, so those around her already had a notion of what life after hitting it big on the national charts could be like."

"Right from the beginning Amy knew that she had to sing and that what she had to sing about was the love of God, the love of man and the need for human kindness. All along the way she has stayed focused, paid attention to her craft, practiced her art with taste, avoided taking the easy way out and taken nothing of importance for granted."

"Her fans stay loyal to her because she is loyal and respectful to them. And, equally, the beauty of her voice, her music and her persona stays constant."

Wayne Kirkpatrick

"My first involvement with Amy was when she recorded a couple of songs I had co-written for her *Unguarded* album," says songwriter Wayne Kirkpatrick. "At the time I was developing a relationship with her managers, Blanton and Harrell, and, consequently, my songs were pitched to her."



Wayne Kirkpatrick

"It was a tremendous thrill to have songs recorded by Amy. Before *Unguarded* I had only had one other song of mine recorded. Having the Amy cuts really helped launch me into the field of songwriting."

As many have already touched on, Grant has always been a very approachable person. Kirkpatrick's first meeting with her bears this out. "I was already a big fan and was, naturally, a little intimidated to meet someone whose talent I had admired for quite some time," he says. "But she made me feel as though we had known each other all of our lives."

Kirkpatrick and Grant have written many songs together since *Unguarded*. Kirkpatrick remembers one writing session in particular. "We were sitting in a room at the Bennett House, a recording studio in Franklin, TN, writing the lyrics for *Lead Me On* together," he says. "It was wintertime, and the room was cold. We huddled around an old heater."

"We had some really good discussions that inspired a lyric that we felt so good about. It is a memorable moment for me, because it marked the beginning of a wonderfully fulfilling collaboration that exists to this day. It was then that I realized that we seemed to click creatively and connected on so many levels."

Creative Chemistry

After the success of *Lead Me On* Kirkpatrick wrote a few tunes for Grant's big crossover project, *Heart in Motion*. He says, "I was fortunate enough to be involved in the writing of two of her pop hits during that early rise, 'Every Heartbeat' and 'Good for Me.' We wrote those in the living room by the large fireplace at her home in Franklin."

"Again, we seemed to work well, playing off each other. It took work to hammer them out, but it seemed so effortless — probably because it was so enjoyable. It was such an honor to be a small part of the process and to be able to share in the success of those songs with Amy."

Writing songs is not an easy thing to do — ask those who do it for a living. And writing songs with other people is even more difficult. Different life experiences can make the whole thing quite nerve-racking. Not so with Grant and Kirkpatrick.

"We have similar tastes in music," Kirkpatrick says. "We also had similar influences growing up. Our creative chemistry clicks. But the most important reason is that somewhere along the way, through all the collaborative writing efforts, the deep



A LITTLE DOWN TIME On the *Unguarded* Tour, Michael W. Smith and Grant take time out to slow things down a little for the crowd.



House of Love, 1994
RIAA 2x platinum certification

discussions about life and love and joy and pain, the concert tours and the studio sessions — somewhere between all of that — we became good friends."

What stands out for Kirkpatrick among all of Grant's accomplishments over the years? "The breakthrough of 'Baby, Baby,'" he says. "Her pioneering her way into the pop music scene in a leopard-skin jacket and the impact and influence she has had on so many of us. Her contribution is immeasurable."

Lori Anderson

Working at A&M Records in the national promotions department, Lori Anderson worked the phones when Grant's "Baby, Baby" hit the airwaves. "After hearing the single, I remember telling Amy's manager that, while I couldn't guarantee a hit record, I could guarantee Pop airplay," she says. "That song would have absolutely every chance to become the huge hit we believed it to be."

"Amy did a lot of setup work, traveling to major markets with Charlie Minor, making friends everywhere she went. Programmers got what she was all about, believed the song was a hit and gave us the airplay. 'Baby, Baby' rose up the charts quickly, and all of us at A&M and in her management company were absolutely thrilled."

During Anderson's 11 years at A&M she worked four different Grant projects. "I actually spent more time with her during the promotional campaigns for the two subsequent albums, but the success of *Heart in Motion* was very exciting and the high point," she says.

Family Time

Anderson first saw Grant perform when Grant opened up the 1992 Grammys. "She came out, kicked off her shoes and gave a really exciting performance," Anderson says. "I had never seen her live prior to that, and I was totally blown away."

"The success she experienced at that time put extraordinary demands on her time and energy. She stayed very present, graciously acknowledging everyone's commitment and contribution to her success. At every opportunity for fans to connect with her, there was an outpouring of emotion from them. Amy participated in many charity events, always with great empathy and warmth for her most vulnerable fans, who adored her."

"When the *Behind the Eyes* album came out, she recognized the need to reconnect with radio and with her



Home for Christmas, 1992
RIAA 3x platinum certification

audience. She spent months on the road, visiting radio stations, performing for their audiences and doing in-stores. She had grown as a songwriter and gave a tremendous amount of time, personal energy and commitment to rededicating herself to her fans."

One unique thing that Grant did that very few artists do today was to make sure that family time was on the schedule, even when she was on the road. "Amy's family is always of paramount importance to her," Anderson says. "She tours with her children and spends as much



Lead Me On, 1988
RIAA gold certification
1988 Grammy, Best Contemporary Gospel Album
1989 Dove Award, Pop/Contemporary Album
1989 Dove Award, Short Form Music Video

To Amy With Love

Amy, thank you for letting me be a part of your life and music. I will never be able to express in words how much you have enriched my life. You have been an integral part of my own musical journey, and I am eternally grateful that our paths crossed. I'll see you at the cabins.

Wayne Kirkpatrick, Songwriter

Continued on Page 80



AMY,
THANK YOU
FOR 25 YEARS
OF GREAT
MUSIC!

Love A&M Records



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Simply Amy

Continued from Page 78

time with them as possible. She is very committed to being a hands-on mother and very engaged in their lives, making sure they are the largest part of her life."

Scott Emerson

"My first project with Amy was her *House of Love* album," says Scott Emerson, National Hot AC Promotion Coordinator for Interscope/Geffen/A&M. "The thing that really struck me and set her apart from other pop artists at the time was her natural ability to meet you and put you completely at ease. You felt like

you could sit down and talk to her about anything. And that goes for the people surrounding her also. They were a very friendly, nice group of people to work with. You really wanted to do your best for them."

People in industry circles are not often impressed by live performances, especially those without some sort of bells and whistles. Emerson, though, feels that Grant onstage is something special. "I've always been impressed with her command of a crowd at her live shows," he says.

"She basically has two audiences



Behind The Eyes, 1997
RIAA gold certification
1998 Dove Award, Pop/Contemporary Album



A Christmas To Remember, 1999
RIAA gold certification

each night, her pop audience and her Christian audience. Somehow she is able to satisfy both in one evening of music. She creates a real bond with the crowd.

"I remember an evening at the Hollywood Bowl. She was between songs, talking to the crowd. The folks up front in the boxes had a picnic going. She looked down and, without missing a beat, reached out and snagged a big bag of potato chips off one of the tables and started munching away while continuing her story. It was as if she was doing a show in her backyard and we were all invited. It was very cool."

Barry Landis

Word Label Group President Barry Landis is not one to mince words. "Amy Grant has defined Word Records," he says. "Over the years it was always possible to know what was happening in Christian music by checking out the new Amy Grant record."

"She hit big in the mid-1970s, when Christian music was just forming. She hit bigger with the greatest album the Christian industry has ever produced, *Age to Age*, and she exceeded her own high standards when *Heart in Motion* hit.



Barry Landis



Legacy — Hymns & Faith, 2002

Those three markers were the criteria by which all other Christian artists measured their art.

"Today, Amy's picture is in the dictionary beside the term 'roaring lamb.' She has clearly been the definitive clean pop act that is trying to influence the culture at large."

The release of *Simple Things* starts a new chapter in the Amy Grant career book. Landis believes that this project is one of her best. "Amy has always been an honest, transparent artist, and the new album is reflective of that," he says. "She has always had a way to tap into the joys and sorrows associated with the human condition."

"Amy has been through things in her life that many Christians face: hurt, loneliness, happiness and growth. She has always been able to take a very small, common thought and turn it into a joyous pop anthem. She has also been able to make us stop and think about the important dimensions of walking on earth as believers."

Beyond her Christian and Pop success, Landis believes that Grant might have a future in another area if she desired to share her experience with others in the industry.

"Personally, I think Amy could be a mentor to hundreds, if not thousands, of upcoming artists," he says.

"She has been through so much, both on the Christian side and the mainstream side. I can't imagine a better role model for students of the genre than Amy. I hope she can find time to give of herself, because she is a walking textbook on how to make it in the music business."

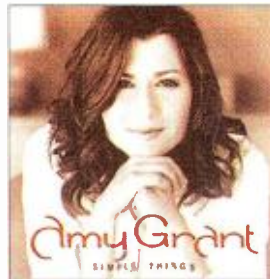
Vince Gill

"I remember hearing one of her records on the radio, and I was taken with her voice," Grant's husband, singer Vince Gill, says. "I felt that it was a voice that was truly unique — not because she sang like Barbara Streisand, but because she communicates something to the listener. There is something that is completely engaging about the sound of her voice."

To Amy With Love

Amy, you are a very dear, warm, genuine person. I wish you health and tremendous personal happiness. I am very proud of my participation in your past success, and I know that you will continue to find fulfillment in your future success.

Lori Anderson, Former A&M Records Promotion Person



Simple Things, 2003



STRIKING GOLD Amy Grant accepts the first in a long list of RIAA certification plaques, this one being a gold award for her album *Age to Age*. A total of 11 of her projects have gone gold, platinum or multiplatinum.

"The beauty of Amy is her ability to communicate. Once you have that first conversation with her, you get it. We met while doing charity events together — once when we were singing at Ft. Campbell for the troops, and again playing in a celebrity basketball game."

Asking Gill to talk about the trail that Grant has helped blaze for other Christian artists to cross over into the mainstream brings an answer that points to the true core of what Grant is and has been throughout her life and career. "I believe the way she is and the way she grew up in her faith

really don't allow her to even comprehend the mark that she has made in this industry," he says. "It's so much more far-reaching than music itself or hit records."

"I'm humbled beyond belief at how many people come up to her and thank her for being that positive person in their lives. It's amazing



Vince Gill

how many people she has personally led to the Lord. That's the gift that she has given to everyone, as much as anything else. I couldn't be more proud of her and how she has done all of this. She's done it with a kind heart and a quality that I've never seen in anybody else.

"It's difficult to put it into words. The way she believes in people and her fellow man is rare. There is no cynicism with Amy. It almost makes her naive in a sense. She always sees the best in people, no matter the circumstance. That is what makes Amy truly special to those who know her."

To Amy With Love

Amy is as inspiring today as she has been across her glorious 25-year career. She was a trail-blazing pioneer who brought contemporary Christian music to the forefront. Her pop success is a testament to her vision, talent and enduring popularity.

