

Ludacris Stands As Most Added

Ludacris continues his strong momentum as "Stand Up"



(Def Jam South/IDJMG) grabs Most Added honors this week at CHR/Rhythmic and Urban. The single is taken from the rapper's forthcoming album *Chicken & Beer* and picks up 118 total adds.



MD Requirements

This week R&R Alternative Editor **Max Talkoff** explores the requirements for today's Alternative music director as he speaks with WEDG/Buffalo PD Lenny Diana, KITS/San Francisco PD Sean Demery, WJRR/Orlando PD Pat Lynch, KCPX/Salt Lake City PD Ian McCain, WXTM/Cleveland PD Kim Monroe and WPBZ/West Palm Beach PD John O'Connell. The story begins on the next page.

Congratulations Shania

UP!

- ▲ Sales over 8 MILLION units worldwide
- ▲ Over 4 MILLION scanned in the US

Forever & For Always

- ▲ Combined audience of over 45 MILLION
- ▲ TOP 5 at Country Radio
- ▲ TOP 1C at AC Radio
- ▲ Now growing at Modern/Hot AC

NBC Concert Special

"UP! Live In Chicago" - Most watched PRIME TIME entertainment program of the summer

UP! World Tour

- | | | |
|--------|------------------|-----------|
| Oct 4 | Grand Rapids, MI | SOLD OUT! |
| Oct 7 | Boston, MA | SOLD OUT! |
| Oct 10 | Philadelphia, PA | SOLD OUT! |
| Oct 11 | Albany, NY | SOLD OUT! |
| Oct 24 | Detroit, MI | SOLD OUT! |
| Oct 28 | St. Paul, MN | SOLD OUT! |

More dates to come...

www.shaniatwain.com



Management: Q Prime Inc.



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NBC Photo: Paul Drinkwater



Disney's
**BROTHER
BEAR**

Opens November 1

"Look Through My Eyes"

written and performed by

Phil Collins

Couldn't Wait...

KKLT/Phoenix

WKJY/Long Island

KSRC/Kansas City

KSFI/Salt Lake City

KBEE/Salt Lake City

WRVR/Memphis

WDEF/Chattanooga

**OFFICIAL ADD DATE
THIS MONDAY,
SEPTEMBER 8th**

Music & Lyrics by Phil Collins

Produced by Rob Cavallo

Executive Music Producer: Chris Montan

Mixed by Chris Lord-Alge

Phil Collins appears courtesy of Atlantic Records

Rob Cavallo appears courtesy of Warner Bros. Records, Inc.



ORIGINAL SOUNDTRACK



Collins' previous collaboration with Disney was on *Disney's TARZAN*[®], which resulted in the #1 **soundtrack** of the year (achieving double-platinum sales success), the longest-running #1 AC single in history ("You'll Be In My Heart"), and multiple awards including an Academy[®] Award, Golden Globe and Grammy[®].

From the Original
Walt Disney Records Soundtrack



**HOLLYWOOD
RECORDS**

© Disney

BALANCING LIFE AND WORK

Got a life outside your job? Check out the surprising findings, which apply to both men and women, from Katz Women's Career Summit speaker **Ellen Galinsky**. Also in this week's Management/Marketing/Sales section: WHZT (Z100)/New York's cool new IM service, an R&R All-Star salute to Renda/Oklahoma City's Vance Harrison, **John Lund's** fall marketing tips, **Irwin Pollack's** latest Objection Overruled! and **Tripp Eldredge** on how the new "Do Not Call" lists can actually help radio's telemarketing efforts.

Pages 6-8

EASING THE STRAIN

It's no secret that the labels and radio rely on each other for survival. This week R&R AC/Hot AC Editor **Angela Perelli** looks at label-radio relations from the record-company point of view. She speaks with Atlantic's Mary Conroy, Interscope's Scott Emerson, Hollywood's Nick Bedding, Virgin's Danny Cooper, Columbia's Pete Cosenza and Wind-up's Lori Holder-Anderson.

Page 49

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 IJAY-Z Frontin' (Star Trak/Arista)
- URBAN AC**
• KEM Love Calls (Motown/Universal)
- COUNTRY**
• JACKSON/BUFFETT It's Five O'Clock... (Arista)
- AC**
• UNCLE KRACKER I/DOBBIE GRAY Drift Away (Lava)
- HOT AC**
• TRAIN Calling All Angels (Columbia)
- 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 INSPO**
• CHRIS RICE Smile (Just Want To Be With You) (INO)
- SPANISH CONTEMPORARY**
• CHAYANNE Un Siglo Sin Ti (Sony Discos)
- TEJANO**
• INTOCABLE Eso Ouele (EMI Latin)
- REGIONAL MEXICAN**
• BRONCO "EL GIGANTE..." Estoy A Punto (Fonovisa)
- TROPICAL**
• CELIA CRUZ Rie Y Lloro (Sony Discos)



New Ownership Rules Face Mounting Legal Challenges

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

While the FCC's media-ownership rules were set to become final by the time this story was in print, efforts in a federal court and at the agency itself threatened to delay enactment of the controversial new regulations.

The Prometheus Radio Project on Aug. 13 filed a motion in a

U.S. Appeals Court requesting a stay of the new media-ownership rules, which were slated to go into effect on Thursday, and separately asked the court to revoke the rules, adopted by the FCC on June 2.

"It is clear that if the court fails to issue a stay, massive consolidation of the broadcast industry will occur before judicial

FCC ▶ See Page 17

Piracy Continues To Harm Record Sales

Retail shipments down 10% midyear; total shipments off nearly 16%

By Frank Correia
R&R Music Editor
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Music piracy on peer-to-peer networks and illegal CD copying continue to take a bite out of record sales, according to figures released by the RIAA for the first six months of 2003. Shipments of music products to retail outlets declined nearly 10% in the first half of 2003, representing a 9% drop in dollar value compared to the first six months of 2002, the study shows.

"While there are other factors contributing to the decline of music shipments in 2003, including the fact that there are significantly fewer music retail locations, illegal file 'sharing' continues to adversely impact the sale of physical CDs," said RIAA President Cary Sherman. "We believe the use of these illegal peer-to-peer services is hurting the music industry's efforts to distribute music online in the way consumers demand."

As part of its larger, multiyear efforts to fight music theft, the RIAA recently announced that it would begin gathering evidence and preparing lawsuits against individual computer users who are illegally offering to "share" substantial amounts of copyrighted music over peer-to-peer networks.

First-Half 2003 Music Shipments

Six months ending June 30, in millions of units

Format	2002	2003	% Change
CD	369.1	312.6	-15.3%
Cassette	16.7	8.1	-51.2%
Vinyl LP/EP	1.2	0.7	-40.2%
CD Single	2.2	5.8	+162.4%
Vinyl Single	2.3	1.9	-15.6%
Music Video	2.1	0.7	-65.0%
DVD Video	4.6	5.6	+19.4%
DVD Audio	0.2	0.1	-49.0%
Total	398.5	335.6	-15.8%

Source: RIAA

"The number of ways fans can get music online in legal, consumer-friendly and high-quality sites is growing each week," Sherman said. "In addition, we look forward to exciting releases from new and established artists in the second half of the year."

The second half of 2003 will see releases from Black Rebel Motorcycle Club, Mary J. Blige, David Bowie, Missy Elliott, Fuel, Alicia Keys, Ludacris, John Mayer, Martina McBride, Sarah McLachlan, P.O.D., Iggy Pop, Bonnie Raitt, Seal, Sting and more.

RIAA ▶ See Page 17

Maranville To PD of KFRC-AM & FM/S.F.

By Keith Berman
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kberman@radioandrecords.com

Programming veteran Tim Maranville has been named PD of Infinity Oldies simulcast KFRC-AM & FM/San Francisco. Maranville serves as Infinity's VP/Oldies and was Director/Programming Operations for the company's Phoenix cluster, which comprises Country KMLE, Oldies KOOL and Alternative KZON. He replaces Brian Thomas, who exited the stations last week after nine years.

Maranville has spent a good portion of his radio career in Phoenix. He was head of operations and programming for Sandusky's KDKB, KDUS, KSLX & KUPD from 1992-99. He also served as PD at KUDF/San Jose in 1991 and held similar duties at KTHT/Fresno in the late 1980s.

Infinity/Phoenix Programming Asst. John Clay, who used

MARANVILLE ▶ See Page 17

Virtue Named AWRT President

Gerberding moves to Immediate Past President

By Brida Connolly
R&R Feature Managing Editor
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American Women in Radio & Television has named Melodie Virtue its new National President. Virtue, an attorney, is an owner of the Washington, DC office of the Garvey Schubert Barer law firm. She also becomes Chair of the Foundation of AWRT, the organization's philanthropic arm, which, among other things, presents the annual Gracie Allen Awards.

Virtue replaces Nassau Media Partners President Joan Gerberding in both posts as Gerberding takes the office of Immediate Past President.

Virtue said, "The future is bright for AWRT and its sister

foundation. The leadership has embarked upon an aggressive and exciting strategic path that will further enhance the programs AWRT has to offer its members and the industry. It is an honor to be taking the helm at this point in AWRT's history."

Meanwhile, Katz Media Group/New York VP/Director Chickie Bucco becomes VP of the AWRT and Vice Chair of the foundation, and Oxygen Media Sr. VP/Engineering & Operations Andrea Cummis is named Treasurer for both organizations.

American Women in Radio & Television, founded in 1951, is dedicated to the advancement of women in electronic media and allied fields.



Virtue

Cloned, Hatched Or Born?

Are today's whiny music geeks tomorrow's successful programmers?

By Max Tolkoff
R&R Alternative Editor
mtolkoff@radioandrecords.com

Question for PDs: If you had to go out tomorrow and find a new MD, would you look inside or outside? What are the qualities you look for today? Does the MD have to be a streetwise music-head? Do they have to know Selector? Will every sentence in this week's column be punctuated by a question mark?

So many questions, not enough good answers. I started thinking about this after going nuts in last week's column about music flow. Looking at various stations hour-by-hour in

Mediabase, I kept asking no one in particular, "Who's in charge here?"

If, as Jacobs Media's Fred Jacobs points out (see last week's column), there's not



enough proper training going on in the programming ranks these days, what happens when stations look to bring up the next generation of programming geniuses? Plus, the format's had some major changes in the programming ranks lately, and a number of MD positions will need to be filled. Voila! Column topic.

See Page 65

JOSH KELLEY

"AMAZING"

**Official Pop
Impact Date Sept. 8, 9
⑨ Hot AC!!! Top 10 For
7 Weeks Straight!!!**

**Already on over 20 POP STATIONS including
KRBV, WNKS, WRVW, WNCI, KSTE, KXXM**

***"Already TOP 10 potential and destined to be a
POWER in no time. This is a female smash!"***

- Rich Davis/WRVW 403 spins to date

***"This song is SUCH a SMASH!!! Consistently Top 5
with P-1's and it's #1 OVERALL. By the way... Alice
just had a great trend... and I owe it ALL to Josh."***

- Kozman KALC 704 spins to date

Delivers TOP 10 Callout!

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#5 KFMB, #5 KQMB, #5 WPTE, #7 WZPL, #10 WPLJ**

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- The Late Show with Conan O'Brien
- CBS This Morning
- The Late Late Show with Craig Kilborn

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RECORDS**

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Mixed by John Alagia & Jeff Juliano
OK Management Company

JOSHKELLEY.COM

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Ross Recruited As Edison VP/Music & Programming

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

Airplay Monitor Editor-in-Chief Sean Ross has been named to Edison Media Research's newly created VP/Music & Programming post, effective Sept. 15. Ross' duties will include helping grow the company's radio business, particularly its callout research services, and working as a resource to clients in all formats.

Edison President Larry Rosin said, "We're thrilled that Sean will bring his wide-ranging knowledge of broadcasting and the music business to Edison's radio and music clients and to readers of our website, www.edisonresearch.com. Sean will be able to provide an extra level of insight that goes beyond the numbers and will undoubtedly help build on our incredible growth of the last nine years."

A 20-year industry veteran, Ross was named Editor at *Airplay Monitor* in 1995 and was promoted to his current post last year. He has also

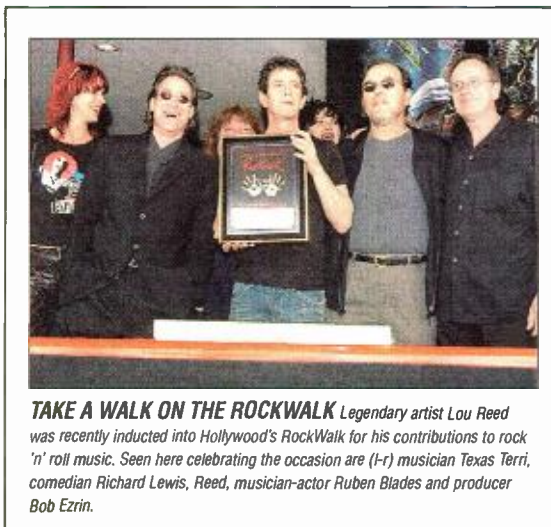


Ross

served as Radio Editor of *Billboard*, Oldies Editor and Associate R&B Editor at R&R and Associate Editor for *M Street Journal*. In addition, Ross has programmed WGCI-AM/Chicago and been A&R Manager at Profile Records.

"My career has afforded me a unique opportunity to see radio and the music industry from the broadest possible viewpoint," Ross said. "This gives me the opportunity to apply what I've learned across an equally varied platform. I'm very thankful to Larry and all the people at Edison Media Research for the chance to join one of the industry's smartest teams and to contribute to the strategy and development of stations around the country. It's very exciting."

Edison conducts survey research and provides strategic information to broadcast and other media companies. It will conduct exit polling and research for all the major networks and AP for the primaries and general election in 2004.



TAKE A WALK ON THE ROCKWALK Legendary artist Lou Reed was recently inducted into Hollywood's RockWalk for his contributions to rock 'n' roll music. Seen here celebrating the occasion are (l-r) musician Texas Terri, comedian Richard Lewis, Reed, musician-actor Ruben Blades and producer Bob Ezrin.

Stephens Set As JRN/Seattle VP/GM

Susan Stephens has been promoted from VP/Director of Sales to VP/GM of Jones Radio Networks' Seattle division. She replaces Jim LaMarca, who last month was promoted to Exec. VP/COO of JRN.

In her new role Stephens will oversee JRN/Seattle's Music Programming and Consulting services, as well as the company's syndicated programs, which include *Delilah*, *Lia*, *Alan Kabel*, *Dave 'Til Dawn*, *Danny Wright All Night* and *Saturday Night Love Songs With Ted Ziegenbusch*.

Stephens reports directly to LaMarca, who said, "Her boundless energy and enthusiasm have been a key to the success and growth of the Seattle-based JRN products, including *Delilah* and *Lia*. Everyone in the industry knows and respects

her for her high standards of integrity and ethics. She is a wonderful people person and a natural motivator, and she has my complete trust as she takes the helm at JRN/Seattle."



Stephens

Stephens said, "My goal is to uphold the highest standard of quality service to radio stations. I will work hard to see that Jones Radio Networks in Seattle continues to provide the finest in radio programming services and the best personalities available."