Ron Fair, President, A&M Records



A YOUNG SONGWRITER Grant, in the first year of her career, puts pencil to paper to write some of her earliest hits.



Congratulations, Amy, on 25 years!



August 29, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	MERCYME Word Of God Speak (INO)	1842	-71	18	57/0
2	2	CHRIS RICE Smile (Just Want To Be With You) (Rocketown)	1623	+31	16	60/0
5	3	ZOEGIRL You Get Me (Sparrow)	1500	+80	8	60/1
3	4	WARREN BARFIELD My Heart Goes Out (Creative Trust Workshop)	1450	-101	15	51/0
6	5	SONICFLOOD Cry Holy (INO)	1312	+46	11	49/0
4	6	STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)	1199	-234	15	43/0
14	7	AVALON New Day (Sparrow)	1060	+236	4	47/6
8	8	JEREMY CAMP I Still Believe (BEC)	1039	-13	23	34/0
10	9	JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.)	1016	+84	9	40/2
9	10	THIRD DAY You Are So Good To Me (Essential)	954	-33	25	32/0
11	11	SHAUN GROVES See You (Rocketown)	951	+34	11	38/2
13	12	PHILLIPS, CRAIG & DEAN Hallelujah (Your Love Is Amazing) (Sparrow)	871	+22	10	35/0
15	13	CAEDMON'S CALL Hands Of The Potter (Essential)	857	+80	8	34/1
7	14	POINT OF GRACE Day By Day (Word/Curb/Warner Bros.)	849	-281	21	28/0
16	15	AMY GRANT Simple Things (Word/Curb/A&M/Interscope)	801	+34	6	32/1
18	16	ACROSS THE SKY Found By You (Word/Curb/Warner Bros.)	796	+112	6	37/2
17	17	NEWSONG Life In My Day (Reunion)	766	+77	5	33/1
12	18	NICHOLE NORDEMAN Legacy (Sparrow)	748	-161	24	26/0
19	19	NEWSBOYS You Are My King (Amazing Love) (Sparrow)	738	+107	2	35/5
20	20	FFH Ready To Fly (Essential)	718	+143	3	33/4
22	21	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	624	+90	4	27/3
21	22	TODD AGNEW This Fragile Breath (Ardent)	599	+39	4	27/3
24	23	JAMI SMITH Salt And Light (Integrity)	567	+45	5	23/1
25	24	JEFF DEYO I Give You My Heart (Gotee)	511	+2	7	26/0
29	25	CASTING CROWNS If We Are The Body (Reunion)	450	+54	2	22/1
23	26	AVALON Everything To Me (Sparrow)	430	-93	29	16/0
27	27	PAUL COLMAN TRIO I'll Be With You (Essential)	429	-4	2	20/0
Debut	28	BY THE TREE Root Of It All (Fervent)	394	+33	1	17/2
Debut	29	BIG DADDY WEAVE Fields Of Grace (Fervent)	384	+114	1	22/5
26	30	JOY WILLIAMS Every Moment (Reunion)	367	-107	21	15/0

62 AC reporters. Songs ranked by total plays for the airplay week of Sunday 8/17 - Saturday 8/23.
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New & Active

KRISTY STARLING I Need You (Word/Curb/Warner Bros.)

Total Plays: 352, Total Stations: 12, Adds: 0

SWIFT 'Til I Met You (Flicker)

Total Plays: 308, Total Stations: 15, Adds: 4

SALVADOR Can't Keep It In (Word/Curb/Warner Bros.)

Total Plays: 271, Total Stations: 14, Adds: 0

R. ST. JAMES & C. TOMLIN Expressions Of Your Love (ForeFront/Sparrow)

Total Plays: 258, Total Stations: 15, Adds: 9

VARIOUS ARTISTS The Gathering (Essential)

Total Plays: 249, Total Stations: 14, Adds: 2

GINNY OWENS Simply Love You (Rocketown)

Total Plays: 234, Total Stations: 15, Adds: 1

MICHAEL W. SMITH Signs (Reunion)

Total Plays: 224, Total Stations: 17, Adds: 16

CHRISTINE DENTE Summer (Rocketown)

Total Plays: 205, Total Stations: 9, Adds: 2

AUDIO ADRENALINE Strong (ForeFront)

Total Plays: 178, Total Stations: 9, Adds: 0

SEVEN PLACES Everything (BEC)

Total Plays: 152, Total Stations: 8, Adds: 0

Songs ranked by total plays

Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
MICHAEL W. SMITH Signs (Reunion)	16
REBECCA ST. JAMES & CHRIS TOMLIN Expressions Of Your Love (ForeFront/Sparrow)	9
AVALON New Day (Sparrow)	6
4HIM Fill The Earth (Word/Curb/Warner Bros.)	6
NEWSBOYS You Are My King (Amazing Love) (Sparrow)	5
BIG DADDY WEAVE Fields Of Grace (Fervent)	5
FFH Ready To Fly (Essential)	4
SWIFT 'Til I Met You (Flicker)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AVALON New Day (Sparrow)	+236
MICHAEL W. SMITH Signs (Reunion)	+224
REBECCA ST. JAMES & CHRIS TOMLIN Expressions Of Your Love (ForeFront/Sparrow)	+161
FFH Ready To Fly (Essential)	+143
BIG DADDY WEAVE Fields Of Grace (Fervent)	+114
ACROSS THE SKY Found By You (Word/Curb/Warner Bros.)	+112
NEWSBOYS You Are My King (Amazing Love) (Sparrow)	+107
4HIM Fill The Earth (Word/Curb/Warner Bros.)	+94
CHRISTINE DENTE Summer (Rocketown)	+93
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	+90

Christian Activity

by Rick Welke

A New Day

Avalon jump up into the top 10 this week with their second release off of their best-of project, "New Day." This is significant because the group vaults past strong offerings by Shaun Groves, Jaci Velasquez and Phillips, Craig & Dean. Not an easy task.

Cruising his way into 224 new plays out of the box is none other than Michael W. Smith, with his first pop recording in three years. "Signs" has been released to all formats and should do well at AC, as well as at CHR outlets.

Fervent takes a one-two punch with the only two debuts this week. First releases are key to a project's future, and Big Daddy Weave and By The Tree will benefit from radio's willingness to bounce them onto the chart so quickly after release. Look for lots of plays on these two tunes in the future.

IMPACTING RADIO NOW!

Jonathan Pierce

"Still the Love of My Life"

The debut single from his new release, For You

STATIONS NOW SPINNING!

KXOJ, SALEM, KBIQ, KOFR, KTLI, WPOZ, WGRC, WCTL, WTCR

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Your listeners will immediately relate and be encouraged!

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have been part of
your team for all these years.

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CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	TODD AGNEW This Fragile Breath (Ardent)	1055	+14	14	26/1
3	2	SWITCHFOOT Gone (Sparrow)	947	+32	9	25/0
2	3	JEREMY CAMP I Still Believe (BEC)	944	-4	17	22/0
4	4	SEVEN PLACES Everything (BEC)	850	+4	13	23/0
5	5	EVERYDAY SUNDAY Hanging On (Flicker)	832	-8	16	22/0
6	6	W. BARFIELD My Heart... (Creative Trust Workshcp)	773	+16	11	21/0
9	7	STACIE ORRICO (There's Gotta Be)... (ForeFront/Virgin)	715	+67	6	26/0
10	8	ZOEGIRL You Get Me (Sparrow)	704	+70	8	26/2
7	9	DOWNHERE What It's Like (Word/Curb/Warner Bros.)	687	+29	13	21/0
11	10	TOBYMAC Love Is In The House (ForeFront)	641	+49	11	17/1
8	11	RELIENT K Getting Into You (Gotee/EMC)	612	-41	24	17/0
14	12	MERCYME The Change Inside Of Me (IND)	590	+70	9	16/2
12	13	JOY WILLIAMS Every Moment (Reunion)	502	-73	18	15/0
15	14	LIFHOUSE Take Me Away (Sparrow/DreamWorks)	474	+14	16	14/1
13	15	THIRD DAY You Are So Good To Me (Essential)	466	-97	24	15/1
17	16	JEFF DEVO I Give You My Heart (Gotee)	436	+48	9	13/2
22	17	NATE SALLIE All About You (Curb)	427	+74	4	18/3
19	18	BIG DISMAL Remember (I.O.U.) (Wind-up)	423	+46	7	14/1
21	19	SHAUN GROVES See You (Rocketown)	416	+46	4	15/2
16	20	BEO NORMAN Falling Down (Essential)	406	+2	22	12/0
20	21	SIXPENCE NONE... Waiting... (Squint/Curb/Reprise)	375	+3	3	15/1
24	22	BY THE TREE Far Away (Fervent)	344	0	6	12/0
18	23	PLUMB Free (Curb)	314	-67	13	11/0
23	24	SANCTUS REAL Hey Wait (Sparrow)	312	-37	19	11/0
28	25	NEWSBOYS You Are My King (Amazing Love) (Sparrow)	288	+37	2	14/1
26	26	AUDIO ADRENALINE Pierced (ForeFront)	256	-38	15	7/0
30	27	AUDIO ADRENALINE Strong (ForeFront)	250	+9	2	10/0
29	28	BIG DADDY WEAWE Audience Of One (Fervent)	247	+1	18	5/0
Debut	29	SONICFLOOD Cry Holy (IND)	246	+20	1	9/0
Debut	30	JARS OF CLAY The Valley Song (Essential)	231	+33	1	5/1

27 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 8/17 - Saturday 8/23.
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New & Active

FM STATIC Crazy Mary (Tooth & Nail)

Total Plays: 223, Total Stations: 8, Adds: 0

AMY GRANT Simple Things (Word/Curb/A&M/Interscope)

Total Plays: 222, Total Stations: 8, Adds: 1

SWIFT Ti I Met You (Flicker)

Total Plays: 199, Total Stations: 10, Adds: 0

SALVADOR Can't Keep It In (Word/Curb/Warner Bros.)

Total Plays: 175, Total Stations: 7, Adds: 1

CHRIS RICE Smile (Just Want To Be With You) (Rocketown)

Total Plays: 174, Total Stations: 8, Adds: 1

CAEDMON'S CALL Hands Of The Potter (Essential)

Total Plays: 170, Total Stations: 8, Adds: 1

GRITS (JENNIFER KNAPP Believe (Gotee)

Total Plays: 154, Total Stations: 6, Adds: 0

JUMP 5 Why Do I Do (Sparrow)

Total Plays: 124, Total Stations: 8, Adds: 1

AVALON New Day (Sparrow)

Total Plays: 120, Total Stations: 7, Adds: 1

BIG DADDY WEAWE Fields Of Grace (Fervent)

Total Plays: 112, Total Stations: 6, Adds: 2

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
6	1	FM STATIC Crazy Mary (Tooth & Nail)	390	+68	4	27/2
1	2	EAST WEST For Every Wish (Floodgate)	374	-36	10	31/0
3	3	PAX217 PSA (ForeFront)	350	-9	12	30/2
2	4	THOUSAND FOOT KRUTCH Bounce (Tooth & Nail)	334	-39	16	29/0
7	5	RELIENT K Forward Motion (Gotee)	333	+19	6	33/1
4	6	38TH PARALLEL Turn... (Squint/Curb/Warner Bros.)	310	-22	11	25/0
13	7	JEREMY CAMP Take My Life (BEC)	308	+41	4	33/6
11	8	SEVENTH DAY SLUMBER Innocence (Crowne)	302	+18	6	32/1
9	9	SKY HARBOR In Stereo (Inpop)	300	-1	8	32/1
10	10	MODERN DAY JOHN Disdain (Independent)	287	0	10	19/1
5	11	NATE SALLIE All About You (Curb)	283	-15	9	22/0
8	12	BENJAMIN GATE Need (ForeFront)	283	-25	12	23/2
15	13	STEREO MOTION Rise (Flicker)	276	+26	4	22/2
20	14	BIG DISMAL Reality (Wind-up)	260	+43	2	28/7
14	15	STRANGE CELEBRITY Free (Squint/Curb/Warner Bros.)	245	-16	16	25/0
17	16	PILLAR Indivisible (MCA)	242	+20	7	28/3
16	17	T-BONE, M. TAIT & D. LEWIS Raised In Harlem (Meaux)	237	+11	3	21/2
29	18	AUDIO ADRENALINE Worldwide: Two (ForeFront)	232	+35	4	25/3
12	19	LAST TUESDAY Social Butterfly (DUG)	224	-45	17	15/0
22	20	POOR MAN'S RICHES Motions (Independent)	215	-1	7	18/1
24	21	DOWNHERE What It's Like (Word/Curb/Warner Bros.)	214	-2	14	20/0
18	22	PIVITPLEX Overshaken (Sonic Fish)	205	-15	6	22/1
Debut	23	ROCK 'N' ROLL WORSHIP... A Beautiful Glow (IND)	204	+33	1	25/6
25	24	TINMAN JONES Sunshine (Cross Driven)	192	-14	11	20/0
28	25	EVERYDAY SUNDAY Lose It Again (Flicker)	190	-10	3	16/2
Debut	26	SWITCHFOOT Ammunition (Red Ink/Columbia)	185	+42	1	24/4
19	27	KUTLESS Tonight (BEC)	185	-34	17	23/1
23	28	GS MEGAPHONE Light Child (Spindust)	181	-35	13	20/1
21	29	LIFHOUSE Take Me Away (DreamWorks)	175	-1	15	14/0
27	30	FURTHER SEEMS... The Sound (Tooth & Nail/EMC)	172	-31	3	11/1

42 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 8/17 - Saturday 8/23.
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New & Active

PETRA Jekyll And Hyde (Inpop)

Total Plays: 159, Total Stations: 21, Adds: 1

DAKONA Richest Man (Maverick/Warner Bros.)

Total Plays: 159, Total Stations: 19, Adds: 3

DLD MAN SHATTERED Sentimental Time (Acoustic Live)

Total Plays: 155, Total Stations: 12, Adds: 2

RADIAL ANGEL Your Name (Squint/Curb/Warner Bros.)

Total Plays: 140, Total Stations: 11, Adds: 3

DISCIPLE Wait (Slain)

Total Plays: 136, Total Stations: 8, Adds: 1

HANGNAIL I Aspire (BEC)

Total Plays: 130, Total Stations: 11, Adds: 3

NUMBER ONE GUN On And On (Salvage/Floodgate)

Total Plays: 107, Total Stations: 10, Adds: 1

SPDKEN Promise (Tooth & Nail)

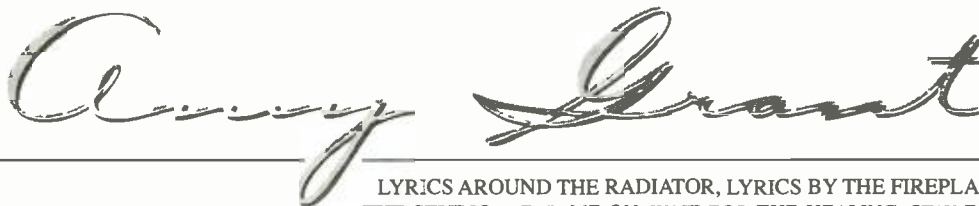
Total Plays: 98, Total Stations: 6, Adds: 2

CODI HAND LUKE This Is Love (Floodgate)

Total Plays: 97, Total Stations: 7, Adds: 2

SEVEN PLACES Everything (BEC)

Total Plays: 95, Total Stations: 8, Adds: 0



LYRICS AROUND THE RADIATOR, LYRICS BY THE FIREPLACE, LYRICS IN THE KITCHEN, LYRICS IN THE STUDIO, LEAD ME ON, WAIT FOR THE HEALING, STAY FOR AWHILE, MELODIES ON THE PORCH, MELODIES IN THE ROCKING CHAIR, OPEN TUNINGS, REWRITES & REWRITES, EVERY HEARTBEAT, GOOD FOR ME, CHILDREN OF THE WORLD, LOVE CAN DO, RIVER WALK IN SAN ANTONIO, ELIXER IN SNAKE ALLEY, PING PONG IN BANGKOK, LONG TAIL BOATS, REPTILE ZOO, LIKE I LOVE YOU, SAY YOU'LL BE MINE, POLITICS OF KISSING, VALLEY FORGE, THE CIVIL WAR, ATLANTIC CITY, LAS VEGAS, GOLF, SHADOWBROOK, MOVIES, MUSEUMS, CIRQUE DE SOLEIL, BONNIE RAITT, SHAWN COLVIN, JONI MITCHELL, JAMES TAYLOR, DANCING (WHO ME?), THE CABINS, TAKES A LITTLE TIME, CRY A RIVER, EVERY ROAD, CURIOUS THING, SOMEWHERE DOWN THE ROAD, I DON'T KNOW WHY, THE TONIGHT SHOW, LETTERMAN (WHAT DO YOU MEAN, VINCE ISN'T COMING TO SING?), STAR PARTIES, THE RADIO, THE TOP 10, MULTI-PLATINUM, NEW YEAR'S EVE, HOW TO HOST A MURDER, AIRPORTS, BUSSES, AIRPLANES, VANS, LIMOS, CONCERTS, (MAN, AREN'T YOU TIRED?), DREAMS, NIGHTMARES, HOPES, FEARS, TEARS, LAUGHTER, HEART TO HEARTS, ...

CONGRATULATIONS ON YOUR AMAZING MUSICAL JOURNEY. THANKS FOR LETTING ME TAG ALONG.

WITH MUCH LOVE FROM YOUR COMFORTABLE OLD SHOE,



CONGRATULATIONS AMY, ON TWENTY-FIVE YEARS OF
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WE LOOK FORWARD TO THE REST OF THE JOURNEY.

INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	MERCYME Word Of God Speak (INO)	417	-20	16	22/0
2	2	C. RICE Smile (Just Want To Be With You) (Rocketown)	409	+26	10	21/0
4	3	PHILLIPS, CRAIG & DEAN Hallelujah... (Sparrow)	352	+12	8	18/0
3	4	AL DENSON Trusting You Alone... (Spring Hill)	332	-8	13	18/0
5	5	C. BILLINGSLEY A Loss... (Perpetual Entertainment)	320	-4	15	16/0
7	6	JAMIE SLJCUM I Cannot Turn Away (Curb)	317	+32	5	20/0
10	7	TWILA PARIS God Of All (Sparrow)	275	+16	6	20/1
6	8	POINT OF GRACE Day By Day (Word/Curb/Warner Bros.)	264	-34	18	15/0
9	9	NEWSBOYS He Reigns (Sparrow)	254	-8	17	12/0
8	10	MICHAEL W. SMITH The Wonderful Cross (Reunion)	250	-17	10	14/0
12	11	CHARMAINE All In All (Elevate/Inpop)	249	+25	7	17/1
11	12	NATALIE GRANT I Desire (Curb)	247	+4	6	17/0
14	13	JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.)	226	+28	3	15/0
17	14	JIM WITTER You Are The Son (Curb)	196	+24	4	15/0
16	15	NICHOLE NORDEMAN Legacy (Sparrow)	176	-15	19	11/0
15	16	BRIAN DOERKSEN Hope Of The Nations (Hosanna)	171	-22	9	12/0
19	17	COREY EMERSON Sanctuary (Discovery House)	149	+9	2	13/0
18	18	SCOTT RIGGAN I Love You Lord (Spinning Plates)	149	-11	4	12/0
13	19	SHANE BARNARD & SHANE EVERETT Be Near (Inpop)	146	-65	13	9/0
	20	Debut RUSS LEE Satisfied In You (Discovery House)	43	+16	1	13/1

22 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 8/17 - Saturday 8/23.
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CHR Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
MICHAEL W. SMITH Signs (Reunion)	6
NATE SALLIE All About You (Curb)	3
PAUL COLMAN TRIO Solution (Essential)	3
TAIT Lose This Life (ForeFront)	3

Rock Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
BIG DISMAL Reality (Wind-up)	7
JEREMY CAMP Take My Life (BEC)	6
ROCK 'N' ROLL WORSHIP CIRCUS A Beautiful Glow (INO)	6
GRAND PRIZE I Wait For The Lord (Independent)	6
ANBERLIN Cadence (Tooth & Nail)	6
SWITCHFOOT Ammunition (Red Ink/Columbia)	4
TAYLOR Follow Me (Rocketown)	4

Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	VERBS Live To The Music (Gotee)
2	KJ-52 & JOHN REUBEN The Choice Is Yours (Uprock)
3	LPG Never Did I (Uprock)
4	JOHN REUBEN Run The Night (Gotee)
5	SOULJAHZ Jubilee (Squint/Curb/Warner Bros.)
6	CROSS MOVEMENT Forever (BEC)
7	OUT OF EDEN Showpiece (Gotee)
8	DJ MAJ The Ringleader (Gotee)
9	MARS ILL Breathe Slow (Gotee)
10	KJ-52 Dear Slim Pt. 2 (BEC/Uprock)

Inspo Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
WATERMARK & SHANE & SHANE There Is None Like You (In The Garden) (Creative Trust Workshop)	3
SHANNON WEXELBERG In The Waiting (Doxology)	2
AVALON New Day (Sparrow)	2
CHRIST FOR THE NATIONS Faithful God (Diamante)	2

Christine Dente

"Summer"

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"Summer" is just beginning!

Already Added:

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WTCR WRXT KWND
WCVK WCQR WBSN

From Christine's forthcoming solo project, BECOMING,
produced by Scott Dente

Promotions: Derek T. Jones - 615.503.9994 x24

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We can't wait for the next 25 years!