Stephens has been associated with JRN since 1985 — first as a client, then as a Seattle-based AE for 10 years. A 28-year radio veteran, Stephens has also worked in management at stations in Knoxville; Johnson City; Lexington, KY; and Bloomington, IN.

Benken Appointed To Broken Bow Director/National Promotion Post

Universal South Southeast Regional promo rep Tony Benken has been appointed Director/National Promotion for Broken Bow Records. He succeeds Jon Loba, who was elevated to VP/Promotion following Rick Baumgartner's move to Equity Records a few weeks ago.

Loba told R&R, "I am ecstatic to have Tony join our team. Our staff really came to know what kind of a person he is after hearing from programmers that he was 'working them' on [BBR artist Craig Morgan's] 'Almost Home' several months back. He fights for good music whether it's his or not, knowing it will benefit the format. Tony's professionalism, integrity and passion for music make him the perfect addition to BBR."

Benken, who will also handle Southeast promotion for BBR, was a nightclub DJ in Lafayette, LA when he joined BNA Records in September 1994. He has also held promotion posts for RCA/Nashville and Virgin/Nashville.

Seymour OM Of Pittman Combo

Jack Seymour has been named OM for Pittman Broadcasting Country combo WOMN & WUUU/New Orleans. He was most recently the morning host of KDAL/Duluth, MN.

"We are excited about having Jack join us as we move these stations forward," Pittman COO Michael Schutta said. "WUUU-FM will continue the Country format that was launched in May of this year."

CC Ups Hunnicutt To RVP/Prog. Nashville/Chattanooga, TN trading area created

Clay Hunnicutt has been promoted to Regional VP/Programming for Clear Channel's newly created Nashville/Chattanooga trading area, which includes Nashville; Chattanooga, TN; Cookeville, TN; Crossville, TN; and Dalton, GA. Hunnicutt has been PD of Country WUSY/Chattanooga, Director/Programming for Clear Channel/Chattanooga & Dalton and a Clear Channel Country Brand Manager for more than three years.



Hunnicutt

Clear Channel Regional VP Tom Schurr, who recently took over the Nashville trading area, said of Hunnicutt, "Clay is one of the industry's best and brightest, and we are thrilled to have him leading our programming team."

Clear Channel Sr. VP/Programming Marc Chase said, "I've been

working with Clay for several years, and his ability is exceptional. Clay's ratings performance speaks for itself."

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

"This is a great opportunity for me," Hunnicutt said. "The stations in the Nashville/Chattanooga trading area are filled with terrific programmers and air talent. I'm looking forward to working with all of them."

Villareal To WCRF/Cleveland PD

Moody Broadcasting Network has appointed Phil Villareal PD of its Christian Inspirational WCRF/Cleveland. Villareal was most recently PD/MD of Christian Talk & Teaching KCRN-AM and Christian Inspirational KCRN-FM in San Angelo, TX.

"Summer is not usually a time of change, but for our family this year it is a time of significant change," Villareal said. "For the last several years we have baked in nearly triple-digit temperatures in West Texas. As of right now, we are in the 70s and loving every minute of it. Words can't express the excitement we feel as we enjoy each and every moment of our first summer here in Northeast Ohio."

NEWS & FEATURES

Radio Business Management, Marketing, Sales	4
Digital Media	9
Street Talk	19
Sound Decisions	22
Going For Adds	24
Publisher's Profile	88

Opportunities Marketplace	84
	85

FORMAT SECTIONS

News/Talk/Sports	12
CHR/Pop	26
CHR/Rhythmic	34
Urban	37
Country	42
Adult Contemporary	49
Smooth Jazz	56
Rock	58
Alternative	65
Triple A	70
Americana	74
Christian	75
Latin Formats	80

The Back Pages 86

WOKX Flips To ESPN Radio

Eastern Broadcasting Group's WOKX/Greensboro has flipped from Gospel to Sports under the new moniker "ESPN Radio 1590." The station, which debuted on Sept. 1, is now carrying a full complement of programming from the ESPN Radio Network, including *Mike and Mike in the Morning*, Tony Kornheiser, Dan Patrick, *The Sports Brothers* and *GameNight* with Chris Moore and Chuck Williams. WOKX will also carry live play-by-play coverage of college football and the NFL on weekends this fall, along with additional network shows from ESPN Radio.

Eastern has installed a new management team at WOKX to lead the Sports/Talker, including GM Tom McCoy, OM/PD Bill Madden and GSM Alan Brown. Madden, a 20-year broadcast programming veteran, told R&R that although the station is currently carrying only network shows from ESPN Radio, WOKX anticipates debuting several locally produced programs and locally hosted shows in the next several weeks.

"Currently, we are the only all-Sports station in this market," Madden said. "Our goal is to build ESPN Radio 1590 so that we will become known not only as the ESPN Radio station in town, but also as the leader in local sports coverage in this market."

Will New Canadian XM Face Airplay Regulations?

Analysts react to proposed new satellite service

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

Already the front-runner in the U.S. market, XM Satellite Radio recently filed an application with the Canadian government to expand service to the United States' northern neighbor. But the question of whether XM will have to devote a certain amount of airtime to Canadian artists, as its broadcast counterparts are required by law to do, looms large — along with questions about the feasibility of marketing satellite radio to a Canadian audience.

Stewart Lyons, a director with Canadian Satellite Radio — the company XM formed with entrepreneur John Bitove to pursue the venture — doesn't believe satellite radio will be held to the strict Canadian-content standards. "We don't expect to have anywhere near those requirements," Lyons told Reuters. "We think we'll be looked at completely differently."

While Lyons didn't reveal the ownership or financial structure of the joint venture, he noted that media holding companies in Canada

can have only 33% foreign ownership and that the foreign-ownership limit for license holders is 20%.

XM VP/Corporate Communications Chance Patterson previously told R&R that the Canadian service will be provided through XM's existing infrastructure and using some of its existing programming, without entailing a significant new investment from XM.

There could be an eager market for a satellite radio service in Canada. According to an R&R staffer

who recently visited Alberta, in the town of Lake Louise there is just one FM station, a translator for CJAY/Calgary. Jasper, Alberta is in a similar situation: The only local FM station is a translator for CFBR/Edmonton. The traveler also reported that during a three-hour drive from Jasper to Lake Louise, no FM signals could be found on the dial.

Some Wall Street analysts believe XM may find success with a Canadian service. "It's a business of scale, so, clearly, getting more scale is advantageous," Rodman & Renshaw analyst Dan Ernst said about the venture. While XM said in its application that it isn't planning to make a cash investment, Ernst said, "I'm not convinced that there wouldn't be some additional capital requirements to yield such scale."

XM See Page 5

iBiquity Trims Staff

iBiquity Digital Corp., the sole developer and licensor of the HD Radio in-band, on-channel digital radio technology, recently trimmed its staff in a move that a company executive said was necessary as iBiquity shifts its focus.

iBiquity VP/Marketing Dave Salemi told R&R that the company went through a round of layoffs about a month ago, noting that the cuts were made as iBiquity enters a new phase in its growth. "It's a normal course for any startup," he said.

While he declined to say how many employees were let go, Salemi said some of the cuts were in the en-

gineering department, where significant work developing HD Radio technology has been completed. He added, however, that iBiquity maintains a complete staff in the department.

The company said in a statement, "This action reflects our transition from an organization centered on research and develop-

ment to [one centered on] the marketing and commercialization of HD Radio. While this was a difficult decision, it will enhance our ability to support the rapid rollout of digital AM and FM. iBiquity enjoys the ongoing support of its investors, licensees and development partners. We continue to focus on working with our licensees to commercialize HD Radio products for consumers and the broadcast industry."

— Joe Howard

BUSINESS BRIEFS

ABC Re-Ups With Arbitron

An ABC source confirmed to R&R this week that the company has signed a new contract to receive ratings data from Arbitron. The source declined to provide details of the terms or length of the new deal. During a July 17 conference call with investors Arbitron President/CEO Steve Morris said that while the paperwork wasn't final, his company had a "sufficient agreement" in place with ABC to warrant releasing the spring data. Arbitron hasn't commented publicly about the deal since that call, but company VP/Communications Thom Mocarisky said that should be no surprise: Arbitron typically comments only on negotiations with its two largest customers, Clear Channel and Infinity. "Those are the two customers we view as material to our business," Mocarisky told R&R.

Clarification: Hogan Says Profits More Important Than Market Share

A headline that appeared in Business Briefs in the Aug. 29 issue of R&R should have read "John Hogan: Profits More Important Than Market Share." In the item itself, Hogan was discussing market revenue, not ratings.

Radio Unica Makes Overdue Interest Payment

Radio Unica has made a \$9.3 million payment due on some of its outstanding debt, thus avoiding default. The payment on the 11 3/4% senior discount notes came due Aug. 1, but the company had a one-month grace period to make the payment without incurring a penalty. Had Radio Unica defaulted, debtholders could have demanded full payment of the \$158 million value of the notes, plus interest. Radio Unica canceled its scheduled Aug. 13 quarterly conference call due to negotiations over the interest payment.

Radio Unica's Cancela To Run For Miami-Dade Mayor

I want to be mayor because I believe in greatness, because I believe that people want to get along and because I believe in leadership that can raise the bar," Radio Unica President Jose Cancela told a crowd of 300 people at Miami-Dade County Hall last week as he announced that he is running for mayor of Miami-Dade County. He continued, "I want to be mayor because I know my heart is in the right place." The *Miami Herald* reported that Cancela, a former executive at Univision, has also served as Chairman of the Public Health Trust and the Greater Miami Chamber of Commerce and was a leader in a successful 1991 campaign to pass a half-penny sales tax to provide health care for the poor.

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.

	Change Since				
	8/29/02	8/22/03	8/29/03	8/29/02	8/22/03-8/29/03
R&R Index	190.47	201.11	221.54	+16%	+10%
Dow Industrials	8,670.99	9,053.64	9,415.82	+9%	+4%
S&P 500	917.80	962.70	1,008.03	+10%	+5%

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"The world's best-known housekeeper." — *People Magazine*

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programming that sells.

Talk
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RADIO NETWORK

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TA-098 R&R 7/25

TRANSACTIONS AT A GLANCE

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

- WAGC-AM/Centre, AL Undisclosed
- KHTH-AM/Dillon, CO \$20,000
- KRKY-AM/Granby and KRKM-FM/Kremmling, CO \$450,000
- WIFL-FM/Inglis (Homosassa Springs), FL \$525,000
- KWDF-AM/Ball (Alexandria), LA \$375,000
- WION-AM/Ionia, MI \$100,000
- WMGM-FM/Atlantic City, WGYM-AM/Hammonton, WTKU-FM/Ocean City and WOND-AM & WUSS-AM/Pleasantville (Atlantic City), NJ \$22 million
- WGHM-AM/Farmville (Greenville), NC \$650,000
- WICT-FM/Grove City (Meadville), PA (Youngstown, OH) \$2.28 million
- WNTJ-AM & WMTZ-FM/Johnstown, PA \$9.13 million
- WVSC-AM/Somerset (Johnstown), PA \$25,000
- WKVN-FM/Levittown, PR \$800,000
- WPHC-AM/Waverly, TN \$60,000

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

DEAL OF THE WEEK

- **KPLS-AM/Orange (Los Angeles), CA**
PRICE: \$37.5 million
TERMS: Asset sale for cash
BUYER: Radiovisa LLC, headed by Chairman Stephen Lehman. Phone: 818-528-2050. It owns no other stations.
SELLER: Catholic Radio Network LLC, headed by board member Bill Agee. Phone: 714-282-8300
FREQUENCY: 830 kHz
POWER: 50kw day/20kw night
FORMAT: Talk

2003 DEALS TO DATE

Dollars to Date:	\$1,509,021,668 <i>(Last Year: \$5,391,793,206)</i>
Dollars This Quarter:	\$137,443,000 <i>(Last Year: \$283,567,435)</i>
Stations Traded This Year:	521 <i>(Last Year: 809)</i>
Stations Traded This Quarter:	111 <i>(Last Year: 138)</i>

BUSINESS BRIEFS

Continued from Page 4

Where Is The HBC-Univision Merger Order?

FCC Chairman Michael Powell said in August that he expected the FCC to vote on the merger of Univision and Hispanic Broadcasting Corp. by month's end, but August ended without the commission having moved on the deal. However, a source familiar with the FCC negotiations told R&R that the latest version of a final order on the merger has been circulating since Aug. 1 and was set to circulate for 21 days. After that any commissioners opposed to the deal were to be given 10 days to write their dissenting statements. If the agency sticks to that timetable, the order could appear this week — which would coincide with the date, Sept. 4, on which the FCC's new media-ownership rules become final.

Under pressure from the White House to garner bipartisan support for the Univision-HBC deal, Republican FCC Commissioner Kevin Martin has reportedly been trying to enlist Democratic Commissioner Jonathan Adelstein to vote in favor of the merger, but recent comments from Adelstein about the separation between English- and Spanish-language markets make it unlikely he'll endorse the deal. Meanwhile, in anticipation of the merger, S&P was set to drop HBC from its MidCap 400 Index at the close of business on Sept. 4.

Sirius Files Shelf Registration But Has No Plans To Add Debt

Last week Sirius submitted a registration statement to the Securities & Exchange Commission to sell up to \$500 million in debt securities and preferred and common stock. The company said proceeds from the sale will be used for general corporate purposes, including debt reduction and capital spending. But on Tuesday Sirius VP/CFO David Frear said that, despite the filing, the company has no plans to take on new debt. He said, "Our offerings of convertible notes in May and common stock in June leave Sirius in an excellent position, with cash in excess of the projected amount we need to reach the cash-flow break-even point. We have no plans to issue securities under this shelf registration statement at this time."

He added that the registration gives Sirius a way to "opportunistically enter the debt and equity markets in the future for transactions that enhance stockholder value, such as acquisitions, debt issuances to fund stock-buyback programs and other expansions of our business plan." As of June 30, Sirius had approximately \$560 million in cash, cash equivalents and marketable securities.

Sirius Exec: Satellite Radio A 'Coke-And-Pepsi Situation'

Sirius VP/Corporate Communications Jim Collins said his company and rival XM Satellite Radio are in a "Coke-and-Pepsi situation," and he believes there is room in the market for both of them. "The market is so huge that we believe it's certainly large enough to not only survive, but to be very successful in the future," Collins told WallStreetAudio.com last week. He said the market for satellite radio includes the 100 million homes in the United States, the 15 million-17 million new cars sold annually and the millions of heavy trucks, recreational vehicles and personal watercraft that can receive Sirius or XM. Collins also noted that his company needs only 2 million subscribers to break even and said the likelihood of a third entrant jumping into the satellite radio market is slim, given high startup costs and weak capital markets.

In other Sirius news, buyers of Winnebago Ultimate Freedom, Gulfstream Sun Voyager, Mandalay by Four Winds International and Fleetwood American Coach Line motor homes can receive 12 months of the satellite-radio service free through an offer announced last week. Motor-home manufacturers Newmar and Monaco also plan to offer Sirius throughout their product lines.

XM

Continued from Page 4

He noted that he believes XM's debt load and cost structure are large enough already.