CREATIVE ARTISTS AGENCY





Orbita Rocks

XHOF/Mexico City's Jorge Rugerio on Orbita's success and the U.S. Latin rock scene

Many times I've asked radio executives why Latin Rock doesn't have a full-time radio station in the U.S. — or when that will happen — and the consensus has been that the genre doesn't have enough of a following to justify a 24/7 station. Furthermore, they believe the revenue from a Rock or Alternative station would not equal that of a Regional Mexican or Contemporary station — not even in Los Angeles, where rock bands, whether established or local, regularly sell out venues.

The Latin rock scene in the United States is tied to Latin America, and particularly to Mexico, because it borders the U.S. And much of that Latin American fan base now lives in the U.S. and wants to listen to this music. The only way to listen to Latin rock on the air in the U.S. is through college radio or on the Latin rock shows featured once or twice a week on commercial stations.

Why won't commercial radio in the U.S. take the plunge into Latin Rock? It's too much of a risk, the executives say. But risks do pay off. During the recent Latin Alternative Music Conference, panelist Jorge Rugerio, host of *Grito* on Mexico City's XHOF (Orbita 105.7), had an interesting Rock story to tell.

Orbita, owned by Instituto Mexicano de la Radio (Mexican Radio Institute), a government-run entity with 26 stations throughout the country, is a full-time Rock station that brings in more than 70% of the

institute's total revenue. It is also rated among the top 10 stations in the market.

Can Orbita's success be replicated in the U.S.? It can certainly serve as example for whoever is first to go after an untapped market. I recently spoke to Rugerio about Orbita's rise to success and his take on the U.S. Latin rock scene. Here's what he had to say.

'December's Mistake'

"In 1994 there was a phenomenon in Mexico we called 'December's Mistake,' which was a huge economic crisis that left many people without jobs. People from the private sector who had a corporate mind-set and knew how to produce revenue had no jobs.

"Radio people in this situation found themselves having to go to work for government-owned radio, which needed people but had little budget. These experts and the 18-

to-21-year-olds who were doing their internships at the Mexican Radio Institute were an interesting combination, and this gave birth to Orbita.

"Anibal Córdona, who came from the private sector, was the station's first Director. He was given the green light by the institute to go after the Spanish Rock format because there was no competition. In other words, it was a genre that few had paid any attention to.

"If the institute had developed a Pop, Salsa or Norteño format, it would have meant competing against the giants in the industry. Being a government property that operates with 10%-15% of the budget that the private sector operates with, it would be insane to try to compete, especially with the monopolies. Anibal had the foresight to take a risk and go for it.

"But he knew nothing about rock music or radio. His experience was in Pop and Tropical, but he understood that there was a need for rock music on the radio. This was a format that no one paid any attention to at all, but he knew there was a rock movement happening and that he had kids at the institute who knew the music.

"His programming strategy was to meet with us and go over all the music we had. He asked us to rate each song by these criteria: 'really good,' 'good,' 'kind of good,' 'bad' or 'really bad.' We listened to an enormous amount of music. He assigned responsibilities and began creating a track list with the 'really good' songs. Anibal was intelligent enough to know that you couldn't start off by playing underground material. He would play three or four songs people knew and liked, then throw in a new track."

The Relationship Begins

"The next step was to develop a language to sell this format on the air. We knew we had no budget and that the record companies ignored us, so what we decided to do was leave those problems behind, because we had no way of solving them. Our solution was to create interesting subject matter on the air that everyone would eventually become dependent on.

"We also created rock hits for la-



WELCOME BACK After years of not recording, Marisela (r) is back on the music scene with her new, self-titled album. She's seen with KLQV/San Diego DJ Rina Godoy during a recent visit to the station.

fels. Then they wanted more, because other radio groups started following our lead and playing those songs. And so the relationship began.

"It wasn't easy. When we started out we didn't even have the necessary equipment to work with. As an example, if a commercial radio station works with \$10 a month, Orbita started working with \$1 a year. We had no money for promotion.

"The station was built on word of mouth. Our promotion strategy was to wear station jackets any time we had an event, because they had the

gain because we were in a format without competition. It was unique."

Remove The Stereotypes

"Much of our success happened because the people involved knew the product they were selling. What kept us going was our intensity. We started out with 10,000 listeners, and now we have millions of listeners. We now have station vans, do massive events and do all kinds of promotions.

"All you have to do to succeed is understand that if there is a market that wants it, what you have to do is take the risk. I know it's not easy to take a risk in the U.S., because you're dealing with giant companies, but why can't they envision rock as music, just as they envisioned the other formats when they were introducing them to the market? Why not see it for what it is — music — and remove the stereotypes? Just see Rock as a format that has incredible potential.

"I no longer talk about rock because we're not only listening to rock anymore. We're listening to rock with salsa, rock with cumbia or rock with electronica, for example. Latin bands have the rock attitude of yesteryear, but if you look at the spectrum of what they do, their music is very rich and has great production. And I'm wondering why this music isn't on the air.

"I feel that people want to start something similar to Orbita in the U.S., but many of the rock shows on the air now lack personality. There are exceptions to that rule. I've heard great shows over the Internet or when I've been to cities like Chicago or New York.

"They're also trying to sell this format like it was Salsa or Merengue. Why? Because the people doing radio came here in the '70s and brought with them their music, and those roots run deep. This genre needs its own personality, because, although it is music, its attitude is different."

"We knew we had no budget and that the record companies ignored us, so what we decided to do was to leave those problems behind, because we had no way of solving them."

station logo. And we created alliances. If we saw there was a person on TV who was a great commentator or saw a really good writer in a particular magazine, we brought them over.

"We understood that radio is a business and has to be treated like one. Every single person in our company needed to get paid. We went for it because we didn't have anything to lose because of what happened in December of 1994. On the other hand, there was something to



LA VIDA LOCA IN L.A. Back for more la vida loca, Ricky Martin stopped by KLVE/Los Angeles recently to promote his latest Spanish-language album, *Almas Del Silencio*. Seen here are (l-r) KLVE morning DJ Omar Velasco, Martin and KLVE PD María Nava and morning DJ Argelia Atilano.

RADIO MÚSICA[®] by R&R

This Week In Latin Music

Radio Y Música News

David Fuentes
PD, KQVO/Calexico, CA

We're doing a telethon and radiothon to benefit the Clínica Ortopédica del Valle Imperial (Imperial Valley Orthopedic Clinic). We will be joining forces with Mexican TV station XHILA (Channel 66) on Aug. 30 from 9am to 9pm. The TV station is in Mexico, but it reaches the U.S., and we will be transmitting directly from its studios. People will be able to see the telethon on Channel 66 or listen to it on KQVO. We'll have artists coming over and participating, as well as politicians and other personalities.

The purpose is to help children from this area and those who come from Mexico who are very sick. We see all kinds of situations where children need medical assistance. With the help of this clinic, children are able to get further medical assistance in Los Angeles.

This is the second year we've participated in this effort, and we're hoping to get at least \$60,000 in donations. Our station's coverage reaches the Imperial Valley in California; Yuma Valley in Arizona; San Luis Río Colorado in Sonora, Mexico; and Mexicali, Baja California, Mexico — so not only does our U.S. audience participate and donate, but also our listeners in Mexico.

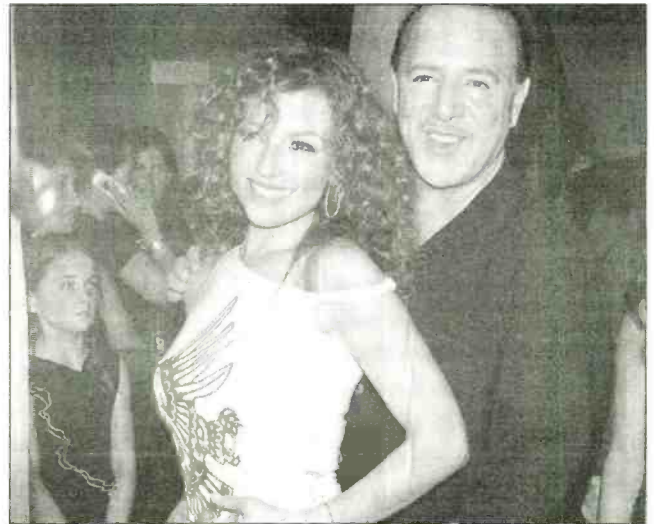


The Business Of Thalía!

Thalía is not only a singer and actress, she's also an entrepreneur. Last year she launched her eyeglass line, and now it's on to clothes, accessories, footwear and lingerie. She officially launched the Thalía Sodi collection during an event televised on Univision. Friends and celebrities joined the Mexican diva on her special night. Check out the pics!



Marc Anthony performs.



Thalía celebrates her success with husband Thomas Mottola.



Thalía has another successful night.



WHAT A PHONE CALL! Ricardo Arjona performed for a packed Universal Amphitheatre in Los Angeles on Aug. 15 and 16. He's seen here performing his classic hit "Te Conozco" and talking on a cell phone to a 16-year-old fan, courtesy of the girl's sister, who was present at the concert.



TUCANES SPEAK UP! Los Tucanes De Tijuana recently gave a press conference in Tijuana, Mexico, where they spoke candidly about everything from their upcoming tour and their relationship with the press to the beautiful women they cast in their videos. They're seen here in action.

CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	JUANES & NELLY FURTADO Fotografía (Universal)	90
2	CHAYANNE Un Siglo Sin Ti (Sony Discos)	73
3	MARCO A. SOLIS Tu Amor O Tu Desprecio (Fonovisa)	69
4	GLORIA ESTEFAN Hoy (Sony Discos)	65
5	LA OREJA DE VAN GOGH Puedes Contar Conmigo (Sony Discos)	65
6	ALEJANDRO SANZ No Es Lo Mismo (Warner M.L.)	56
7	OBIE BERMUDEZ Antes (EMI Latin)	50
8	SHALIM Se Me Olvidó Tu Nombre (Crescent Moon)	50
9	MANA Mariposa Traicionera (Warner M.L.)	49
10	ALEXANDRE PIRES Quitémonos La Ropa (BMG)	46
11	AREA 305 Vive La Vida (Univision)	45
12	EROS RAMAZZOTTI Una Emoción Para Siempre (BMG)	44
13	RICARDO MONTANER Qué Ganas (Warner M.L.)	42
14	PEPE AGUILAR Me Falta Valor (Univision)	38
15	NOELIA Clávame Tu Amor (Fonovisa)	34
16	A.5 Supervisor De Tus Sueños (Latin World)	33
17	RICKY MARTIN Asignatura Pendiente (Sony Discos)	32
18	ALEJANDRO FERNANDEZ Niña Amada Mía (Sony Discos)	32
19	TIZIANO FERRO Perdona (EMI Latin)	31
20	MILLIE CORRETT Suéltalo (BMG)	31
21	DAVID BISBAL Lloraré Las Penas (Universal)	30
22	INSPECTOR Amargo Adiós (Universal)	30
23	FRANKIE J. Ya No Es Igual (Sony Discos)	26
24	RICKY MARTIN Jaleo (Sony Discos)	26
25	BEYONCE fJAY-Z Crazy In Love (Columbia)	25

Data is compiled from the airplay week of August 17-23, and based on a point system.
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Going For Adds

SORAYA Sólo Por Ti (EMI Latin)
ALEX UBAGO Qué Pides Tú (Warner M.L.)
ALEJANDRO SANZ No Es Lo Mismo (Warner M.L.)
CABAS La Caderona (EMI Latin)
GUILLERMO PLATA Contigo Y Sin Ti (Balboa)
YAHIR Déjame (Warner M.L.)
KABAH Fue Lo Que Será (Warner M.L.)
BODEGA SONICA Ametralladora (Balboa)
MYRIAM Sin Ti No Hay Nada (EMI Latin)
BACILOS Odio El Silencio (Warner M.L.)
LA LEY Más Allá (Warner M.L.)
JARABE DE PALO Ying Yang (Warner M.L.)

TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	CELIA CRUZ Rie Y Lloro (Sony Discos)	149
2	VICTOR MANUELLE Poco Hombre (Sony Discos)	143
3	SON DE CALI Son De Cali (Univision)	121
4	DANIEL RENE & JENNIFER PEÑA El Deseo De Ti (Univision)	115
5	EDDIE DAVIS La Buena Vida (Silva Line)	101
6	JUANES & NELLY FURTADO Fotografía (Universal)	79
7	ELVIS MARTINEZ Así Te Amo (Premium)	74
8	GILBERTO S. ROSA Si Te Dijeron (Sony Discos)	68
9	OBIE BERMUDEZ Antes (EMI Latin)	65
10	INDIA Soy Mujer (Sony Discos)	62
11	FRANKIE RUIZ Que Siga La Fiesta (Universal)	57
12	AREA 305 Vive La Vida (Univision)	57
13	EDDY HERRERA El Idiota (Sony Discos)	55
14	ANTHONY CRUZ Ven (MP)	53
15	JUNNY Bella Idiota (MP)	49
16	NOELIA Ya No Eres El Mismo (Fonovisa)	44
17	ORO SOLIDO Tu Mamá Y Tu Papá (24K)	43
18	MARIO FELICIANO Remolino (NH)	43
19	SOPHY Cuéntale A Ella (Premium)	41
20	OLGA TAÑON Cuando Tú No Estás (Warner M.L.)	40
21	JULIO Déjame Volar (Warner M.L.)	40
22	KEVIN CEBALLO Tú Volverás (Universal)	38
23	CHAYANNE Un Siglo Sin Ti (Sony Discos)	35
24	FRANKIE J. Ya No Es Igual (Sony Discos)	34
25	HUEY DUNBAR Sin Poderte Hablar (Sony Discos)	33

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MIGUEL ANGEL Un Amor Casi Perfecto (Sony Discos)
CHARLIE CRUZ Te Voy A Dar (Warner M.L.)

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REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	BRONCO "EL GIGANTE DE AMERICA" Estoy A Punto (Fonovisa)	272
2	MONTEZ DE DURANGO Hoy Empieza Mi Tristeza (Disa)	224
3	JOAN SEBASTIAN Así Te Quiero (Balboa)	200
4	INTOCABLE Eso Duele (EMI Latin)	193
5	CONJUNTO PRIMAVERA Actos De Un Tonto (Fonovisa)	179
6	TEMERARIOS Te Regalo Mi Tristeza (Fonovisa)	174
7	TUCANES DE TIJUANA El Sinvergüenza (Universal)	130
8	MARCO A. SOLIS Tu Amor O Tu Desprecio (Fonovisa)	126
9	PALOMO Te Metiste En Mi Cama (Disa)	119
10	LIBERACION Cuánto Me Apuestas (Disa)	117
11	TIGRES DEL NORTE En Qué Fallé (Fonovisa)	103
12	MODELO Inseparables (Disa)	97
13	COYOTE Y SU BANDA TIERRA SANTA El Rancho Grande (EMI Latin)	91
14	BANDA EL RECODO Acá Entre Nos (Fonovisa)	84
15	CONJUNTO PRIMAVERA Ave Cautiva (Fonovisa)	82
16	GERMAN LIZARRAGA La Pila De Agua (Disa)	82
17	JORGE LUIS CABRERA Quédate Callada (Disa)	77
18	RAZOS Maria Chuchena (BMG)	71
19	CUISILLOS Contigo Y Sin Ti (Balboa)	68
20	ARROLLADORA BANDA EL LIMON En Los Puritos Huesos (Disa)	67
21	ORIGINALES DE SAN JUAN La Motosierra (EMI Latin)	67
22	ANGELES DE CHARLY Déjenme Si Estoy Llorando (Fonovisa)	66
23	ADOLFO URIAS Serán Sus Ojos (Fonovisa)	66
24	ADOLFO URIAS Amor Bésame (Fonovisa)	65
25	LA ORIGINAL BANDA EL LIMON Ya No Te Vayas (Universal)	64

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Going For Adds

- JESSE MORALES Yo No Bailo Con Juana (Univision)
- LOS MISMOS Cómo Te Dejo De Amar (Univision)
- IMPLAKABLE No Volveré (Seven Rivers)
- ALEGRES DE LA SIERRA Morenita Encantadora (Univision)
- BIG CIRCO La Endiablada (EMI Latin)
- RAZA OBRERA Taconazo (Univision)
- PABLO MONTERO Cuando Calienta El Sol (BMG)
- IMAN Amor De Dos Caras (Univision)
- CHUY JR. Y SUS JARDINEROS Mr. Party (EMI Latin)
- LUPITA AGÜEROS Yo No Soy Una Sufrida (Seven Rivers)
- BANDA LA COSTENA Lo Callaré (Univision)
- CONTROL Me Quiero Casar (EMI Latin)
- JAE-P Ni De Aquí Ni De Allá (Univision)
- IVAN DIAZ Volver A Empezar (EMI Latin)
- LOS FORASTEROS Te Voy A Hacer Feliz (Univision)
- LOS INVASORES DE NUEVO LEON Cruz De Dolor (EMI Latin)

TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	INTOCABLE Eso Duele (EMI Latin)	219
2	DUELO Desde Hoy (Univision)	163
3	KUMBIA KINGS Insomnio (EMI Latin)	135
4	BIG CIRCO La Endiablada (EMI Latin)	134
5	PALOMINOS Tócame (Fonovisa)	130
6	LA ONDA Así, Así (EMI Latin)	105
7	LA CONTRA Ya Tengo Mi Vida (Univision)	90
8	MARCOS OROZCO Río Rebelde (Catalina)	84
9	LIMITE Soy Así (Universal)	83
10	CONTROL Pequeña Y Frágil (EMI Latin)	78
11	IMAN Amor De Dos Caras (Univision)	76
12	RUBEN RAMOS Quiero Una Cita (Revolution)	69
13	FRANKIE J. Ya No Es Igual (Sony Discos)	65
14	FRIJOLES ROMANTICOS & BOBBY PULIDO Dónde Está Mi Raza (Universal)	64
15	ESTRUENDO Conquistar Tu Corazón (Univision)	59
16	JAY PEREZ No Me Dejes (Sony Discos)	55
17	JIMMY GONZALEZ & GRUPO MAZZ Junto A Ti (Freddie)	55
18	JIMMY GONZALEZ & GRUPO MAZZ Dame Un Minuto (Freddie)	55
19	COSTUMBRE Cómo Olvidarte (Warner M.L.)	52
20	DANIEL RENE & JENNIFER PEÑA El Deseo De Ti (Univision)	47
21	COSTUMBRE Cuánto Te Amo (Warner M.L.)	46
22	CHENTE BARRERA Ya No Ries Como Ayer (Animo)	45
23	JOE LOPEZ Entre Tus Cosas (EMI Latin)	39
24	ELIDA REYNA Te Voy A Olvidar (Tejas)	38
25	ALAZZAN Contigo O Sin Ti (Freddie)	38

Data is compiled from the airplay week of August 17-23, and based on a point system.
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Going For Adds

- EL COYOTE Y SU BANDA TIERRA SANTA El Rancho Grande (EMI Latin)
- FLACO JIMENEZ En El Cielo No Hay Cerveza (Seven Rivers)
- COSTUMBRE Cuánto Te Amo (Warner M.L.)
- VARONIL Y Lloré (Univision)
- CONTROL Me Quiero Casar (EMI Latin)
- LIDIA SAN MIGUEL Tal Vez (Seven Rivers)
- JESSE MARROQUIN Preciosa Y Bonita (JLM)
- ORIGINALES DE SAN JUAN La Motosierra (EMI Latin)
- LOS HURACANES DEL NORTE Nomás Por Tu Culpa (Univision)
- PAUL VIDAL & DYAMANTE Boom Boom Boom (Seven Rivers)
- PESADO Mátame (Warner M.L.)
- AKWID No Hay Manera (Univision)

Rock/Alternative

TW	ARTIST Title Label(s)
1	PLASTILINA MOSH Peligroso Pop (EMI Latin)
2	CAFE TACUBA EO (MCA)
3	MOLOTOV Here We Kum (Universal)
4	CIRCO La Sospecha (Universal)
5	LA LEY Amate Y Sálvate (Warner M.L.)
6	PANTEON ROCOCO Tu Recuerdo Y Yo (BMG)
7	LA LEY Más Allá (Warner M.L.)
8	LA MOSCA TSE TSE Muchachos, Esta Noche Me Emborracho (EMI Latin)
9	LA OREJA DE VAN GOGH Puedes Contar Conmigo (Sony Discos)
10	LOS PERICOS Casi Nunca Lo Ves (Universal)
11	MUNDO APARTE Jamás (Access Denied Productions)
12	MOENIA En Qué Momento (BMG)
13	JARABE DE PALO Bonito (Warner M.L.)
14	LOS PERICOS Complicado Y Aturdido (Universal)
15	MANA Mariposa Traicionera (Warner M.L.)

Songs ranked by total number of points. 19 Rock/Alternative reporters.

Record Pool

TW	ARTIST Title Label(s)
1	RICKY MARTIN Jaleo (Sony Discos)
2	CELIA CRUZ Rie Y Lloro (Sony Discos)
3	JOHNNY VENTURA Allá Se Quedó (MP)
4	SONORA CARRUSELES La Comay (Fuentes)
5	OBIE BERMUDEZ Antes (EMI Latin)
6	FRUKO Y SUS TESOS Gringo Rumbero Pachanguero (Fuentes)
7	ORQUESTA GUAYACAN Vas A Llorar (MP)
8	ANTHONY Qué Mujer (J&N)
9	AREA 305 Vive La Vida (Univision)
10	TITO RQJAS Cuidala (MP)
11	EMMANUEL El Bodeguero (Universal)
12	DON DINERO Ahí Parí (Cuban Connection)
13	INDIA Soy Mujer (Sony Discos)
14	NICHE Salao (PPM)
15	OSCAR D'LEON La Mazucamba (Universal)

Songs ranked by total number of points. 21 Record Pool reporters.