Meanwhile, debt analyst Phelps Hoyt of KDP Investment said that while some ground equipment may need to be installed in some

Canadian cities, the cost to XM shouldn't be too burdensome. "I'm waiting for the details to tell me what it means for the balance sheet," Hoyt said in a Reuters report. But he noted that XM could keep costs under control by funding part of its share through "at least some mix of equity."

Meanwhile, XM has made an

agreement with Lexus to have the automaker's 2004 LS430 model offer the satellite radio service as a dealer-installed option, beginning this month. The LS430 joins a host of other Toyota Motor Corp. models offering XM, including the company's bread-and-butter Toyotas and its new, youth-oriented Scion line.



Can you imagine...
a world without children?

At St. Jude Children's Research Hospital, we can't.

That's why we are working every day to find cures for life-threatening diseases that strike children everywhere. Diseases like cancer, pediatric AIDS, and sickle cell. And we won't stop until every child is cured, and every disease is defeated.

Because we can't imagine a world without children...can you?

Call 1-800-996-4100 or log onto www.stjude.org to learn how you can help.





JEFF GREEN

jgreen@radioandrecords.com

The Great Life-Work Balancing Act

Katz Women's Career Summit, Part Three

Ladies and gentlemen! Step right up and see the incredible superwoman! She works, she mothers, she cleans, she cooks, she plays — all at the same time. How she does it all is a mystery no one can solve. But don't you dare try this yourself, young ladies."

A far-fetched carnival sideshow? Not exactly. As Television Bureau of Advertising Exec. VP Abby Auerbach noted at this year's Katz Media Group Women's Career Summit, "Moms who work have to juggle home, media, husbands or partners, children, pets, PTA, caretakers, parents, play dates, pediatricians. "Then there's enormous time, energy and focus on clients, travel, meetings — always at the same time as school plays — systems, sales strategies, business dinners, new-business pitches, team management, mentoring and personal career ad-

vancement. We try to do it all, but we need to acknowledge how hard it is and give ourselves credit."

Difficulties notwithstanding, the subject of women who work and the impact that has on raising children is fraught with false assumptions, as well as some information that might surprise you. For example, there's no difference between the way children view their mothers whether the mothers are employed or not, said Families and Work Institute President Ellen Galinsky. But that's not all. She further reported that it doesn't even matter whether moth-

ers work full-time or not. It's how they and their husbands parent that makes the biggest difference.

Working Mothers Vs. Stay-At-Home Moms

"There are the 'Mommy Wars' — the tensions between mothers who are employed and those who are at home," said Galinsky. "We interviewed both groups of mothers and found that both felt put down. Those who stayed at home felt as if they were seen as wearing fuzzy slippers. People said to them, 'What are you going to do if your husband leaves you? You're committing economic suicide; how can you not be able to support yourself?' In short, mothers who stay at home are not valued enough for the important work they do.

"Likewise, mothers who are employed felt put down for missing the important moments in their children's lives and sacrificing their children on the altar of their greed and materialism. People said to them, 'Why did you have children if you weren't going to be with them?'"

Galinsky said the real enemy is a society that doesn't value being a mother as much as it should. She said, "First, we need to change the debate from 'Is having a working mother good or bad for children?' to the real issue: Some of us parent well, and some of us don't.

FWI found that in researching whether a working mother is good or bad for children, the following elements were the most important in determining how kids turn out:

- Are they raised with good values? Are they made to feel important and loved?
- Do the parents spend time talking with the children?
- Do the parents know what's really going on in their children's lives?
- Are the children encouraged to want to learn and enjoy learning?
- Are family traditions, rituals and routines established?
- Will the parents be there when the children are sick?

Where's Poppa?

Galinsky argued that the debate over working mothers should actually be redirected toward the matter of mothers and fathers. "There's no research that looks at whether a working father is good or bad for children," she said. "But in asking the children, we found out how important fathers are in their lives. Children are more likely to want more time with their fathers than their mothers because they get less time with their fathers."

Adam Guild is President/CEO of Interep Interactive, a leading independent online ad sales and Internet rep company. He can be reached at adam_guild@interep.com.

Small Moments Make The Difference

Asked by the Families and Work Institute what they want to tell the working parents of America, children and teenagers had 10 interesting responses.

- 1 Work if you want to. It's OK if you work. The kids are going to turn out OK either way.
- 2 We are proud of you. As hard as it may be, you're doing a good job.
- 3 Love us. Raise us well. Love us even when we're difficult. Want us, listen to us, respect us, appreciate us, encourage us, discipline us — but not harshly — keep your promises, don't be judgmental, and don't tell us we're going through a phase.
- 4 Keep on working and supporting the children. Making money pays the bills, but sometimes you must sacrifice work for love.
- 5 Spend and focus time on your children. If you can't find the time, make time.
- 6 Put your family first. Always put your kids first. They need more help than you think they do. As long as children come first and remain a top priority, go ahead and make the most out of yourself.
- 7 Be there for your children — or else!
- 8 Don't bring the stress of work home. If you do, at least tell us what's going on so we won't think it's our fault.
- 9 Find out what's going on in your children's lives and tell them about yours. Try to communicate with your children more. A lot of parents don't know what's going on with their children. Children may not act like they want to hear from you, but they do, and it's very important that you do it.
- 10 Teach your children how to work and do something they enjoy.



Ellen Galinsky

FWI President Ellen Galinsky asked children what they would remember most from this period of their lives. She said, "Parents often thought it would be the big family extravaganzas, the vacations, the special occasions. But for the children, it was the everyday times, the small rituals and traditions. It's the small moments that make the big difference."

Another key finding in the FWI's research was that only 31% of kids overall said they didn't have enough time with their parents, and the issue was actually more of a concern for teenagers. Galinsky said kids talk about the importance of "hang around" time — no specific time, but the occasions where you're just together making pancakes.

"Their scheduled lives rival ours, with their Day Runners and Palms," she said. "They just want time to hang out, particularly when they're older, when they can tell you the important thing that's going on in their lives right away. They really appreciate your hanging in there and waiting for them to warm up to that. As for 'being there,' it's not always a physical presence, but more about whether you're paying attention and focused so it's not 'Earth to Mom or Dad.'"

When Your Job Comes Marching Home

There's strong evidence to support the notion that if your work life is good, it enhances your family life. "You go home in a better mood and with more energy," said Galinsky. "Time may be finite, but energy isn't. Jobs can energize you for your family or they can deplete you. Kids who had employed mothers were no more likely to think they had less time with their parents than those kids who had mothers at home."

However, when parents come home and complain about their jobs,

kids come to perceive that mom and dad don't like their work very much. "We don't tell them the end of the story," said Galinsky. "We say, 'The boss is a jerk,' but we don't always tell the children how we resolve those issues. Give them some lessons on how you deal with someone who's difficult."

Galinsky observed that many parents don't think about how they act when they come home. "We need to be able to say to our kid, 'I had a tough day, just like you did at school,'" she explained. "Try to find a transition between home and work — change clothes, take a shower that helps you calm down. Or just say, 'I'm just really in a bad mood. I'm going to have some time out for myself, and I'll get over it.'"

"Those sorts of things are very comforting. That way older kids don't have to send a younger sibling into the room as a decoy to figure out what mood you're in. Kids look at how you handle stress and difficulty more than any lectures or activities that you give them — it's the true test of character."

So is there really such a concept as "balance"? Galinsky believes that's a "guilt word" for many parents. "Guilt comes from having an expectation that's out of synch with reality," she says. She prefers the concept of "navigating" through the stormy and good days. Galinsky concludes, "The people who are the most intentional about managing work and family life actually do the better job as parents."

Z100's New IM Service Connects With Listeners

By Adam Guild

In July Clear Channel's WHTZ (Z100)/New York became the first major radio station to offer its own branded instant-messaging service. The Z100 Messenger is a unified service that is designed not only to enable Z100 listeners to communicate with each other, but to interoperate with IM's major players: America Online, Yahoo! and Microsoft.

What makes this special and interesting? The Z100 Messenger offers features and functionality beyond traditional instant messaging. Registered users can access a variety of music news and exclusive Z100 content, and the service provides instant access to information about Z on the Street events and other local, time-sensitive happenings.

This was a smart move by Z100 for a number of reasons:

1. It is a great way to market the station to the listeners. Research has shown that radio is the media most often consumed in conjunction with the Internet, so a fair number of listeners can get IMs while they are tuned in either online or over the air.

2. Eventually, IMs will be able to be used (selectively) for promotions on behalf of advertisers.

3. Immediately, the IM program can help build out the station's online registered-user database — information that can be deployed for more precise online ad targeting. In fact, Z100 Director/Online Services Robert Daniel Mathers said he's hoping

to encourage more of the station's 1.2 million listeners to become registered online users, as about 300,000 have already done.

4. The technology behind the Z100 Messenger helps overcome the lack of interoperability among mainstream IM providers like AOL, MSN, ICQ and Yahoo. That problem forces many IM users to maintain multiple IM accounts, but now Z100 listeners can IM among all the services. This kind of innovation is 21st-century customer service at its best.

With the hype about all forms of new media, from digital TV to cell phones, radio can be perceived as yesterday's medium. But used in conjunction with the Internet, as Z100 has done, it can emerge as one of the most powerful multimedia platforms of the future.

Vance Harrison, Renda Broadcasting/Oklahoma City

Nominee, Market Manager/GM Of The Year (Markets 26-100)

They say the best professional golfers never get tired of hitting it perfectly down the middle, day after day, week after week. The same can be said of the remarkably stable team at Renda Broadcasting's Oklahoma City cluster, where consistency is rewarded with success.



Vance Harrison

Nobody ever leaves this place. AC KMGL, Oldies KOMA-FM and Classic Rock KRXXO have all been in their formats for 15 years. KOMA-FM hasn't had a lineup change in 11 years. The last change on KRXXO was in morning drive, 14 years ago. KMGL made its last change, in afternoon drive, back in 1989. Similar loyalty and longevity can also be found in the business and administrative departments — even the receptionist.

Cluster VP/GM Vance Harrison

attributes the stability to independent ownership, first with Danny Lee and Seth Mason's Diamond Broadcasting between 1988-1998, and since then with Renda. "All businesses succeed with good ownership, and Renda allows its local markets to make the decisions necessary to be successful," Harrison says.

"Renda, as Diamond did before, believes in its people, in treating them fairly and in providing a prop-

er environment. Many broadcasters live from book to book or year to year. But if you put the product first and stay the course, you'll probably be successful."

The results at Renda/Oklahoma City speak for themselves. The Harrison garrison battled during 2002 against no fewer than five Citadel stations and six Clear Channel outlets, and they improved the three FMs in the Renda cluster (which also includes News/Talk KOMA-AM), from a 16.5 12+ in fall 2001 to a 20.7 in fall '02. KRXXO, one of America's first Classic Rockers and No. 1 25-54 in 14 of the past 16 books, jumped from fourth to first 12+.

That performance continued in the spring 2003 book as the cluster earned an even more impressive 21.7 12+, with KMGL No. 1, KOMA-FM tied for No. 2, and KRXXO just a tenth

behind the Oldies station. To achieve that level of competence, Harrison empowers his longtime programmers, including 15-year KOMA-FM PD Kent Jones and six-year KMGL & KRXXO veteran Jeff Couch, to make their own moves.

One hallmark for the cluster is the August Balloonfest, which is now Oklahoma City's largest summer outdoor event. Not only is it a valuable NTR initiative, it has raised more than \$500,000 for the city's municipal food bank.

Also feeding the stations' coffers is Renda's very profitable University of Oklahoma multimedia marketing-rights partnership, Sooners Sports Properties. The staff produces and distributes all TV, radio, game-day events, stadium signage, programs and merchandise for the school's athletic department. And it won't hurt Renda's business one bit that the seven-time NCAA champion Sooners happen to be ranked No. 1 in the latest USA Today/ESPN poll. KOMA-AM and KRXXO simulcast the gridiron action, while KOMA-AM also carries men's and women's basketball.

Harrison, who is originally from

the New York City area, spent 10 years as National Sales Manager at WXRT/Chicago, working closely with GM Seth Mason, who, with Danny Lee, bought KOMA-AM & FM & KRXXO in 1988. It was Lee who offered Harrison the general manager's chair. Harrison says, "My mentors were my father, for encouraging me to get into the business [the elder Harrison worked in the rep business in New York and Chicago]; Seth, for teaching me the business; and Danny, for hiring me as GM."

The biggest assignment now facing Harrison and company is rebuilding KOMA-AM, a 50kw clear-channel blowtorch that relaunched as News/Talk on Feb. 3 and scored a 1.2 in the spring book. Facing a considerable competitor in Clear Channel's KTOK (5.9 12+), Harrison has opted for full news blocks in both drivetimes, bolstered by the CBS Network. He says, "KOMA is a heritage set of call letters, and we're optimistic that there's a huge appetite for information, news and talk. We've got the signal and the ownership commitment to do it right."



'Do Not Call' Lists Can Help Increase Telemarketing Effectiveness

Seventeen states have had Do Not Call lists for several years, and by the end of this summer several more will have introduced DNC. Meanwhile, the national DNC list went into effect July 7.

Paradoxically, DNC lists have helped increase response patterns and effectiveness of radio marketing. This development might appear surprising in light of to Arbitron's recent challenges with response rates. But remember that because Arbitron does not use the DNC lists, it has the chance to reach millions of consumers who aren't interested in any kind of research, promotion or marketing message.

That results in a much lower consent rate and a resulting decrease in



Tripp Eldredge

overall response rate. Effective telemarketers vet all calling lists against each state's DNC list, as well as the Direct Marketing Association's lists, to identify those consumers who are most likely to consent to listen, keep a diary and respond to marketing messages.

Evidence demonstrates that DNC lists aid both response rates and ratings results. In states with established DNC legislation (in place for two or more years), residential accept rates are

15%-25% higher than in states without DNC lists. Similarly, stations in states with mature DNC legislation have average ratings increases that are 7%-15% higher than comparable stations in states with new or no DNC legislation.

For example, Florida has had DNC legislation in place for several years, and stations there continue to look to telemarketing as a critical component in their marketing communications plan. In fact, Florida stations employing telemarketing as a key component have ratings increases that average 22% higher than the national average.

While the increase in DNC legislation and response-rate concerns of research firms appear to question the efficacy of telemarketing, the evidence collected clearly demonstrates that including a quality, properly targeted telemarketing component in a multifaceted marketing plan results in positive response and a database of diary-likely listeners. When listeners are on the phone with a station representative, significant percentages continue to listen, accept and welcome the call.

Tripp Eldredge is President/COO of Cincinnati-based Direct Marketing Results. He can be reached at 859-655-9200 or teldredge@dmrinteractive.com.

Seven Fall Book Marketing Tips

By John Lund

With the fall book about to begin, take the time to implement some of these valuable elements in your programming and marketing that could make a difference.