NATIONAL

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EAST

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SOUTH

One of the nations most respected broadcast companies has openings in America's most livable city. We're looking for drive time announcers with a contemporary delivery for a music intensive library format. Qualified applicants must have 3 years minimum on-air experience with exceptional production and people skills. Your resume should include references, and your CD aircheck must include production samples. Females and minorities are encouraged to apply. Send T&Rs to: Radio & Records @ 10100 Santa Monica Blvd., 3rd Floor #1106 Los Angeles, CA 90067. EOE.

www.radioandrecords.com

R&R Opportunities Free Advertising

Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PST)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail to: llinares@radioandrecords.com Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

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QANTUM COMMUNICATIONS HAS ON-AIR POSITIONS OPEN IN VARIOUS SOUTHEAST MARKETS. QANTUM IS A GROWING, PRIVATE COMPANY WITH VETERAN MANAGEMENT AND THE RESOURCES TO WIN. RUSH COVER LETTER, RESUME AND AIRCHECK TO 181 EAST EVANS STREET, FLORENCE, SC 29506. ATTN: PROGRAM POSITIONS. EOE

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Contemporary Christian Music Lovers! Chicago's leading Contemporary Christian Music station (Salem Communications) 106.7 The Fish has a rare opening in our Chicago cluster for a Morning Drive Host.

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ATT: Kevin Robinson

No calls please
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The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a \$50 service charge is added for shipping and handling.

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Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

WEST

Albuquerque's heritage KOB-FM has an immediate morning co-host opportunity. We are looking for a 50/50 partner that not only leaves tracks on the radio BUT is also interested in a partnership with the prep, dedication, discipline and structure that entails.

E-mail packages (4 megs or less) accepted through Kris.Abrams@Citcomm.com. Rush T&R to : Kris Abrams, 500 4th Street NW, Albuquerque, NM 87102 Citadel Communications is an equal opportunity employer.

POSITIONS SOUGHT

Weekends/NY Suburbs LI, Jersey, Upstate. CHR/Hot AC/ALT. Lots of Energy! Brian Hunter 718-236-7505 or djbrianhunter@aol.com. (8/29)

7 years Radio/TV traffic experience seeking manager position in sports, radio, television in NY/NJ. BG at 201-656-5202. (8/29)

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POSITIONS SOUGHT

Weekend/Overnights - Atlanta Metro. Strong Production Skills 10 yrs+ experience. J.R. Davis 404-294-6679 or audioproduction@earthlink.net. (8/29)

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Seeking Sports Director/PBP/Sales Position. JOE 1-888-327-4996. (8/29)

Seasoned Air Talent seeks job: Personality, Creative Services Director,

News; Major & Medium Market, National experience; <http://community.webtv.net/dandavdd/DanOSeasonedPro> Website; dandavdd1@webtv.net E-mail. (8/29)

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10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

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Phone

Fax

E-mail

Phone

Fax

E-mail

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NEWS DESK:	310-788-1699	310-203-9763	newsroom@radioandrecords.com
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WASHINGTON, DC BUREAU:	301-951-9050	301-951-9051	rrdc@radioandrecords.com
NASHVILLE BUREAU:	615-244-8822	615-248-6655	thelton@radioandrecords.com

AIR CHECKS

AUDIO & VIDEO AIRCHECKS

•CURRENT #277: Z100/Elvis Duran & Zoo, WJMK/Dick Biondi, KFRC/Bobby Ocean, KDWB/Joie Rosati, KHKS/Kidd Kraddick, Z100/Paul Cubby Bryant \$10.
 •CURRENT #276: KXKL/Geo. McFly, KIIS/Valentine, Z100/Romeo, KROQ/Stryker, WBZZ/Adam Bomb, WBIG/Murphy & Chash, KSTP/Van & Cheryl, Blink 102.7 \$10.
 •PERSONALITY PLUS #PP-185: KDWB/Dave Ryan, WRIF/Drew & Mike, KNIX/Tim & Willy, WTMX/Eric & Kathy \$10 cassette, \$13 CD.
 •PERSONALITY PLUS #PP-184: WPLJ/Scott & Todd, KROQ/Kevin & Bean, WBZZ/Morning Buzz, WEGR/Tim, Bev & Bad Dog, \$10, \$13 CD.
 •PERSONALITY PLUS #PP-183: WSTR/Steve & Vicki, KKBT/Steve Harvey, WZGC/Moby, KSNL/Lamont & Tonelli, \$10 CD \$13.
 •ALL COUNTRY #CY-132: WDSY, WKDF, KEFY, KPLX, WCOL, \$10.00.
 •ALL CHR #CHR-102: WWWO, WSTR, KTTB, KRBY, KHKS, \$10.00.
 •ALL A/C #AC-110: KSTP-FM, WMC-FM, WMMG, WNIC, WDVJ, \$10.00.
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 •PROFILE #S-487: NEW YORK! CHR AC UC ADR Gold City \$10.00.
 •PROMO VAULT #PR-53: promo samples - all formats, all market sizes, Cassette \$12.50.
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 •#0-25 (ALL OLDIES) #CHN-33 (CHR NIGHTS) #MR-10 (ALTERNATIVE) #F-28 (ALL FEMALE).
 •#JO-1 (RHY. OLDIES), #T-9 (TALK), at \$10.00 each.
 •CLASSIC #C-269: KHJ/Sam Riddle-1968, KRLA/Dave Hull-1961, KFRC/Dick Sainle-1968, WGRQ/Joey Reynolds-1974, KGB/Chris Cane-Mark Richards-1971 \$13.50 cassette, \$16.50 CD.
 VIDEO #94: Dallas: KPLX/Hollywood, KLVU/Chuck Brinkman, Atlanta's WNNX/Steve Craig, WWWQ/Jeff Miles, SD's KFMB-FM/Greg & Jen, Vegas: KXPT/Byrd, Foxx & Steph, San Antonio's KONO/Dave Griffith, 2 hrs, VHS \$30, DVD \$35.

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CHR/POP	
LW	TW
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#1 MOST ADDED

MANDY MOORE Have A Little Faith In Me (Epic)

#1 MOST INCREASED PLAYS

NELLY FIP, DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)

TOP 5 NEW & ACTIVE

MARIA I Give, You Take (DreamWorks)

R. KELLY Thoa Thing (Jive)

PHARRELL FJAY-Z Frontin' (Star Trak/Arista)

FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)

BT Simply Being Loved (Somnambulist) (Nettwerk)

CHR/POP begins on Page 23.

CHR/RHYTHMIC	
LW	TW
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#1 MOST ADDED

OUTKAST The Way You Move (Arista)

#1 MOST INCREASED PLAYS

BEYONCE' FISEAN PAUL Baby Boy (Columbia)

TOP 5 NEW & ACTIVE

MONICA Get It Off (J)

FAT JOE & P. DIDDY FJ DRE Girl I'm A Bad Boy (Bad Boy/Universal)

HI-C FJ DJ QUIK Let Me Know (Independent)

JACKI O Nookie Real Good (Poe-Boy/Sobe)

YING YANG TWINS Naggin' (TVT)

CHR/RHYTHMIC begins on Page 30.

URBAN	
LW	TW
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#1 MOST ADDED

MARY J. BLIGE Doh! (Geffen)

#1 MOST INCREASED PLAYS

ASHANTI Rain On Me (Murder Inc./DJJMG)

TOP 5 NEW & ACTIVE

TOO SHORT FJ LIL' JON Shake That Monkey (Short/Jive)

KEM Love Calls (Motown/Universal)

LIL' ZANE Tonight, I'm Yours (Capitol)

MONICA Knock Knock (J)

FLOETRY Getting Late (DreamWorks)

URBAN begins on Page 35.

AC	
LW	TW
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2	2
3	3
4	4
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#1 MOST ADDED

MICHAEL BOLTON When I Fall In Love (Passion Group)

#1 MOST INCREASED PLAYS

MICHAEL BUBLE How Can You Mend A Broken... (143/Reprise)

TOP 5 NEW & ACTIVE

PAUL CARRACK Happy To See You Again (SLG)

CHRIS EMERSON Baby's Gone (Monomey)

ANIE LENNOX Wonderful (J)

MICHAEL BOLTON When I Fall In Love (Passion Group)

BURKE ROONEY Let It All Come Down (R World)

AC begins on Page 47.

HOT AC	
LW	TW
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#1 MOST ADDED

THIRD EYE BLIND Crystal Baller (Elektra/EEG)

#1 MOST INCREASED PLAYS

JOHN MAYER Bigger Than My Body (Columbia)

TOP 5 NEW & ACTIVE

DAKOTA Good (I've Got A Lot To Learn) (Maverick/Warner Bros.)

BANGLES Something That You Said (Koch)

LEANN RIMES We Can (Asylum/Curb)

UNCLE KRACKER Memphis Soul Song (Top Dog/Lava/Atlantic)

HOLLY PALMER Just So You Know (Warner Bros.)

AC begins on Page 47.

ROCK	
LW	TW
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#1 MOST ADDED

SEETHER Gasoline (Wind-up)

#1 MOST INCREASED PLAYS

FUEL Falls On Me (Epic)

TOP 5 NEW & ACTIVE

ILL NINO How Can I Live (Roadrunner/DJJMG)

SEETHER Gasoline (Wind-up)

RIISING Cradle (Maverick/Reprise)

COLD Suffocate (Fiji/Geffen/Interscope)

ADEMA Unstable (Arista)

ROCK begins on Page 56.

URBAN AC

LW	TW	
2	1	LUTHER VANDROSS Dance With My Father (J)
1	2	HEATHER HEADLEY I Wish I Wasn't (RCA)
4	3	KEM Love Calls (Motown/Universal)
3	4	JAHEIM Put That Woman First (Divine Mill/Warner Bros.)
6	5	ARETHA FRANKLIN Only Thing Missing Is You (Arista)
5	6	TAMIA Officially Missing You (Elektra/EEG)
10	7	R. KELLY Step In The Name Of Love (Jive)
8	8	JAVIER Crazy (Capitol)
7	9	RUBEN STUDDARD Superstar (J)
15	10	DWELE Find A Way (Virgin)
11	11	FLOETRY Say Yes (DreamWorks)
11	12	KINDRED Far Away (Epic)
12	13	RON ISLEY f/R. KELLY What Would You Do? (DreamWorks)
13	14	R. KELLY I'll Never Leave (Jive)
18	15	SMOKIE NORFUL I Need You Now (EMI Gospel)
14	16	JEFFREY OSBORNE Rest Of Our Lives (JayDz/Koch)
16	17	SYLEENA JOHNSON Faithful To You (Jive)
20	18	CALVIN RICHARDSON Keep On Pushin' (Hollywood)
17	19	TYRESE Signs Of Love Makin' (J)
19	20	MONICA So Gone (J)
22	21	RHIAN BENSON Say How I Feel (DKG)
21	22	ISLEY BROTHERS f/RON ISLEY Busted (DreamWorks)
25	23	FLOETRY Getting Late (DreamWorks)
27	24	ANTHONY HAMILTON Comin' From Where I'm From (So So Def/Arista)
29	25	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJMG)
-	26	VIVIAN GREEN What Is Love? (Columbia)
-	27	GERALD LEVERT U Got That Love (Elektra/EEG)
24	28	BEYONCÉ f/JAY-Z Crazy In Love (Columbia)
23	29	VIVIAN GREEN Fanatic (Columbia)
26	30	ANN NESBY Make Me Better (UTR Music Group)

#1 MOST ADDED

GERALD LEVERT U Got That Love (Elektra/EEG)

#1 MOST INCREASED PLAYS

R. KELLY Step In The Name Of Love (Jive)

TOP 5 NEW & ACTIVE

J. SOMMERS f/R. PATTERSON What Am I Gonna Do (Gemini/Higher Octave)

IMPROMP 2 Mocha Soul (Big3)

LJ Fortunately (Cool-Joe)

MANHATTANS Turn Out The Stars (Love Lee)

JESSE POWELL By The Way (D-3/Liquid B)

URBAN begins on Page 35.

COUNTRY

LW	TW	
1	1	A. JACKSON AND J. BUFFETT It's Five O'Clock Somewhere (Arista)
2	2	KENNY CHESNEY No Shoes, No Shirt, No... (BNA)
4	3	DIERKS BENTLEY What Was I Thinkin'? (Capitol)
7	4	TIM MCGRAW Real Good Man (Curb)
6	5	SHANIA TWAIN Forever And For Always (Mercury)
3	6	BRAD PAISLEY Celebrity (Arista)
8	7	BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)
9	8	TRACE ADKINS Then They Do (Capitol)
11	9	MARTINA MCBRIDE This One's For The Girls (RCA)
13	10	KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)
12	11	CLAY WALKER A Few Questions (RCA)
14	12	GARY ALLAN Tough Little Boys (MCA)
16	13	RASCAL FLATTS I Melt (Lyric Street)
15	14	JOE NICHOLS She Only Smokes When She Drinks (Universal South)
17	15	PAT GREEN Wave On Wave (Republic/Universal South)
20	16	PATTY LOVELESS Lovin' All Night (Epic)
19	17	BILLY CURRINGTON Walk A Little Straighter (Mercury)
28	18	TOBY KEITH I Love This Bar (DreamWorks)
22	19	CHRIS CAGLE Chicks Dig It (Capitol)
23	20	RACHEL PROCTOR Days Like This (BNA)
21	21	EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)
29	22	GEORGE STRAIT Cowboys Like Us (MCA)
27	23	MONTGOMERY GENTRY Hell Yeah (Columbia)
24	24	RUSHLOW I Can't Be Your Friend (Lyric Street)
26	25	RODNEY ATKINS Honest (Write Me A List) (Curb)
25	26	SHERIE AUGUSTIN Streets Of Heaven (CA/BBW)
30	27	BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)
31	28	DARCY WORLEY Tennessee River Run (DreamWorks)
32	29	JO DEE MESSINA I Wish (Curb)
34	30	MARK WILLIS And The Crowd Goes Wild (Mercury)

#1 MOST ADDED

REBA MCENTIRE I'm Gonna Take That Mountain (MCA)

#1 MOST INCREASED PLAYS

TOBY KEITH I Love This Bar (DreamWorks)

TOP 5 NEW & ACTIVE

DWIGHT YOAKAM The Late Great Golden State (Audiom)

SAMMY KERSHAW I've Never Been Anywhere (Audiom)

JEFF BATES Rainbow Man (RCA)

SUSAN ASHTON She Is (Capitol)

AMY DALLEY I Think You're Beautiful (Curb)

COUNTRY begins on Page 40.

SMOOTH JAZZ

LW	TW	
1	1	DAVID SANBORN Comin' Home Baby (GRP/VMG)
2	2	BRIAN CULBERTSON Say What? (Warner Bros.)
6	3	PAUL JACKSON, JR. It's A Shame (Blue Note)
4	4	RICHARD ELLIOT Corner Pocket (GRP/VMG)
5	5	CHELI MINUCCI Kickin' It Hard (Shanachie)
3	6	JEFF LORBER Gigabyte (Narada)
8	7	M. MCDONALD I Heard It Through The Grapevine (Motown/Universal)
10	8	URBAN KNIGHTS Got To Give It Up (Narada)
12	9	CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)
11	10	LUTHER VANDROSS Dance With My Father (J)
13	11	KENNY G. Malibu Dreams (Arista)
9	12	DARYL HALL Cab Driver (Rhythm & Groove/Liquid B)
7	13	SPYRD GYRA Getaway (Heads Up)
16	14	MINDI ABAIR Firt (GRP/VMG)
17	15	PRAFUL Sigh (Rendezvous/N-Coded)
15	16	PAUL TAYLOR On The Move (Peak)
21	17	RICK BRAUN Green Tomatoes (Warner Bros.)
19	18	PHIL COLLINS Come With Me (Atlantic)
18	19	ACUSTIC ALCHEMY No Messin' (Higher Octave)
20	20	WALTER BEASLEY Precious Moments (N-Coded)
23	21	CHUCK LOEB eBop (Shanachie)
24	22	JAZZMASTERS Puerto Banus (Trippin' N' Rhythm)
-	23	DAVE KOZ Honey-Dipped (Capitol)
22	24	FATBURGER Sizzin' (Shanachie)
25	25	SIMPLY RED Sunrise (simplyred.com)
27	26	JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)
-	27	STEVE OLIVER Positive Energy (Native Language)
-	28	JEFF GOLUB Boom Boom (GRP/VMG)
28	29	RONNY JORDAN At Last (N-Coded)
-	30	GREGG KARUKAS Riverside Drive (N-Coded)

#1 MOST ADDED

DAVE KOZ Honey-Dipped (Capitol)

#1 MOST INCREASED PLAYS

DAVE KOZ Honey-Dipped (Capitol)

TOP 5 NEW & ACTIVE

MICHAEL LINGTON Off The Hook (3 Keys Music)

CHRIS STANDRING I Ain't Mad Atcha (Mesa Entertainment/Blue Moon)

BLAKE AARON She's So Fine (Interscope)

HIROSHIMA Revelation (Heads Up International)

CHRIS BOTTI Indian Summer (Columbia)

Smooth Jazz begins on Page 53.

ACTIVE ROCK

LW	TW	
1	1	LINKIN PARK Faint (Warner Bros.)
3	2	AUDIOSLAVE Show Me How To Live (Interscope/Epic)
2	3	STAIN'D So Far Away (Flip/Elektra/EEG)
5	4	NICKELBACK Someday (Roadrunner/DJMG)
7	5	DISTURBED Liberate (Reprise)
6	6	SHINEDOWN Fly From The Inside (Atlantic)
11	7	A PERFECT CIRCLE Weak And Powerless (Virgin)
4	8	CHEVELLE Send The Pain Below (Epic)
8	9	KORN Old My Time (Immortal/Epic)
10	10	GOODSMACK Serenity (Republic/Universal)
13	11	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)
12	12	TRAPT Headstrong (Warner Bros.)
9	13	JANE'S ADDICTION Just Because (Capitol)
12	14	COLD Stupid Girl (Flip/GetHea/Interscope)
15	15	MUDVAYNE World So Cold (Epic)
16	16	TRAPT Still Frame (Warner Bros.)
21	17	LIMP BIZKIT Eat You Alive (Flip/Interscope)
19	18	WHITE STRIPES Seven Nation Army (Third Man/V2)
18	19	AUDIOSLAVE Like A Stone (Interscope/Epic)
20	20	LINKIN PARK Somewhere I Belong (Warner Bros.)
22	21	FUEL Falls On Me (Epic)
25	22	METALLICA Frantic (Elektra/EEG)
23	23	FOO FIGHTERS Low (Roswell/RCA)
24	24	ADEMA Unstable (Arista)
26	25	MOTOGRATER Down (No Name/EEG)
30	26	SLOTH Someday (Hollywood)
28	27	THREE DAYS GRACE (I Hate) Everything About You (Jive)
29	28	AFI The Leaving Song Part II (DreamWorks)
43	29	SEVENDUST Enemy (TVT)
32	30	EVANESCENCE Going Under (Wind-up)

#1 MOST ADDED

SEVENDUST Enemy (TVT)

#1 MOST INCREASED PLAYS

NICKELBACK Someday (Roadrunner/DJMG)

TOP 5 NEW & ACTIVE

MUSHROOMHEAD Sun Doesn't Rise (Republic/Universal)

JET Are You Gonna Be My Girl (Elektra/EEG)

CHEVELLE Closure (Epic)

CAVE IN Inspire (RCA)

DEFTONES Minerva (Maverick/Reprise)

ROCK begins on Page 56.

ALTERNATIVE

LW	TW	
1	1	LINKIN PARK Faint (Warner Bros.)
2	2	STAIN'D So Far Away (Flip/Elektra/EEG)
3	3	ATARIS The Boys Of Summer (Columbia)
4	4	311 Creatures (For A While) (Volcano)
8	5	AUDIOSLAVE Show Me How To Live (Interscope/Epic)
12	6	A PERFECT CIRCLE Weak And Powerless (Virgin)
5	7	CHEVELLE Send The Pain Below (Epic)
11	8	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)
7	9	TRAPT Headstrong (Warner Bros.)
6	10	WHITE STRIPES Seven Nation Army (Third Man/V2)
10	11	EVANESCENCE Going Under (Wind-up)
14	12	NICKELBACK Someday (Roadrunner/DJMG)
13	13	EVE 6 Think Twice (RCA)
9	14	JANE'S ADDICTION Just Because (Capitol)
18	15	RANCID Fall Back Down (Hellcat/Warner Bros.)
16	16	FOO FIGHTERS Low (Roswell/RCA)
17	17	KORN Old My Time (Immortal/Epic)
15	18	AUDIOSLAVE Like A Stone (Interscope/Epic)
21	19	FUEL Falls On Me (Epic)
24	20	LIMP BIZKIT Eat You Alive (Flip/Interscope)
20	21	AFI The Leaving Song Part II (DreamWorks)
22	22	DASHBOARD CONFESSIONAL Hands Down (Vagrant)
23	23	GOODSMACK Serenity (Republic/Universal)
28	24	TRAPT Still Frame (Warner Bros.)
26	25	THRICE All That's Left (Island/DJMG)
25	26	DISTURBED Liberate (Reprise)
27	27	THREE DAYS GRACE (I Hate) Everything About You (Jive)
31	28	WHITE STRIPES The Hardest Button To Button (Third Man/V2)
32	29	BILLY TALENT Try Honesty (Atlantic)
32	30	SWITCHFOOT Meant To Live (Red Ink/Columbia)

#1 MOST ADDED

SEVENDUST Enemy (TVT)

#1 MOST INCREASED PLAYS

WHITE STRIPES The Hardest Button To Button (Third Man/V2)

TOP 5 NEW & ACTIVE

THURSDAY Signals Over The Air (Island/DJMG)

JET Are You Gonna Be My Girl (Elektra/EEG)

STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)

ILL NINO How Can I Live (Roadrunner/DJMG)

OUTKAST Hey Ya! (Arista)

ALTERNATIVE begins on Page 61.