1. To gain new cume and reinforce your brand, lock in visual advertising like billboards, transit, TV and stickers for the fall sweep. Keep visual ads to seven words or less, as memory experiments reveal that the human short-term memory holds only about seven items at one time. (Similarly, when presenting a list of product choices to prospects, salespeople should limit the number even lower.) Keep your advertising positioning simple and memorable.
2. Plan and budget for "street" promotions that give the station top-of-mind awareness in the market. Recruit staff and interns to make the station very visible and involved locally.
3. Create morning show stunts that occur regularly throughout the ratings season, stimulate talk for the station and talents and result in repeated tune-in.
4. Form partnerships with organizers of major community activities for fall events, including Columbus Day weekend, Halloween, local homecomings, harvest festivals, Veterans Day and Thanksgiving. Review your regional holidays and community events, and plan special weekends, remotes and station involvement.
5. Tighten the music playlist for the sweep. Adjust music and clocks. Program to the core listener. Every time they tune in they should hear a favorite song.
6. Programming to men? Tie in with sports. With the 2003 football season underway, create promotions that interest males. Programming to women? Forget sports! Always superserve the core.
7. Develop an aggressive at-work marketing strategy by conducting database e-mailing or faxing to at-work listeners.



John Lund

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

Radio Telemarketing Accept Rates

Figures are in terms of percentage and reflect findings of DMR's telemarketing efforts, which included more than 3.8 million completed conversations during 2002.

Format	2001	2002	Spring 2003
All	43.1	42.8	42.8
AC/CHR	43.1	45.0	44.1
Country	42.2	41.9	43.3
Jazz/R&B	36.5	35.1	35.5
News/Talk	44.7	44.2	43.1
Oldies/Classic Rock	46.7	42.8	44.5
Rock	40.4	48.5	42.6

Source: DMR, 2003

Bayliss Scholarship Spotlight



Joss Briggs

"I am living out a dream," says KRLD (Newsradio 1080)/Dallas reporter Joss Briggs, a 2001 graduate of Kansas State University and the subject of this month's Bayliss Scholarship Spotlight. "Growing up in western Kansas, I would sit in my room at night listening to the news on stations like WBBM/Chicago, KOA/Denver, KMOX/St. Louis and KRLD. I always wanted to be on one of those 50,000-watt powerhouses that own the night sky. Now I am working for Newsradio 1080."

Briggs continues, "The John Bayliss Broadcast Foundation played a critical role in helping get me here by alleviating my financial debt after college. After graduating with a degree in electronic journalism, I became News Director for the 35-station Cowboy State News Network in Cheyenne, WY and served there for two years before moving to Dallas in August 2003."



Joss Briggs

my curiosity about radio news into a career path. Along with accepting the scholarship, I also inherited the responsibility of completing the objectives I set forth to the foundation in my application. Those steps have clearly driven my career development. Being a recipient has helped keep me focused on my career map and helped me avoid complacency.

R&R: What advice would you give to other students who are interested in pursuing radio news as a career?

JB: My recommendations are threefold: First, get as much experience as possible at a commercial station, working for an established newsperson who understands the importance of good writing and sound. For me, this was KJCK/Junction City, KS News Director Dewey Terrill. He instilled in me a solid work ethic and appreciation for news. I wouldn't trade that experience for anything.

Second, establish relationships with mentors. It has been a tremendous help to me to have professionals in the industry whom I respect and can call on for advice. Finally, strive for accountability. The foundation believed in me and my goals enough to invest in them. It is now my responsibility to make their investment worthwhile. In turn, I have been able to take their vote of confidence with me as I pursue my dreams.

R&R: How were you able to put the Bayliss scholarship to work to help you in your career?

JB: The foundation has been a major contributor to my success in broadcast journalism. Its impact has gone far beyond monetary assistance for college. The most important things I have learned have been direction and motivation. The application process forced me to establish and prioritize my journalistic goals. Beforehand, I had a general idea of what I wanted to do but had never actually written down any goals. It helped me solidify what I wanted to do and where I wanted to be.

R&R: In what other ways has the Bayliss Foundation been valuable for you?

JB: I felt an even greater sense of purpose once I was awarded the scholarship. It has given me a sense of obligation, fellowship and confidence. It transformed

The John Bayliss Broadcast Foundation identifies and enables outstanding college juniors, seniors and graduate-level students who desire a career in the radio industry to receive \$5,000 in financial aid while majoring in broadcast communications. More than 275 students have received scholarships since 1985; up to 15 awards are given annually. For more information, contact Exec. Director Kit Hunter Franke at 831-655-5229 or khfrank@baylissfoundation.org, or visit www.baylissfoundation.org.

Pros On The Move

• At Infinity's News WINS/New York:

Mike Felicetti steps up from LSM to GSM. Felicetti is an eight-year station veteran and has held posts as LSM, Retail Sales Director and AE.

David Sall succeeds Felicetti as LSM. He has been NSM for WINS & WCBS-AM/New York.

• At Infinity's News KFVB/Los Angeles:

Sean O'Neill is the new GSM. He was previously VP/Media Sales & Promotions for the RPMC promotions agency in Calabasas, CA. O'Neill's background includes six years at KLYY/Los Angeles — three as VP/GM — and a term as NSM at crosstown KBIG.

Steven Viehmeyer becomes LSM, joining the station after two years as GSM at Entercom's KGON/Portland, OR. He returns to Southern California, where he has served in sales and sales management at KFI, KQLZ, KTWV and KZLA/Los Angeles; KCAL/Riverside; and KBBY & KOGO-FM/Ventura.

• **Kasana Banks** is named Publicist & Staff Writer for the Katz Media Group in New York. She joined Katz in 2001 as a Public Relations Assistant.

• **Paul Carter** joins Mondosphere Broadcasting as LSM of KFRR & KWOL/Fresno. An 11-year media-sales veteran, Carter has spent the last two years as a Retail Sports Manager for Infinity Broadcasting. He holds the RAB's Certified Radio Marketing Consultant and Certified Radio Marketing Master accreditations.

• **Lucille Fortunato** joins the ABC Radio Group in Los Angeles as Regional Marketing Manager. A 20-year industry veteran, she will serve as a sales and promotion resource for KABC, KDIS, KLOS & KSPN. Fortunato most recently managed and sold for the Infinity Promotions Group and Infinity Eight Partnership Marketing Group in L.A.

• **David Frear** is appointed Exec. VP/CFO for Sirius. He has been a CFO for various public companies.

• **Rob Grossman** joins Cox Radio's WHZT/Greenville, SC as GSM. He previously worked as Director/Sales for Journal Broadcasting and has been GSM of Radio One's WCHH/Charlotte and Infinity's crosstown WPEG.

• **Mark Kanak** is the new GSM at Cox's WWRM/Tampa. He joins the company from the Director/Sales post for Clear Channel's Orlando cluster. He has also been GM of stations in Jacksonville, West Palm Beach and Norfolk.

• **Lisa Lewis** is selected as Beasley Broadcasting's 2003 Business Manager of the Year, and **Chris Harris** is chosen as the overall winner for the company's 2003 President's Club. Lewis works for Beasley's Greenville, NC cluster, while Harris hails from WCHZ/Augusta, GA. The awards recognize excellence among the company's business managers.

• **Bill Nielsen** takes the helm as GM of Clear Channel's Medford, OR cluster, overseeing KIFS, KLDZ, KMED, KRWQ & KZZE. Nielsen has

objection overruled!

'I Can't Afford It!'

By Irwin Pollack

Arguably the most common objection sellers face is the issue of budget — or the lack of it. Here are some responses you can use when the prospect pulls out his empty pockets and says, "I can't afford it!"

1. I see. Let's examine your program and see what adjustments can be made so that you can afford it.

2. All right, then, let's be creative and find some nontraditional revenue sources to fund your campaign.

3. That's what I thought when I bought my new home, but the improvement it's made in my life is amazing. I guess I'll start to take it for granted when I get used to it. Maybe someday you'll take for granted the way your sales and traffic improved after buying us, but I'd like you to be able to experience that initial satisfaction now.

4. What you're really saying is that this isn't a top priority for you, right? We all can find money for things that we consider priorities, can't we? Here are three reasons why this should be a top priority for you: [List your reasons].

5. Can't afford it when? Today? Next month? Next week? OK. Then let's start midmonth, or the first of next month.

6. What would it take for you to be able to justify this program? (Let them tell you how to sell them.)

7. Can you afford not to reach [audience size] potential customers with our station this week? Can you afford not to tap the [dollar amount] they will spend on your product or service this year?

8. I must not have explained it properly. You only have to give me one-third today, a third the day your schedule starts and a third one week later.

9. Your competitor [name] told me the same thing at first, and they're now getting positive response to their advertising on our station.

10. What can you afford?



Irwin Pollack

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

been Director/Sales at the cluster for the past three years and was previously Manager/Radio Sales for the NFL's Tennessee Titans. A 17-year radio sales director in Albany, OR, he succeeds Pacific Northwest radio veteran Keith Lollis, who has retired.

• **Paul O'Malley** is elected Chairman and John Davison becomes Vice Chairman for the Southern California Broadcasters Association in Los Angeles. O'Malley is VP/Station Manager at KYSR/L.A., and Davison is President/GM for the ABC Radio cluster in the city. Also on the 2003-2004 executive board are KRTH/L.A. VP/GM Pat Duffy (Secretary), Hispanic Broadcasting/L.A. VP/Director of Sales Thomas McSweeney (Treasurer) and Emmis Radio VP Val Maki (Immediate Past Chairman).

• **Trevor Oliver** advances from Director/Operations to VP/Operations at Premiere Radio Networks, overseeing talk programming. He joined Premiere in 1998 after three years as PD of KOTK/Portland, OR. Oliver is a 30-year broadcaster whose experience includes stints at CNN and WSB/Atlanta.

• **Lisa Scoon** is a new Sales Representative at News/Talk WMAL/Washington. She joins after several years with Infinity's WARW/Washington and with Radio One,

where she produced weekend programming and worked with sales for WOL-AM/Washington. Soon earlier worked with ABC Radio Network's news division.

• **Patti Shannon** resigns as Director/Sales at Maxagrid to pursue entrepreneurial interests, including consulting and residential real estate in Bainbridge Island, WA. She had worked 22 years in radio sales, research and yield management. Reach her at 206-855-4775 or pattishannon@yahoo.com.

• **Richard Tunkel** rises to Manager/National Radio Sales for Arbitron in New York, working with the company's Hispanic Broadcast customers. An eight-year Arbitron staffer, Tunkel joins Radio Sales Services from the cable division, where he was Manager/New Business Development.

• **Michael Wach** is named GSM for WFAN/New York. He joins the Infinity Sports station from Cablevision, where he was Exec. VP/Sales. He has also served as VP/GM for Fox affiliate WNYW-TV/New York.

• **Mike Walsh** is promoted from GM to Sr. VP at Interep's McGavren Guild/Susquehanna office in New York. He joined Interep five years ago from WINS & WNEW/New York, where he served four years as NSM. He was earlier Sales Manager for Group W Radio Sales in Philadelphia.

The RIAA Vs. Everybody

How did it happen, and where do things stand?

CDs arrived on the market in the early '80s, and they caught on instantly. Consumers were delighted with these durable, easy-to-cue (and shiny and silver) little goodies. In fact, CDs were so cool that everybody bought all the stuff they owned on vinyl and cassette all over again. It was great for music fans and for the recording industry. So what's the problem?

CDs were, and mostly still are, made up of unprotected digital files. But the files are huge and clumsy, and consumer computers of the '80s and early '90s didn't have the capacity to play them, much less move the music around. But in 1987 a German research group came up with the MP3 codec, which can compress CD audio files substantially without loss of sound quality.

That wasn't a problem. The codec had no obvious consumer application, and, anyway, a license for it was really expensive. But other engineers began to tinker, and free MP3 compression software was soon on the 'Net. Computer geeks began creating MP3s and trading them through FTP sites. Still, this was just an annoyance. But then home computers got better, FTP trading grew, and by 1997 Geffen Records was sending out C&Ds. Just the same, the FTP sites were easy to find and shut down.

Then, in January of 1999, Shawn Fanning, bright creature that he is, put Napster on the 'Net. And, nearly 20 years after CDs hit the market, we found out what the problem was.

The Suits

Back in April U.S. District Judge Stephen Wilson delighted the peer-to-peer industry when he ruled that Grokster and the StreamCast-owned Morphews were not liable for contributory or vicarious copyright infringement because they

can't control what users do with the software. The RIAA has appealed, and last week four amicus briefs were filed in support of its position.

The gist of the briefs is that Wilson was wrong, wrong, wrong and created a huge and unwarranted loophole for those who run peer-to-peers. Not being a lawyer, I can't address that, but there's at least one interesting development here: Along with groups of law professors and copyright owners and a coalition of international rights organizations, the legal digital-music outlets have jumped into the fray.

A brief from FullAudio, Roxio, MusicRebellion.com, MusicNet, Liquid Audio and the not-yet-operational Echo says of Grokster and StreamCast, "Defendants' distribution disregards both the integrity of the work and the artist who created it."

The brief compares the P2Ps to "setting up a card table at a street corner and selling counterfeit goods" and says the legal distributors are the true technological innovators. These companies have at least as much at stake as the labels, and they've now gotten involved, though still peripherally, in the legal fight that could save them.

Meanwhile, though the RIAA said in June it would start suing individual file-traders in August, the month has come and gone with nothing filed. However, there is a new fight going on over a Verizon subpoena, this time involving a

By Brida Connolly
Associate Managing Editor

Brooklyn, NY woman whom the RIAA says offered a thousand songs for upload on KaZaa.

The lawyer for the case's "Jane Doe" contends that the songs on her computer's shared folder were from CDs Jane legally purchased, but, in a first-time revelation of RIAA tracking methods, AP reported that court papers show the RIAA traced "hashes" encoded in some files that place them as far back as Napster.

The lawyer is also talking about privacy violations and due process, which are exactly the grounds on which Verizon lost its attempt to have earlier subpoenas quashed, so the outlook is not hopeful. Additionally, MIT has dropped a widely publicized objection to its own RIAA subpoena, since, as the school requested, the Washington, DC subpoena was re-filed in Massachusetts. Other schools that got subpoenas are already handing over names, but if any Internet providers have given up customers, no one's talking to the press about it.

The Streaming Side

Webcaster Alliance, a small-streamers' trade group, has followed through on its threat to file an antitrust suit against the RIAA over the performance-royalty rates set at the end of last year by the Small Webcasters Settlement Act. The rates were negotiated by a group called Voice of Webcasters and the SoundExchange branch of the RIAA, and Webcaster Alliance contends that VOW was not an adequate representative for small webcasters (indeed, it appears it no longer exists) and that the deal was unfairly designed to destroy the competitive threat of independent streamers.

Webcaster Alliance may or may not have a point, but the rates are now federal law, and this is most likely a losing battle. Additionally, the alliance's increasingly hysterical press releases and decision to ally with Boycott-RIAA — all part of an apparent campaign to wreck its own credibility (it's also producing RIAA voodoo dolls) — do not convey the gravity one likes to see when people's livelihoods are at stake. The RIAA reaction to the suit has been dismissive; a spokesman called it a "publicity stunt."

And there are even more digital-media suits out there, including some the RIAA isn't even party to, like those against Bertelsmann over its \$85 million loan to, or investment in, Napster. The story of digital music has become, more's the pity, a courtroom drama, and there are doubtless further episodes to come.

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 /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*

This week's list is frozen.



www.gracenote.com
charts@gracenote.com

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

DIGITAL TOP 25SM

LW	TW	ARTIST	Album Title	Weeks On
1	1	EVANESCENCE	Fallen	26
2	2	MORAH JONES	Come Away With Me	70
4	3	50 CENT	Get Rich Or Die Tryin'	30
3	4	EMINEM	The Eminem Show	67
5	5	COLDPLAY	A Rush Of Blood To The Head	52
8	6	CHRISTINA AGUILERA	Stripped	43
13	7	JUSTIN TIMBERLAKE	Justified	42
7	8	AVRIL LAVIGNE	Let Go	63
9	9	LINKIN PARK	Meteora	23
10	10	RED HOT CHILI PEPPERS	By The Way	59
6	11	VARIOUS ARTISTS	The Neptunes Present ... Clones	2
-	12	MARY J. BLIGE	Love & Life	1
11	13	SHANIA TWAIN	Up!	40
12	14	AUDIOSLAVE	Audioslave	40
14	15	METALLICA	St. Anger	13
17	16	WHITE STRIPES	Elephant	22
21	17	BEYONCÉ	Dangerously In Love	10
19	18	ROLLING STONES	Forty Licks	47
15	19	RAOIHHEAD	Hail To The Thief	15
22	20	VARIOUS ARTISTS	8 Mile	43
23	21	SYSTEM OF A DOWN	Toxicity	100
18	22	VARIOUS ARTISTS	Bad Boys II	7
25	23	SEAN PAUL	Dutty Rock	29
24	24	NELLY	Nellyville	61
20	25	DASHBOARD CONFSSIONAL	A Mark, A Mission...	3

DIGITAL BITS

Schools Set Pilot Program With Legal Download Services

At a press conference held Tuesday to discuss the efforts of the year-old Joint Committee of the Higher Education & Entertainment Communities, Penn State University President Graham Spanier said his school and about a dozen others plan to test a program in which schools will pay for access to legal digital music services, which they'll then make available to students as an on-campus amenity. The program is set to begin in spring 2004, but Spanier declined to name any of the other schools that could take part. RIAA President Cary Sherman, who co-chairs the committee with Spanier, and Motion Picture Association of America President/CEO Jack Valenti also took part in the press conference and agreed with Spanier that education, rather than lawsuits and other penalties, is the best answer to illegal downloading.

23 million homes
27,000 businesses

Music Choice

Available on digital cable and DirecTV
Adam Neiman • 646-459-3300
This week's Music Choice is frozen.

HIT LIST
Seth Neiman
BABY BASH /FRANKIE J. Suga Suga
KELLY CLARKSON Low
JENNIFER LOPEZ Baby I Love You
BUBBA SPARXXX Deiverance

ROCK
Gary Susalis
BILLY TALENT Try Honesty
SKRAPE Summer Song

ALTERNATIVE
Adam Neiman
B.R.M.C. Stop
CHEMICAL BROTHERS The Golden Path
DASHBOARD CONFSSIONAL Hands Down

TODAY'S COUNTRY
Liz Opoka
SHERIE AUSTIN Streets Of Heaven
TRACY BYRD Drinkin' Bone

PROGRESSIVE
Liz Opoka
EDIE BRICKELL Rush Around
STING Send Your Love

SMOOTH JAZZ
Gary Susalis
JEFF GOLUB Vibrolux
KEN NAVARRO Whenever You're Around
JIMMY SOMMERS Take My Heart
PAMELA WILLIAMS Afterglow

AMERICANA
Liz Opoka
ALISON KRAUSS 9 To 5
ALLISON MOORER A Soft Place To Fall
ODC WATSON Sitting On Top Of The World
OWIGHT YOAKAM The Late Great Golden State

866-MVTUNES
21,000 movie theaters

WEST

1. THALIA /FAT JOE I Want You
2. MARY J. BLIGE Love @ 1st Sight
3. BARENAKED LADIES Another Postcard
4. EVA CASSIDY Drowning In The Sea Of Love
5. TIM MCGRAW Real Good Man

MIDWEST

1. THALIA /FAT JOE I Want You
2. TIM MCGRAW Real Good Man
3. LAURA TURNER Soul Deep
4. BARENAKED LADIES Another Postcard
5. EVA CASSIDY Drowning In The Sea Of Love

SOUTHWEST

1. MARY J. BLIGE Love @ 1st Sight
2. THALIA /FAT JOE I Want You
3. BARENAKED LADIES Another Postcard
4. SOCHI Just Because
5. EVA CASSIDY Drowning In The Sea Of Love

NORTHEAST

1. THALIA /FAT JOE I Want You
2. MARY J. BLIGE Love @ 1st Sight
3. BARENAKED LADIES Another Postcard
4. TIM MCGRAW Real Good Man
5. LAURA TURNER Soul Deep

SOUTHEAST

1. THALIA /FAT JOE I Want You
2. BARENAKED LADIES Another Postcard
3. TIM MCGRAW Real Good Man
4. MARY J. BLIGE Love @ 1st Sight
5. EVA CASSIDY Drowning In The Sea Of Love

Radio Disney

Artist/Title Total Plays

HILARY DUFF Why Not	76
HILARY DUFF So Yesterday	75
KELLY CLARKSON Miss Independent	75
LINDSAY LOHAN Ultimate	74
O-TENT BOYS Dig It	72
STEVIE BLOCK All For Love	72
LIZZIE MCGUIRE What Dreams Are Made Of	65
ATOMIC KITTEN Tide Is High...	54
JUMPS We Are Family	47
MICHELLE BRANCH Are You Happy Now?	35
ARVIL LAVIGNE Sk8er Boi	34
JENNIFER LOPEZ Jenny From The Block	32
ROSE FALCON Up, Up, Up	31
JUSTIN TIMBERLAKE Cry Me A River	31
BAHA MEN Who Let The Dogs Out	31
HAMPTON Hampsterdance 2	31
ARVIL LAVIGNE Complicated	29
NIKKI CLEARY 1, 2, 3	29
NATE SALLIE Inside Out	29
LILLIX What I Like About You	29

Playlist for the week of Aug. 25-Sept. 1.

DMX MUSIC

10 million homes 180,000 businesses
Rick Gillette • 800-494-8863
This week's DMX is frozen.

DMX Specialty Retail
Sam Tepiltsky

The hottest tracks at specialty retail, which includes toy stores, home and office furnishings, kitchen stores, cosmetics, shoe stores, etc., targeted at 25-54 females.

GUSTER Amsterdam
ROBERT RANDOLPH I Need More Love
JESSIE HARRIS All My Life
EASTMOUNTAINSOUTH You Dance
BEN HARPER Diamonds On The Inside
BRENDAN BENSON Tiny Spark
MAKTUB You Can't Hide
DAVID GRAY Caroline
NICKEL CREEK Smoothie Song
BEN KWELLER Falling

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

CHR/POP
Jack Patterson
FEFE DOBSON Take Me Away
BUBBA SPARXXX Deiverance

CHR/RHYTHMIC
Mark Shands
B2K What A Girl Wants
OBIE TRICE Got Some Teeth

URBAN
Jack Patterson
MONICA Knock Knock
SUSAYE GREEN Be The One
ANTHONY HAMILTON Comin' From Where I'm From

ALTERNATIVE
Dave Sloan
HOT HOT HEAT Talk To Me, Dance With Me
KILLING JOKE Seeing Red

ROCK
Stephanie Mondello
SEETHER Gasoline

ADULT ALTERNATIVE
Stephanie Mondello
SALIVA Rest In Pieces
BLUR Out Of Time
FRANKY PEREZ Cecilia
RADIOHEAD Go To Sleep
STEADMAN No Big Deal
TRAIN When I Look To The Sky

ADULT CONTEMPORARY
Jason Shiff
BANGLES Something That You Said
UNCLE KRACKER Memphis Soul Song

INTERNATIONAL HITS
Mark Shands
LARS WINNERBACH Hum Hum
CHIPZ Chipz In Black
UNDERDOG PROJECT Summer Jam 2003
STACIE ORRICO Stuck
BENNY BENASSI... Satisfaction

DANCE
Danielle Ruysschaert
HYBRID True To Form

RAP/HIP-HOP
Mark Shands
OBIE TRICE Got Some Teeth

POLSTAR CONCERT PULSE

Poa. Artist	Avg. Gross (In 000s)	Among this week's new tours:
1 SUMMER SANITARIUM TOUR	\$2,522.6	
2 EAGLES	\$1,722.9	
3 PHISH	\$1,702.2	BLUE MAN GROUP ROCK TOUR
4 DIXIE CHICKS	\$1,209.3	HOT TUNA
5 FLEETWOOD MAC	\$1,127.6	RANCID
6 DAVE MATTHEWS BAND	\$1,113.5	REO SPEEDWAGON
7 THE DEAD	\$911.3	THURSDAY
8 OZZFEST 2003	\$896.4	
9 PEARL JAM	\$721.4	
10 CHER	\$721.0	
11 JUSTIN TIMBERLAKE & ...	\$678.3	
12 LOLLAPALOOZA 2003	\$552.6	
13 JAMES TAYLOR	\$527.0	
14 NEIL YOUNG	\$513.9	
15 RED HOT CHILI PEPPERS	\$484.4	

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

SATELLITE RADIO Lori Parkerson • 202-380-4425

BPM (XM81)
Blake Lawrence
KMC /SANDY Get Better
KURTIS MANTRONIK How Did You Know
ROBBIE RIVERA Girlfriend

Squizz (XM48)
Charlie Logan
OEFONES Hexagram
BLACK LABEL SOCIETY Blessed Helride

U-PDP (XM29)
Ted Kelly
SEAN PAUL Like Gius
SLEEPIN' WITH THE LIGHTS On Busted
SEAL Get It Together
DAVE GAHAN I Need You
SIMPLY RED Fake
LORIE Sur Un Air Latino

The Loft (XM50)
Mike Marrone
RICKIE LEE JONES A Second Chance
RICKIE LEE JONES The Evening Of My Best Day
RICKIE LEE JONES It Takes You There
MARSHALL CRENSHAW Where Home Used To Be
MARSHALL CRENSHAW The Spell Is Broken
MARSHALL CRENSHAW Will We Ever
MARSHALL CRENSHAW I'd Rather Be With You

Raw (XM66)
Leo G.
RAH DIGGA Party & ...

Watercolors (XM71)
Trinity
RICK BRAUN Latinesque
RICK BRAUN Daddy-O
RICK BRAUN Sir W
RICK BRAUN To Manhattan With Love

X Country (XM12)
Jessie Scott
DARRELL SCOTT Day After Day
CASH BROTHERS You're It
JOHN MELLENCAMP Teardrops Will Fall
FOUNTAINS OF WAYNE Hung Up On You

XM Caf6 (XM45)
Bill Evans
LYLE LOVETT My Baby Don't Tolerate
SHELBY LYNNE Identity Crisis
RICKIE LEE JONES The Evening Of My Best
JOHNNY LANG Long Time Coming
TRAVIS 12 Memories
NORTH MISSISSIPPI ALLSTARS Polaris

XMML (XM42)
Ward Cleaver
NORA Dreamers And Deadmen
SEPULTURA Roorback
WEHRWOLFE Goddess We Stand

200N20 (XM20)
BLACK EYED PEAS Where Is The Love
CHINGY Right Thurr
NELLY /P. DIDDY & MURPHY LEE Shake Ya...
JUSTIN TIMBERLAKE Senorita
CHRISTINA AGUILERA Can't Hold Us Down
THALIA /FAT JOE I Want You
MICHELLE BRANCH Are You Happy Now
BEYONCÉ /JAY-Z Crazy In Love
50 CENT... P.I.M.P.
ASHANTI Rock Wn U...
MATCHBOX TWENTY Unwell
LUMIDEE Never Leave You
GODD CHARLOTTE Girls & Boys
MYA My Love Is Like ... Whoa
BT (Simply Being Loved) Somnambulist
EVANESCENCE Bring Me To Life
ROC PROJECT /T. ARENA Never (Past Tense)
L.I. KIM /50 CENT Magic Stick
JASON MRAZ The Remedy
SANTANA Why Don't You & I
MARDON 5 Harder To Breathe
3 DOORS DOWN Here Without You
ATARIS Boys Of Summer
SARAI Ladies

SIRIUS

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

Planet Dance
Swedish Egil
DUB PISTOLS Problem Is
POWERS THAT BE VS. ROLAND CLARK Planet Rock
STING Send Your Love

The Pulse
Haneen Arafat
THIRD EYE BLIND Crystal Baller

Hot Jamz
Ken Spellman
RED CAFE May I
ROSCOE Smooth Sallin'

Hip Hop Nation
Ken Spellman
MARVALDUS You Outta Know
REDBONE Sleep All Day, Party All Night
RED CAFE May I
SPOOKS /CHALI 2NA Faster Than You Know

Octane
Don Kaye
SEVENDUST Enemy

The Beat
Geronimo
GIZELLE Falling Over You

Heart & Soul
B.J. Stone
FLOETRY Getting Late
MONICA Knock Knock
MONTELL JORDAN Superstar
ISLEY BROTHERS Busted

The Trend
Joel Salkowitz
LIZ PHAIR Why Can't I?
STING Send Your Love

AOL Radio@Network
Ron Nenni • 415-934-2790

Top Pop
Mark Hamilton
JOHN MAYER Bigger Than My Body
MANDY MOORE Have A Little Faith In Me

Top Alternative
Cameo
CHEVELLE Closure
HOT HOT HEAT Talk To Me, Dance With Me
THREE DAYS GRACE (I Hate) Everything About You

Smooth Jazz
Stan Dunn
JEFF GOLUB Boom Boom
GREG KARUKAS Riverside Drive
STEVE OLIVER Positive Energy

Top Jams
Davey D
BEYONCÉ Summertime
BOW WOW I'm Back
TRILLVILLE Neva Eva

abc RADIO NETWORKS

Phil Hall • 972-991-9200

Touch
Vern Catron
CALVIN RICHARDSON Keep On Pushin'

Doug Banks Morning Show
Gary Saunders
MARQUES HOUSTON /JOE BUODEN... Clubbin'

Tom Joyner Morning Show
Vern Catron
ISLEY BROTHERS /RDN ISLEY Busted

Country Coast To Coast
TERRI CLARK I Wanna Do It All
BRAD PAISLEY Little Moments
RICK TREVIÑO In My Dreams

JONES RADIO NETWORKS

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

Alternative
Steve Young/Kristopher Jones
DAVE MATTHEWS Gravedigger
SEETHER Gasoline
SLOTH Someday

Active Rock
Steve Young/Kristopher Jones
AFI The Leasing Song Part II
COLD Suffocate
SEETHER Gasoline

Hot AC
Steve Young/Josh Hosler
STING Send Your Love

CHR
Steve Young/Josh Hosler
FOUNTAINS OF WAYNE Stacy's Mom
LIZ PHAIR Why Can't I?
SIMPLE PLAN Perfect

Rhythmic CHR
Steve Young/Josh Hosler
FAT JOE /P. DIDDY Girl, I'm A Bad Boy
LUDACRIS /I SHAWNNA Stand Up
OBIE TRICE Got Some Teeth