TRIPLE A

LW	TW	
1	1	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)
3	2	JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)
5	3	JOHN MAYER Bigger Than My Body (Columbia)
4	4	EASTMOUNTAINSOUTH You Dance (DreamWorks)
6	5	PETE YORN Crystal Village (Columbia)
2	6	NICKEL CREEK Smoothie Song (Sugar Hill)
16	7	DAVE MATTHEWS Gravedigger (RCA)
8	8	BEN HARPER Diamonds On The Inside (Virgin)
7	9	TRAIN Calling All Angels (Columbia)
-	10	STING Send Your Love (A&M/Interscope)
-	11	JASON MRAZ You And I Both (Elektra/EEG)
13	12	COLDPLAY Clocks (Capitol)
9	13	ANNIE LENNOX Pavement Cracks (J)
14	14	ZIGGY MARLEY True To Myself (Private Music/AAL)
15	15	WALLFLOWERS Closer To You (Interscope)
11	16	FLEETWOOD MAC Say You Will (Reprise)
18	17	DIDD White Flag (Arista)
12	18	COLDPLAY The Scientist (Capitol)
20	19	LOS LONELY BOYS Heaven (Or)
17	20	JAYHAWKS Tailspin (American/Lost Highway/DJMG)
30	21	HOWIE DAY Perfect Time Of Day (Epic)
21	22	D.A.R. Hey Girl (Lava)
19	23	BLUES TRAVELER Let Her & Let Go (Sanctuary/SRG)
23	24	GRANDADDDY Now It's On (V2)
25	25	DAVID GRAY Caroline (ATO/RCA)
22	26	LIZ PHAIR Why Can't I? (Capitol)
29	27	GOO GOO DOLLS Sympathy (Warner Bros.)
28	28	SANTANA f/ALEX BAND Why Don't You & I (Arista)
-	29	STEELEY DAN Things I Miss The Most (Reprise)
26	30	WARREN ZEVON Knockin' On Heaven's Door (Artemis)

#1 MOST ADDED

TRAIN When I Look To The Sky (Columbia)

#1 MOST INCREASED PLAYS

STING Send Your Love (A&M/Interscope)

TOP 5 NEW & ACTIVE

BIG BAD VOODOO DADDY You Know You Wrong (Big Bad/Vanguard)

JOHN HIATT Circle Back (New West)

DAMIEN RICE Volcano (Vector Recordings)

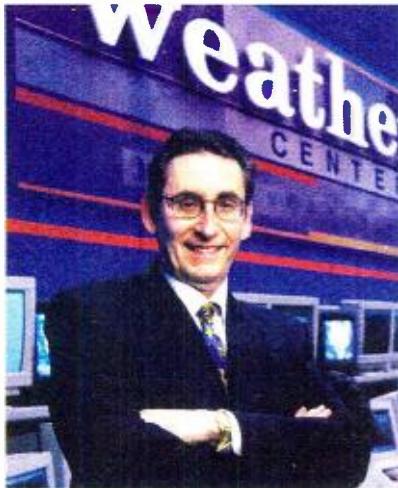
SISTER HAZEL Life Got In The Way (Sixth Man)

AUDIOSLAVE Like A Stone (Interscope/Epic)

TRIPLE A begins on Page 66.

Publisher's Profile

By Erica Farber



DR. JOEL MYERS Founder and President, AccuWeather

stations, 250 television stations and 600-700 Internet sites — but the bulk of our clients are businesses and industry — transportation companies, railroads, construction companies, ski areas, all kinds of agencies that need our forecasts to operate more efficiently and accurately. That's our stock in trade. The media is most well known, but our business customers are the ones that really rely on us in order to operate more efficiently and reduce losses."

Measuring the company's accuracy rate: "It's hard to put a percentage on it. It depends on what you're measuring. The longest-running comparison of the AccuWeather forecast to the National Weather Service forecast has occurred in Washington, DC, where we've run a month-by-month comparison for the last 192 months, over 15 years. We've beaten them in all but two months by an average of 21%. We've made comparisons between our forecasts and those of the Weather Channel and the other Internet sites. We're anywhere from 15%-64% more accurate."

Technology's role in forecasting: "We've integrated technology into our process. Not only do we have very skilled and talented forecasters, probably five or six of the top weather forecasters in the United States, but there's also the support they get from the tremendous infrastructure and the architecture of technology and computers and the blending of the data. We bring weather data in from all over the world — all the computer-model output from the National Weather Service, the FAA, the Army, the Air Force, the Navy, the Coast Guard and 146 countries around the world. We get all the satellite imagery from space in real time, the radar data."

"Then we integrate it all and make it available to our meteorologists in the most user-friendly format so that they are able to capitalize on it and use their skills. We also have all types of algorithms that have been developed, artificial intelligence that has been refined over 21 years, so the first estimate comes from our computers, then our meteorologists add a level of skill and accuracy on top of that. It's truly a man-machine mix backed up by the most sophisticated infrastructure and architecture that exists in meteorology today."

Biggest challenge: "Competing with free. The National Weather Service, with its \$800 billion budget and its lack of accountability, runs roughshod. They copy things we do and then try to give them away for free. They constantly copy what we in the private sector do and try to find value for themselves to justify their budget. Competing with a government agency that is sometimes running amuck is probably our biggest challenge."

State of radio: "From our perspective — delivering useful, accurate weather forecasts — very little has changed. It's what the public wants. One of the top three reasons that someone turns on the radio is to know what the weather is going to be. The weather affects everybody. It affects their business, their daily activities, their commute, what they wear and what they can and can't do. It's of interest. In this age, especially in the U.S., but more so now worldwide, people are in touch with what's happening, the news."

"Weather is a constantly changing story. A baseball game may last two hours and 32 minutes. CNN can replay snippets of the game, but the score doesn't change — it's still 6-3, the Red Sox won. But the weather is changing every minute; it's a 24-hour story. People today want to be in touch with their environment, the world and what's happening, and they can get that through our website, www.accuweather.com, or through radio broadcasts. They can find out what's happening outside the window of their house or car and what's happening across the state and country. Our meteorologists are skilled at

communicating with the listener on the radio, so they're getting what they need in all of those terms."

Why a station should choose AccuWeather: "We'll help their ratings. More people will listen to AccuWeather than to any other source of weather. They can charge higher rates to sponsor the AccuWeather forecast. Many of our stations charge three or four times the rate card for adjacencies to the AccuWeather forecast compared to their other sponsorship opportunities. And we'll work with them on their websites as well. The information will be consistent and compelling."

Something about his company that might surprise our readers: "We serve so many nonmedia customers. There are so many businesses, industries and government agencies that pay us good dollars for our information because it's more accurate and more detailed and because it's tailored to their needs and saves them money. What the radio stations and listeners get is a bonus from all that infrastructure. They're getting for free that value that many people are paying for, that extra measure of accuracy that AccuWeather delivers."

On celebrating 40 years as a company: "When I first started people told me it was impossible. How could you start a business charging people for something they could get for free by turning on the radio? So many people have embraced the dream and realized that the extra measure of what we're selling is greater accuracy, quality and detail; better customer service; and zeal and enthusiasm. We have to be special in everything we do. AccuWeather is a special place, and all these folks who have embraced my dream are what has kept me going."

On everybody expecting him to know what the weather is: "They do. They always ask what the weather's going to be. I usually don't have the answer, and they're disappointed. I used to know. I did a lot of forecasting and was in touch with it. Now I don't know any more than most people, because I'm really a businessman. But they still want to know. If I go to a football game or if I am at a meeting at Penn State and there's a football game coming up, I'd better check the forecast before I go to the meeting."

Most influential individual: "In addition to my father, who died when I was 23, and my family, it would be Dr. Charles Hosler, head of the meteorology department at Penn State. He was my mentor who got me my first job."

Career highlight: "Creating so many jobs and opportunities for so many people by being associated with AccuWeather."

Career disappointment: "I've tried to turn every disappointment into a win. When I started out I was determined. I called 25,000 prospects before I got 100 customers. I did that myself, day after day, year after year. Sometimes I would go weeks without getting a new customer. Each time I got a rejection it just spurred me on to try harder."

Favorite radio format: "News."

Favorite television show: "Sex and the City."

Favorite artist: "Cat Stevens."

Favorite book: "Security Analysis by Benjamin Graham and David Dodd."

Favorite movie: "Gone With the Wind, High Noon and 2001: A Space Odyssey."

Favorite restaurant: "Aquavit in New York."

Beverage of choice: "Pepsi."

Hobbies: "The stock market, coin collecting, and I like to play a little tennis."

E-mail address: "myersj@accuweather.com."

Advice for broadcasters: "Don't undersell the weather. It's still very important to listeners. The quality of the information can affect the whole station's image more than many station managers realize."

One thing that affects all of us, no matter where we are in the world, is weather. Over the last 40 years one man's dream has become the world's leading commercial weather service, AccuWeather.

Dr. Joel Myers grew up fascinated with weather. As a Penn State graduate student, he began forecasting the weather for a gas utility company, and he recognized early on the impact that weather has on business and people and how accurate forecasts could improve their ability to plan for and cope with the elements.

Getting into weather: "When I was 3 or 4 years old I was fascinated by snow. By the time I was 7 I used to stand by the window and get so excited. I remember one night I stayed up all night to watch a snowstorm that paralyzed Philadelphia. My family knew of my interest. My grandmother bought me a diary, and I recorded the weather conditions each day in the winter when I was in second grade. When I was 11 I got the idea of starting a weather company. My father had shown me an article about a meteorologist in Boston who was selling forecasts to fuel-oil dealers."

Founding AccuWeather: "I was very lucky. I was intensely interested in weather and followed the forecasts and already considered myself a pretty good forecaster by the time I was ready to go to college. Penn State had the best meteorological program in the country. Being from Philadelphia, I was able to go there for \$250 a year. It was practically the only place my parents could afford to send me. I got a great education. The head of the department knew of my interest in starting a weather company. I had distinguished myself as a good forecaster. I'd won 10 straight bets with the forecasting professor. When a local gas company came to him in my second year as a graduate student asking for someone to provide forecasts, he said he had just the right person. In the winter of 1962-63 they became our first client, paying me \$50 a month, and AccuWeather was off and running."

Vision for the company: "We want to be the world's favorite source for weather data and information."

How the service works: "We have about 325 employees, with over 80 meteorologists — probably as many or more than anyplace on earth. Our meteorologists are handpicked not only for their educations, but also, more important, for their forecasting ability. It's a combination of intelligence, IQ, pattern recognition, experience and intuition. They have to demonstrate they have the skills to perform and deliver accurate forecasts and communicate them effectively and consistently."

"We've got about 35,000 paying customers, including our Internet site. There are media customers — about 850 newspapers in the U.S. and abroad, about 250 radio

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