Soft AC
Mike Bettelli/Teresa Cook
MICHAEL BOLTON When I Fall In Love

Mainstream AC
Mike Bettelli/Teresa Cook
SIMPLY RED Sunrise

Dave Wingert Show
Mike Bettelli/Teresa Cook
SIMPLY RED Sunrise

Mainstream Country
Ray Randall/Hank Aaron
RODNEY ADKINS Honesty (Write Me A List)

New Country
Hank Aaron
TRACY BYRD Drinkin' Bone
REBA MCENTIRE I'm Gonna Take That Mountain

Lia
Ken Moultrie/Hank Aaron
REBA MCENTIRE I'm Gonna Take That Mountain

24 HOUR FORMATS
Jon Holiday • 303-784-8700

Rock Classics
Adam Fendrich
ZZ TOP Piece

U.S. Country
Penny Mitchell
JEFF BATES Rainbow Man
JIMMY WAYNE I Love You This Much

WESTWOOD ONE

Charlie Cook • 661-294-9000

Soft AC
Andy Fuller
JIM BRICKMAN Peace (Where The Heart Is)

Bright AC
Jim Hays
SIMPLY RED Sunrise

Mainstream Country
David Felker
JOE MESSINA I Wish

Young & Verna
David Felker
BRAD PAISLEY Little Moments

WRN WAIT RADIO NETWORKS

Alternative
Chris Reeves • 402-952-7600
ALIEN ANT FARM Glow
CHEVELLE Closure
HOT HOT HEAT Talk To Me, Dance With Me
JET Are You Gonna Be My Girl
DAVE MATTHEWS Gravedigger

Country
John Glenn
REBA MCENTIRE I'm Gonna Take That Mountain

Weekend Tesh Show
Scott Meyers • 888-548-8637
SIMPLY RED Sunrise

Nightly Tesh Show
Scott Meyers • 888-548-8637
TRAIN Calling All Angels

72 million households



Plays

LIMP BIZKIT Eat You Alive	19
C. AGUILERA (LIL KIM Can't Hold Us Down	18
NELLY (P. DIDDY... Shake Ya Tailfeather	17
LIL JON & THE EASTSIDE BOYZ... Get Low	16
FABLOUS I/TAMIA So Into You	16
GOOD CHARLOTTE Girls & Boys	15
50 CENT... P.I.M.P.	15
LINKIN PARK Faint	14
R. KELLY Thoa Thing	12
SEAN PAUL Like Glue	12
CHINGY Right Thurr	11
JUSTIN TIMBERLAKE Senorita	10
HILARY DUFF So Yesterday	10
BEYONCÉ I/JAY-Z Crazy In Love	10
FOUNTAINS OF WAYNE Stacy's Mom	9
COLOPLAY The Scientist	9
BEYONCÉ I/SEAN PAUL Baby Boy	9
MARDON 5 Harder To Breathe	8
BEYONCÉ I/JAY-Z Crazy In Love	8
JENNIFER LOPEZ Baby I Love You	7

Video playlist for the week of Aug. 25-Sept. 1.


 David Cohn
General Manager

2

50 CENT... P.I.M.P.	
COLOPLAY The Scientist	
BEYONCÉ I/JAY-Z Crazy In Love	
MISSY ELLIOTT Work It	
JUSTIN TIMBERLAKE Cry Me A River	
GOOD CHARLOTTE Lifestyles Of The Rich & Famous	
KENNA Free Time	
EVANESCENCE Bring Me To Life	
EMINEM Lose Yourself	
LINKIN PARK Somewhere I Belong	
AFI Girl's Not Grey	
CHRISTINA AGUILERA Orry	
NELLY Hot In Herre	
SNODP DDOG I/PHARRELL Beautiful	
ALL-AMERICAN REJECTS Swng, Swng	
SEAN PAUL Get Busy	
2 PAC Thugz Mansion	
ND DOUBT Underneath It All	
MYA My Love Is Like . . . Whoa	
RADIOHEAD There There	

Video playlist for the week of Aug. 25-Sept. 1.

75 million households

 Paul Marszalek
VP/Music Programming

ADDS

GAVIN DEGRAW Follow Through
MATCHBOX TWENTY Bright Lights
METALLICA Frantic
NICKELBACK Someday

Plays

BLACK EYED PEAS... Where Is The Love?	28
EVANESCENCE Bring Me To Life	27
BEYONCÉ I/JAY-Z Crazy In Love	26
FOUNTAINS OF WAYNE Stacy's Mom	26
JOHN MAYER Bigger Than My Body	25
STING Send Your Love	21
DAMIEN RICE Volcano	19
DAVE MATTHEWS Gravedigger	16
MICHELLE BRANCH Are You Happy Now?	16
MARDON 5 Harder To Breathe	16
JASON MRAZ The Remedy (I Won't Worry)	16
LIZ PHAIR Why Can't I?	
MARY J. BLIGE... Love @ 1st Sight	15
JENNIFER LOPEZ Baby I Love You	15
MATCHBOX TWENTY Unwell	15
FUEL Falls On Me	14
DIDD White Flag	13
ROBERT RANDOLPH... I Need More Love	9
SANTANA I/ALEX BAND Why Don't You & I?	9
WILSHIRE Special	9
BEYONCÉ I/SEAN PAUL Baby Boy	8
JUSTIN TIMBERLAKE Senorita	8
COLOPLAY The Scientist	7
LIVE Heaven	7
THORNS I Can't Remember	6
LUTHER VANDROSS Dance With My Father	6
GUSTER Amsterdam	5
JANE'S ADDICTION Just Because	5
SALIVA Rest	5
AUDIOSLAVE Show Me How To Live	4
JAWHER Crazy	3
MYA My Love Is Like ... Whoa	3
THALIA I/FAT JOE I Want You	3
RODNEY Blue Side	2

Video airplay for Aug. 25-Sept. 1.


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

ADDS

CROSS CANADIAN RAGWEED Constantly
NICKEL CREEK Smoothie Song
SCOTTY EMERICK I Can't Take You Anywhere
TRAVIS TRITT Lonesome, On'y And Mean

TOP 20

		Plays	
		TW	LW
A. JACKSON/J. BUFFETT It's Five O'Clock	58	62	
TOBY KEITH I Love This Bar	45	15	
MARTINA MCBRIDE This One's For The Girls	38	30	
TIM MCGRAW Real Good Man	35	62	
KENNY CHESNEY No Shoes, No Shirt, No ...	33	38	
BROOKS & DUNN Red Dirt Road	32	34	
SHANIA TWAIN Forever And For Always	30	31	
KEITH URBAN Who Wouldn't Want To ...	27	51	
GARY ALLAN Tough Little Boys	27	36	
DIERKS BENTLEY What Was I Thinkin'	26	32	
RASCAL FLATTS I Melt	18	12	
BRAD PAISLEY Celebrity	13	25	
MONTGOMERY GENTRY Hell Yeah	13	22	
EAGLES Hole In The World	12	27	
KENNY CHESNEY Big Star	12	19	
DWIGHT YODAM The Back Of Your Hand	12	16	
PAT GREEN Wave On Wave	12	13	
BUDDY JEWEL Help Pour Out The Rain	12	13	
JOE NICHOLS She Only Smokes When...	12	12	
T. KEITH I/W. NELSON Beer For My Horses	12	11	

 Airplay as monitored by Mediabase 24/7
between Aug. 31-Sept. 6.

 Jim Murphy, VP/Programming
19 million households

ADDS

CHRIS CAGLE Chicks Dig It
CROSS CANADIAN RAGWEED Constantly
ASHLEY GEARING Can You Hear Me When I Talk To You

TOP 10

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

Information current as of Sept. 3.

 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 Thing
50 CENT I/SHODP DDOG & G-UNIT P.I.M.P.
BOW WOW 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 is frozen this week.

RAP CITY TOP 10

50 CENT I/SHODP DDOG & G-UNIT P.I.M.P.
TIMBALAND & MAGOOD Cop That Disc
LIL JON & THE EAST SIDE BOYZ I/YING YANG ... Get Low
R. RHYMES & P. WILLIAMS Light Your Ass On Fire
LUDACRIS 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

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

TELEVISION

Due to the Labor Day weekend, Nielsen television ratings were delayed and not available at press time. TV ratings will return next week.

COMING NEXT WEEK
Tube Tops

Steve Harvey's Big Time, a new variety show hosted by the KKB/T/Los Angeles morning show host, premieres on the WB (Thursday, 9/11, 8pm ET/PT).

Friday, 9/5

• *Jane's Addiction, The Tonight Show With Jay Leno* (NBC, check local listings for time).

• *Mick Hucknall* sits in with the band on *Jimmy Kimmel Live* (ABC, check local listings for time).

• *Foo Fighters, Late Late Show With Craig Kilborn* (CBS, check local listings for time).

• *Fountains Of Wayne, Last Call With Carson Daly* (NBC, check local listings for time).

Saturday, 9/6

• *Missy Elliott, Mad TV* (Fox, 11pm ET/PT).

• *The White Stripes, Saturday Night Live* (NBC, 11:30pm ET/PT).

Monday, 9/8

• *Nick Lachey, Jay Leno*.

• *The Starting Line, Jimmy Kimmel*.

• *Mark Ronson, Craig Kilborn*.

• *Mariah Carey, The Wayne Brady Show* (check local listings for time and channel).

Tuesday, 9/9

• *Wilco, Jay Leno*.

• *Taking Back Sunday, Jimmy Kimmel*.

• *The White Stripes, Late Night With Conan O'Brien* (NBC, check local listings for time).

• *Black Rebel Motorcycle Club, Craig Kilborn*.

Wednesday, 9/10

• *Amy Grant, The View* (ABC, check local listings for time).

• *The Raveonettes, Late Show With Carson Daly* (CBS, check local listings for time).

• *O.A.R., Conan O'Brien*.

• *Switchfoot, Carson Daly*.

• *Jessica Simpson, Wayne Brady*.

Thursday, 9/11

• *Reba McEntire* is interviewed and *Eve 6* perform on *Craig Kilborn*.

• *Seal, David Letterman*.

• *The Raveonettes, Carson Daly*.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

Aug. 29-Sept. 1

Title Distributor	\$ Weekend	\$ To Date
1 <i>Jeepers Creepers 2</i> (MGM/UA)*	\$18.36	\$18.36
2 <i>Freaky Friday</i> (Buena Vista)	\$12.60	\$90.84
3 <i>Pirates Of The Caribbean ...</i> (Buena Vista)	\$10.81	\$275.01
4 <i>S.W.A.T.</i> (Sony)	\$10.78	\$102.70
5 <i>Open Range</i> (Buena Vista)	\$10.74	\$43.48
6 <i>Seabiscuit</i> (Universal)	\$9.06	\$104.64
7 <i>Freddy Vs. Jason</i> (New Line)	\$8.66	\$73.94
8 <i>The Medallion</i> (Sony)	\$6.21	\$16.86
9 <i>Uptown Girls</i> (MGM/UA)	\$5.60	\$30.42
10 <i>American Wedding</i> (Universal)	\$4.76	\$97.69

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

COMING ATTRACTIONS: This week's openers include *Dickie Roberts: Former Child Star*, starring David Spade. KYSR/Los Angeles air personality and former child star Danny Bonaduce appears as himself in the movie, which sports a Hollywood soundtrack containing Matthew Wilder's "Break My Stride," The Grass Roots' "Sooner or Later," Chic's "Le Freak," David Soul's "Don't Give Up on Us," The Temptations' "Just My Imagination," Willa Ford's "I Wanna Be Bad," Harvey Danger's "Flagpole Sitta," Bloodstone's "Natural High," England Dan & John Ford Coley's "Nights Are Forever" and tunes from former

child stars Leif Garrett ("Former Child Star") and Corey Feldman ("Negativity").

Also opening this week is *Party Monster*, starring Macaulay Culkin. Look sharp for recording artist Marilyn Manson in a supporting role. His character, Christina, contributes "The La La Song" to the film's TVT soundtrack, which also contains Ladytron's "Seventeen," Felix Da Housecat Vs. Pop Tarts' "Money, Success, Fame, Glamour" and such '80s classics as Stacey Q's "Two of Hearts," Tones On Tail's "Go," Nina Hagen's "New York New York," Stephen "Tin Tin" Duffy's "Kiss Me" and ABC's "How to Be a Millionaire."

— Julie Gidlow



apeterson@radioandrecords.com

Walking The Plank With Your Star Host

Lessons learned the hard way by a veteran programmer

By David Hall
Exec. VP/Programming Premiere Radio Networks

Boy, did I screw up. It was a Wednesday, and I spent the morning listening to a Glenn Beck program. On my way into work Glenn called to ask what I'd thought of it. "It was a good," I told him. Knowing me better than that, he pushed for the truth. I kept repackaging the same false comments until I finally broke down.

I let him have it with both barrels. I told him exactly what I thought of the show — what I agreed and disagreed with, how wrong I thought he was on several points he made and more. I went on and on. It felt great. At the end of the call I actually said, "Wow, that was a great conversation, don't you think?" He hung up on me.

Three hours later he called back, fuming. Three months later I was still recovering from that pair of phone calls.

To understand the seriousness of my error, you have to know that Glenn Beck is one of the easiest hosts to work with I have ever met. Just



David Hall

imagine if I had done that to someone with a temper.

What happened in that first phone call was that I broke all of the rules for communicating with talent, rules that I have spent a decade and a half learning the hard way. To spare you the same misery — and the long time it takes your credibility to

recover after blowing it with a talent — here are some rules I've figured out about the best way for programmers and talent to communicate.

The Rule Of Expectation

This is probably the single most important part of any communica-

tion in any relationship, especially one with your talent: You have to set clear goals and expectations first so that subsequent conversations are about progress toward common goals.

**A talk show host
can't undo it, redo it
or take it back. All
he can do is go
forward.**

This means big goals like ratings incentives and goals over the life of a talent's contract. It also means smaller, less formal things that may more specifically reflect the strength of a host, such as at-work TSL, seri-

TRS 2004 Dates Announced

Mark your calendar now! The annual R&R Talk Radio Seminar returns to our nation's capital in 2004. It will be held Feb. 26-28 at the Renaissance Washington, DC Hotel. Online early-bird registration, hotel reservation information and other info about TRS 2004 will be available soon at www.radioandrecords.com.



As you plan your 2004 budgets this fall, don't miss the opportunity to join us in DC next February for News/Talk radio's most influential and informative event, TRS 2004. If you have questions or suggestions regarding our next R&R Talk Radio Seminar, e-mail them to apeterson@radioandrecords.com.

alizing stories across a week to build horizontal TSL, being informative in a certain way, etc.

One of the best tools a programmer can use when setting show expectations is Arbitron's Cume/TSL Grid, which is part of the PD Advantage program. This tool shows the relationship between cume and time spent listening for any show so you can see how much additional TSL you need for a given target share. Then you can come up with agreed-upon ways to build that cume. This will help minimize surprises for you and your talent.

The Rule Of The Plank

A talk show host walks a plank every time he is on the air. He stands at the end of that plank, bare toes dangling over the open ocean, all alone. No matter how supportive you are before and after an airshift and no matter how competent the host's producer, the fact is this: For two, three or four hours a day, it's just him and the audience.

A host lives and dies by what he

thinks and how he expresses his feelings. He has to be open and honest and expose himself. Anything you and I say about his show, his content, his topics, his style or whatever is easy for us, because we don't have to do it. We always get to drive from the back seat.

Here's an analogy: It is budget time. Cuts are in the air, and you're in the conference room having a staff meeting. You're having a conversation for all the marbles because you have to position this just the right way to the staff so that they're not disillusioned.

You have to be mindful of the strategy, your point and the clock on the wall. You are as on as you ever get in a meeting. You're on the edge of your seat, and you're hyper-focused on everything being said and everything *not* being said.

Then, exhausted, you step back into the familiarity of your office, only to have your boss come in and jump all over you about the meeting.

Continued on Page 14



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We Are There! Sunday
12noon-8pm, ET

Deep Coverage
8pm-11pm ET

FOXBALL WE ARE THERE!

PREMIERE
RADIO NETWORKS

Contact Tamara Booth at 818.461.8234

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Walking The Plank....

Continued from Page 12

"That was wrong, that was all wrong. I can't believe you said that," and on and on. How would you feel? More to the point, how would you feel if you had to go back in the next day and do the whole thing with your staff all over again, knowing that criticism would immediately follow?

I use this analogy because it shows that, instead of being about negatives and criticism and what has already been said, the communication between a program director and talent should be positive. It should be about goals and expectations, about ways to communicate those goals and about the future.

The Rule Of Looking Back

The second a person turns off the microphone, whatever was just said is ancient history. It's flying out there toward the star Vega at 186,000 miles a second. There's no point whatsoever in going over exactly what was said or how it was said unless there's a lawsuit or an FCC license challenge in the air. A talk show host can't undo it, redo it or take it back. All he can do is go forward.

This is why, for programmers and hosts alike, listening to tape is excruciating. The most awkward moment in the relationship between a PD and a host is when you close the door halfway and head across the office to the tape deck. Part of the reason for the awkwardness is that, chances are, you are about to point out a phrase, a laugh or a phone call that is moot at the moment that you are talking about it.

When talking to a host about what she does on the radio, you have to look forward in all cases. It's best to talk about what might help

the host focus better on her strengths for the next day's or the next week's show. Lastly, you should talk about how to better handle something when the topic comes up next time.

The Rule Of The Listener

The listener is only everything. That's worth repeating. The listener is only everything, because it's all about how to have the most credibility that you can with the person on the other end of the radio. Period. The more a listener believes what the host says and hangs on his every word, the higher the TSL soars, the better the share gets and the more the commercials work — especially endorsements. Everyone wins.

Have you ever wondered how Phil Hendrie discovered that he could have a three-way argument with himself, a young white kid and an older black lady?

So you have to approach talent and shows from the standpoint of the listener. Define, as specifically as possible, the target. I don't mean "men 18+," I mean who they are (from discrete demos in Maximizer), where they live (hot ZIP codes), how much money they make, what they eat and drive (Scarborough) and how much credibility the show has

with them (endorsement results, exclusive cume figures).

When I first started working with Bill Handel at KFI/Los Angeles in 1990, he really struggled with formats, since he came from outside radio. At first I tried to pound the idea of his actually naming the radio station every now and again, but to no avail.

So, I drew an analog clock face on a piece of paper, marked every time he said the call letters, dial position, station position statement, his name, the phone number, etc. Then I cut out a piece of cardboard that covered the clock face, except for a 13-minute "window" that exposed any given 13 minutes of the clock, since 13 minutes was his average TSL per occasion of listening at the time.

That way he could see how seldom the average listener was offered something to write down in a blank diary. He saw how his ratings bonuses, new house, kids' college educations, etc., all depended on somebody's ability to remember hearing the call letters once and then write them down three days later. He got religion.

The Rule Of The Shot Foot

We all shoot ourselves in the foot every day. No matter how hard we try, we get in our own way. One of the most beneficial things you can do with a talk show host is help him do this less — not by focusing on it, but by not focusing on it. You will find that the more you focus on what a host does well and the more you're able to help him focus on his strengths, the less he will get in his own way.

When you focus on what's wrong or what doesn't work, you make people self-conscious and defensive. You respond that way when your spouse nags you to pick your socks

If I do my job right, no one I work with should know if I'm liberal, conservative, for this or against that, because it doesn't matter what I think.

up. But when you focus on what is working, even if it's a relatively small part of the whole show, you will find a host doing more and more of that and then coming to you for validation almost immediately.

The Rule Of 'My Opinion'

This is where I really screwed up in that awful phone call with Glenn Beck. If I do my job right, no one I work with should know if I am liberal, conservative, for this or against that, because it doesn't matter what I think. I'm not one of the millions of people who listen to Glenn or Dr. Laura. I'm not one of the thousands of people who tune in WOAI/San Antonio's local afternoon show every week.

Your job as a programmer is not to make it about what you think or about whether you agree or disagree with a topic; your job is to help your talent be informative, entertaining and relevant to the broadest possible audience in every segment she's on the radio. This is the most obvious of these rules and also the hardest to follow, especially if you like the show and the host you are working with.

I have this theory that the most talented people are actually a fusion of talent and overdrive. Maybe it's because there is often something that happens in their lives that caus-

es them to overcompensate, overachieve or in some way step far outside the norm of most people, which in turn makes them great on the radio.

Have you ever wondered, for instance, how Phil Hendrie discovered that he could have a three-way argument with himself, a young white kid and an older black lady? I have worked with some of the biggest talents in our format at KFI, Premiere and while consulting around the country, and I have developed a deep appreciation for who they are, what they go through and what makes them tick.

They all bring to the table an unbelievable level of talent, but they also bring a willingness to listen to someone else's ideas about their show. It becomes my responsibility to meet that willingness with constructive, credible ideas about how to help them make what they do that much better. That's what it's all about.

TALK BACK TO R&R!

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

Call me at 858-486-7559
or e-mail: apeterson@radioandrecords.com

5 Years of Tuff Talk and Hot Ratings

#1 WSB Atlanta
A25-54 12.3 share

WDBO Orlando
A25-54 3.9 - 5.1

KLBJ Austin
A25-54 2.0 - 3.5

WPTF Raleigh-Durham
A25-54 4.4 - 6.5

WNIS Norfolk
A25-54 6.0 - 6.4

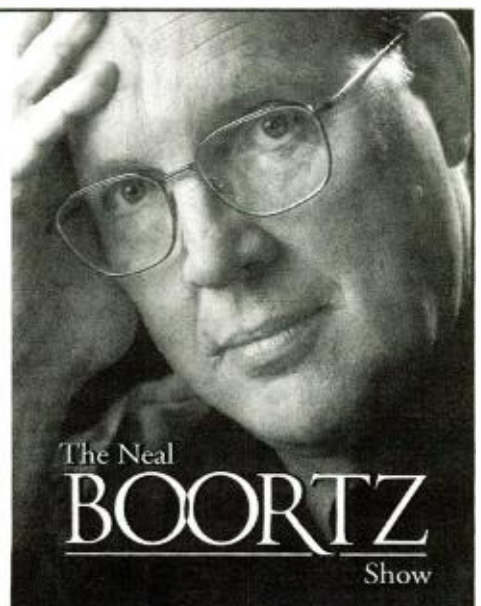
WHIO Dayton
A25-54 3.6 - 6.1

KRMG Tulsa
A25-54 4.4 - 7.0

KNSS Wichita
A25-54 4.4 - 5.7

#1 WSKY Gainesville
A25-54 5.8 - 10.0

Ramona Rideout 212.556.9477 or Paul Douglas 404.962.2078



Source: Arbitron Winer 03 - Spring 03. A25+ share, exact times, subject to limitations printed herein.

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

LISTENING!

BIG Gains For Spring '03

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

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



For more information call 212.445.3935

PREMIERE
 RADIO NETWORKS

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



On The Verge Of A Thing

For Peter Frampton, the right time for new material is Now

Peter Frampton has come a long way since first getting noticed as a 10-year-old guitarist in a British teenybopper act that included none other than David Bowie among its members. At age 19 Frampton said farewell to bubble-gum pop and, in 1969, teamed up with ex-Small Faces guitarist and vocalist Steve Marriott to form Humble Pie. Two years and five albums later, Frampton went solo. Since then his journey has seen enormous peaks and deep valleys. Today Frampton's life and career are hitting another height.

In an exclusive interview with R&R, the legendary rock musician who catapulted to international stardom with his 1976 release *Frampton Comes Alive!* talks candidly about his first new studio effort in nine years, *Now*, which arrived in stores on Aug. 26. He also offers his views on today's up-and-coming artists, downloading and radio.

When R&R caught up with Frampton, he was busy at home, juggling press interviews with preparations for this fall's VH1 Classic-sponsored tour, which kicked off Aug. 30 in Clarkston, MI.

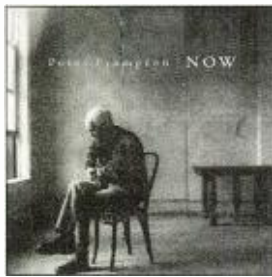
Asked about the reaction from fans and radio programmers to the first single from *Now*, "Verge of a Thing," Frampton laughs and says, "First of all, I didn't think I'd get any airplay at all. I didn't realize that Classic Rock would play any new music."

But Frampton reasons that Classic Rock listeners crave new music, not just the old favorites that have been played continuously for more than 15 years. "If I had to take one age group for Classic Rock, it would be the baby boomers," he says. "That is the core, and I'm one of them. I'd like to hear the familiar stuff, but I'd also like to hear new Styx, Steve Miller Band and Journey. To hear something new every now and then is refreshing."

Self-Control

In servicing radio with "Verge of a Thing," Frampton took an organic approach by working with Rent-a-Label's Barry Lyons and Aim Strategies' Paul Yeskel and partnering with Morty Riggins' 33rd Street Records. Frampton says he enjoys the challenge of having close to full control of his album from start to finish.

"This is the first record I've been able to record from the ground up



Peter Frampton

from my new studio here in my home in Cincinnati," he says. "We were able to go from inception to mastering. I've always had to do that somewhere else. The options are now times 1,000 in terms of what we can do. It's an incredible experience doing it from the ground up from right at home.

"On choosing 'Verge,' it was from working together and getting feedback from everybody on board, who would get tracks in drips and drabs. And we'd get feedback from the audience at live shows.

"Quite frankly, I hate choosing singles. I do everything else. It had nothing to do with me that 'Verge' was the single. That's why we sent radio a double-sided single, with 'While My Guitar Gently Weeps' on there as well."

Regarding the new album, Frampton says, "I feel that this is a leap ahead. It is my first studio album in nine years, but I've been working. It's all new stuff and would be more like [the 1971 release] *Wind of Change*, as far as the mood and songs are.

"There are more tracks, enough for another album, but I feel that this is my statement. I feel very good about being able to get inside the songs one at a time. I'm not going to rush this."

State Of The Industry

As for why it took nine years for the new album to come to fruition, Frampton says, "Well, two-thirds of it was that there was no home. There was nowhere to get an album released. That's just the state of the business. That's why I built the studio and built the mixing room.

"I don't have to ask anybody for money anymore, and I can record an album anytime I want. I've been on two labels in the last three years, and it's quite amazing. It's the state of the record industry all around, across the board."

That's a far cry from the mid-1970s, when *Frampton Comes Alive!* went from a single album to a double album after A&M Records' Jerry Moss asked, "Where's the rest?" The album's three huge hits, "Baby, I Love Your Way," "Do You Feel Like We Do" and "Show Me the Way," are still staples at Classic Rock. For the 14 days ended Aug. 20, "Baby" received 639 spins at AC radio, with 97% of all R&R AC reporters playing the track.

Given the huge popularity of those songs and the proliferation of free Internet downloading of songs, does Frampton worry that his most loved material is no longer being purchased? "I'm not so worried about that, but I am worried about other artists," he says.

"Someone asked one day, 'Why don't we legalize the Napsters of the world and just change it?' and it failed. But now we have iTunes, and I think it's very fair and everyone's happy. The record label, publisher and artist are all happy. If you download everything, they are going to suffer — big time. It's rough out there.

"As record companies go under, there's even less money to introduce new artists. That's what's going on out there. I can't imagine what it's like for a new artist nowadays. I worry that there won't be any money for 'X' artist to make records."

Musician & Manufacturer

"When I decided to leave Humble Pie, I thought I had made the biggest mistake in my life," Frampton says. "But I was at a point where some of the numbers I was writing didn't fit Humble Pie anymore. It was time to do my own thing, to

Airplay Success For New Material

Selections from Peter Frampton's *Now* are being worked to Classic Rock and mainstream Rock stations by both Rent-a-Label's Barry Lyons and Aim Strategies' Paul Yeskel.

Yeskel tells R&R that radio was initially sent two tracks from the release, "Verge of a Thing" and "While My Guitar Gently Weeps." While the cover of the George Harrison-penned Beatles tune has received a lot of airplay, "Verge" has now surpassed it in spins and as of Aug. 15 ranked seventh on Mediabase 24/7's list of most played currents at Classic Rock.

"We've received a mostly positive response from radio," Yeskel says. "For the most part, it's doing pretty well. We still have a long way to go, but a lot of important stations are playing 'Verge.'"

WAXQ/New York just started spinning it. Other stations include KQRS/Minneapolis, KYYS/Kansas City, KLOS/Los Angeles, KZPS/Dallas, KSAN/San Francisco, WFBO/Indianapolis and WZLX/Boston."

He adds that KSAN and KLOS have already hosted in-studio performances by Frampton and that the artist will visit KZPS the night before his Oct. 15 show at Dallas' Majestic Theatre. Yeskel has also arranged for radio to award a guitar autographed by Frampton to a lucky listener.

move on and put everything on the line."

More than 30 years later, Frampton has persevered. In addition to touring and promoting his new album, he remains heavily involved in his own company, Framptone, which creates and builds high-end accessories for musicians. The move came after he worked with Gibson Guitar to create the Peter Frampton Signature Les Paul.

Designed to his specifications, the guitar features antiqued binding, a split-diamond headstock, a mahogany back with a maple top, gold hardware, a chambered body for lighter weight, pearl block inlays, Frampton's signature in the 12th fret inlay and three pickups ('57 classic, '57 classic plus, and 500 T) specifically wired to Frampton's specifications.

Thus far Framptone has produced an isolated amplifier switcher and Peter's trademark "talkbox." Members of such bands as Bon Jovi, Foo Fighters, Nine Inch Nails and Third Eye Blind are using this equipment.

Standout Tracks

Asked what he feels are the standout tracks on *Now*, Frampton first points to "Verge of a Thing." He says, "The word 'thing' is such an awful thing to sing, but we made a meal out of it."

His favorites on the release also include "Greens." "This has to be my favorite, because it's the first time I've ever done an instrumental track on record — ever," he says. "It's overdue, and I really enjoyed doing it." He also singles out "Love Stands Alone," which he says has "the whole kitchen sink" on it.

And there's also "I'm Back," which includes the lyrics, "You took

your shot and knocked me down/ Didn't see me movin' on the ground/ You've got to finish what you start." It also features the refrain "I'm back — like Schwarzenegger in Terminator."

Frampton says of the line, "It's just fun. That's [songwriter] Gordon Kennedy's line. We actually recorded that two years ago, so the timing of that with the California governor's election is pure coincidence."

Frampton says many of the new songs on *Now* were received "extraordinarily well" by concertgoers and that the response to "Hour of Need" was right up there with that for his biggest hits.

"Once the audience can get past the stigma of, 'Oh, he's going to do new stuff,' you win," he says. "We are forcing them a little bit, but it seems to be working. I tell the audience, 'I know you don't like new music,' but the comfort level of 'Baby, I Love Your Way' gives people something that gives them feeling."

Staying Power

Frampton has no complaints about the continued desire of fans to hear his classic material, but, he says, "I thought we had enough of it 15 years ago. Actually, I'm amazed at the staying power of not only *Frampton Comes Alive!* but all of classic rock.

"That's why many stations are moving toward new material by classic rock artists. But for the generations before us, there will always be classic artists like Frank Sinatra or Nat King Cole."

Frampton does have a request for Classic Rock radio, however: "Stop playing those three songs off of *Frampton Comes Alive!* It would be nice if it were not just those same three songs."



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A Perry Capital Corporation

FCC

Continued from Page 1

review can be completed," the group argued in support of its stay request. "It is quite possible that in the absence of any stay, many applications for media mergers involving broadcast licenses will be approved under the new rules. These mergers, and the consequent restructuring of the communications media, will cause irreparable harm."

While Prometheus requested the stay to prevent the rules from going into effect, it also separately asked the court to reverse them. However, it noted that its request for revocation may not be necessary, in light of Congress' efforts to reverse the FCC's June 2 decision.

"This case presents what may be an unprecedented circumstance," the group said, "as there is a very significant possibility that Congress will overturn all or part of the [FCC] order."

The court was scheduled to hear oral arguments on Prometheus' petition on Wednesday.

While Prometheus went outside the FCC to fight the new rules, the Amherst Alliance on Aug. 20 sent the agency the first petition for reconsideration of the new regulations. In it Amherst paid special attention to the agency's new ownership restrictions and argued that the FCC "erred by never giving serious consideration to the option of lowering the previously applicable radio-ownership limits."

While Amherst praised the FCC for not raising the radio limits, it said, "Given the stunning jumps in concentration of radio ownership

since enactment of the Telecommunications Act of 1996, this relief remains too small in scale and too uncertain in nature to constitute anything approaching an effective offset of post-deregulation radio consolidation."

In its appeal Amherst asked the FCC to reopen the radio-ownership-rules review to consider two options: rolling back the limits and forcing certain "selective divestitures" that Amherst said will create more opportunities for small broadcasters to enter the marketplace, or sticking with the rules adopted on June 2. The group also asked the FCC to restore its cross-media limits to their previous levels.

LPFM Effort

In other FCC news, the agency followed through on a promise Chairman Michael Powell made to stimulate licensing of new low-power FM stations when it opened a window that allows applicants who hold one of 286 mutually exclusive LPFM applications to reach settlement agreements that could get many new LPFMs on the air soon.

There are 95 application groups on the list, ranging from some with only two competing applications to one group that includes 14. The FCC window allows parties to submit major changes to their applications — ordinarily only permitted during specified time frames — including switching the station's proposed channel.

Since most applications are mutually exclusive due to channel conflicts, the waiver could grease the skids for a wave of new LPFM stations if the parties can agree on who will amend their applications. The

agency is also reactivating its LPFM channel-finder tool, at www.fcc.gov/mb/audio/lpfm_channel_finder.html, to help applicants find available alternative frequencies. Settlement requests filed with the FCC by Oct. 31 will receive expedited processing.

Fine Structure

Meanwhile, KJJK/Albuquerque owner Don Davis on Aug. 18 sent a letter to Senate Commerce Committee Chairman John McCain to express concern that the FCC's existing fine structure unfairly punishes small broadcasters.

"The kind of fines a company like Infinity winks at would just kill me," Davis told R&R. He would like to see the fine structure altered so larger broadcasters with higher revenue would be subject to larger fines than smaller broadcasters with fewer resources.

While he isn't personally facing an FCC forfeiture, Davis noted that a \$21,000 fine imposed in March against broadcaster Henry Tafoya — who owns KDEF/Albuquerque — illustrates the point. After noting that Tafoya regularly covers local sports and hosts the station's morning show each day, Davis said that while all licensees should be subject to enforcement action, factors like a station's history of public service should also be considered. "The FCC is using a sledgehammer to kill a fly," he said.

For his part, Tafoya told R&R that he intends to address the fine, which KDEF is facing for failing to set up proper monitoring procedures and failing to maintain a staff presence at the station. "I'm going to have to take care of it," he said. "I love my work very much."

RIAA

Continued from Page 1

A marked decline in direct and special-market sales led to a 15.3% drop in total CD shipments, which includes shipments to retail and direct and special markets. The first-half decline in overall CD shipments follows last year's 7% drop.

Shipments of music in all formats (total U.S. music shipments), including to direct and special-markets, dropped 15.8%, from 398.5 million units (first half of 2002) to 335.6 million units (first half of 2003). In dollar value, this represents a 12% decrease, from \$5.5 billion to \$4.8 billion.

The only two formats to show growth were DVD video, which was up 19.4% in total units and up 26.2% in total dollars, and CD singles, which took a huge leap, with a

162.4% increase in total units and a 173.5% increase in total dollars.

The RIAA's shipment numbers, which are compiled quarterly by PricewaterhouseCoopers, represent

direct data from companies that distribute approximately 90% of the prerecorded music in the U.S. For more information on all of these statistics, visit www.riaa.com.

FCC ACTIONS

NAB Supports Loosening Of Contradictory AM Station Regulations

In comments filed in the FCC's proceeding to address two separate rules that suggest different courses of action for situations when a station is operating beyond its parameters, the NAB suggested the agency stand by the more lenient rule, which allows stations 24 hours to identify excessive field strengths followed by three hours to take corrective actions. A similar rule also on the books gives stations three minutes to terminate operation or reduce power whenever antenna parameters or monitoring points are out of tolerance. "The three-minute rule should not apply to instances of minor out-of-tolerance AM directional antenna operating patterns," the group said, adding that it supports the three-hour rule for operations that are "likely to result in minor interference to other licensees and a 24-hour rule to determine minor operations variances caused by environmental changes."

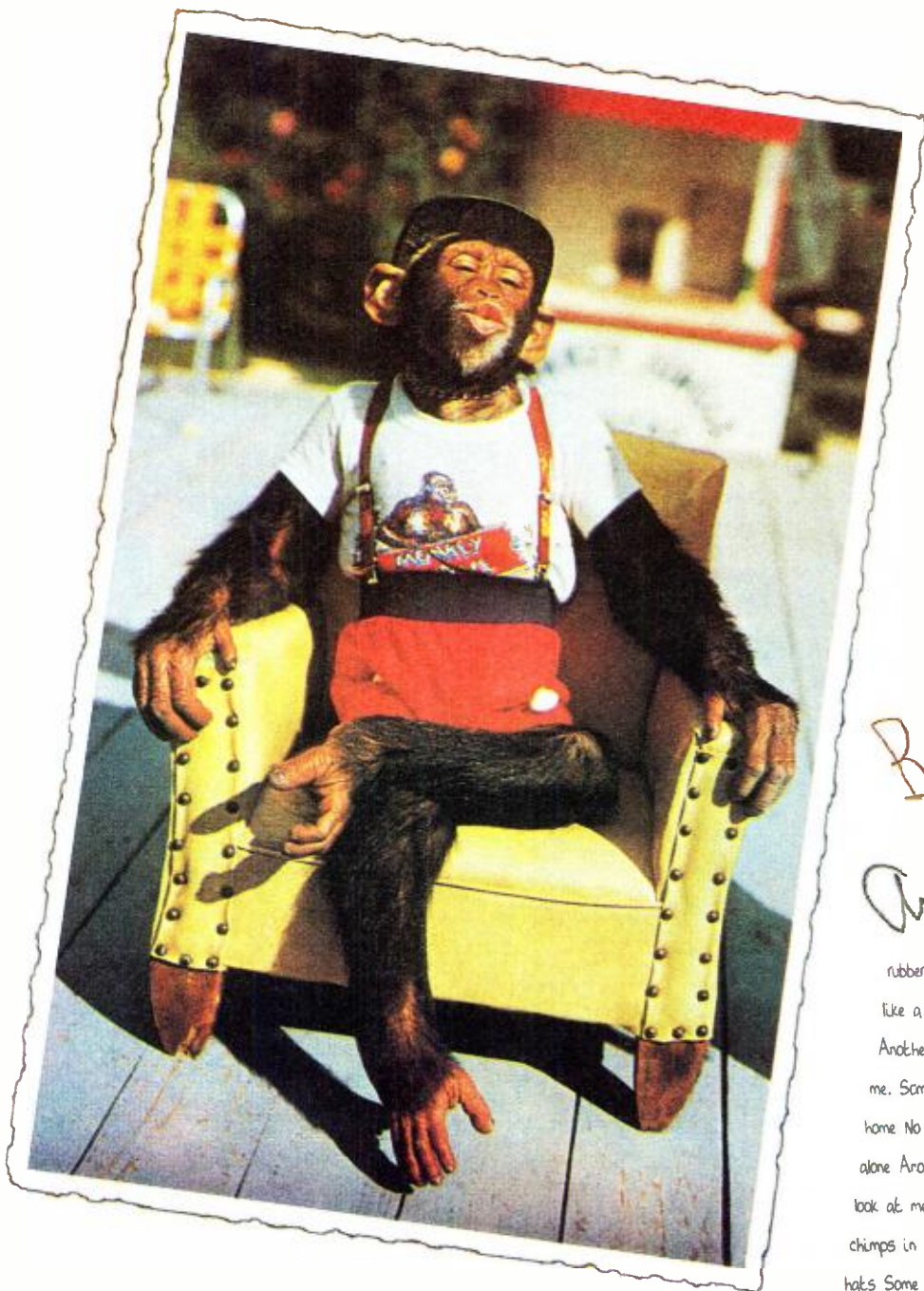
Puyallup, WA Station Fined \$10,000

A \$10,000 fine was levied against KWXYZ-AM/Puyallup, WA licensee Radio Hankook for its failure to have operational Emergency Alert System equipment and to conduct weekly and monthly EAS testing, as well as failure to post the antenna registration number visibly on the KWXYZ tower. The tower was also poorly maintained, the FCC said. The agency originally fined Radio Hankook \$22,000 for violations at KSUH8, KWXYZ/Puyallup but reduced the fine by \$2,000 after Hankook showed it doesn't own the KSUH tower. The balance of the reduction was in consideration of financial hardship.

Maranville

Continued from Page 1

to program Alternative KEDJ/Phoenix, has temporarily taken over programming the properties in that market. He told R&R that that the company is looking for individual PDs for each of the three Phoenix stations.



The New Single from Everything To Everyone

Produced by Ron Aniello Mixed by Mike Shipley Management: Terry McBride and Pierre Tremblay - Network Management

You can't imagine so many monkeys in the daily mail
 All of them coming anonymously so they leave no trail
 I never thought I'd have an admirer from overseas
 But someone is sending me stationary filled with
 chimpanzees. Some chimps in swimsuits, some chimps
 are swinging from a vine Some chimps in jackboots,
 some chimps that wish they could be mine. Starsky and
 Hutch chimps, a chimp who's sitting on the can A pair
 of Dutch chimps who send their love from Amsterdam.
 Another postcard with chimpanzees And every one is
 addressed to me. If I had to guess, I'd say the monkey-
 sender thinks it's great He's sending me, maybe she's
 sending me just to see me get irate I'm losing sleep -
 and it's gonna be keeping me up all night I thought it was
 funny, but now I've got money on a monkey fight.
 Some chimps in hard hats, chimps a-working on a chain gang

*Barenaked Ladies
 Another Postcard*

Some chimps who love cats, burning
 rubber in a Mustang A birthday-wishing chimp, a chimp in black
 like a goth A goin' fishin' chimp, a British chimp in the bath.
 Another postcard with chimpanzees And every one is addressed to
 me. Somehow they followed me even though I packed and moved my
 home No matter what, they come and they come they won't leave me
 alone Another monkey in the mail could make me lose my mind But
 look at me shuffling through the stack until I finally find Some
 chimps in swimsuits Some chimps in Jackboots Some chimps in hard
 hats Some chimps who love cats I've got some shaved chimps; that's
 chimps devoid of any hair I've got deprived chimps dressed up in
 women's underwear. Another postcard with chimpanzees And every one is
 addressed to me. Every one is every one is every one is addressed to me.
 Another postcard with chimpanzees And every one is addressed to me.

Impacting Hot AC & Triple A this week

ADD DATE: This Monday, September 8th



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Man's Best Dead Friend

WKLS (96Rock)/Atlanta afternoon drivers **Dick & Justice** recently drove the entire city more insane than usual when, through the magic of their patented "theater of the incredibly gullible mind" technology, they placed a dog named "Bowzer" in a car with all the windows rolled up — just to see how long it would take him to die. For two hours, listeners were subjected to the sounds of poor Bowzer seemingly slowly expiring in the heat. "People were freaking out!" says Asst. PD Paul Kriegler. Not surprisingly, several of the frantic calls came from the local branches of PETA and the ASPCA. Finally, shortly after 5pm, with "Taps" playing majestically in the background, Bowzer passed away.



Fake Bowzer, we hardly knew ye.

That's when the duo finally let the "cat" out of the bag: This cruel hoax was actually a valuable public service! "They were making a point to their listeners that it takes just minutes for a pet — or a small child — to die if left alone in a car," says Kriegler. A visit to www.96rock.com yields a picture of the "late" Bowzer" along with this note: "36 children have died already this year from being left inside cars, and we hope that today we brought awareness to this plight of our children."

Kriegler adds, "The ASPCA said they already had a file open on Dick & Justice from a similar stunt they pulled in Riverside!"

Hellooooo ... McFly!

BJ Harris hasn't been sitting on his ass since arriving as PD of Entercom Hot AC KALC (Alice 106)/Denver. Recently, he acquired the jock services of the bashful, decidedly un-Hot AC Nastyman for afternoons. Now, he's done it again by hiring the colorful **George McFly** for nights. McFly, who has donned the headphones in such major markets as Los Angeles, Chicago and Minneapolis, had been filling in at crosstown KFMD. "George has been fired by some of the best program directors in the country," says Harris. "This is my shot to eventually get my name on that exclusive list."



Hey, you! Get your damn hands off her!

Laboring Under A False Illusion

When WIHT (Hot 99.5)/Washington morning news guy Big Ron Ross recently went on vacation, the unenviable task of replacing him fell to his partners, **Mark Kaye & Kris Gamble** of *The Hot Morning Mess*. Unsatisfied with the available talent puddle, they looked at a previously untapped source: day laborers. Stunt guy Teapot Tim was dispatched to find a willing and able Latin laborer to do the news. "We couldn't afford them!" says Kaye. "These people make upward of \$200 a day — at least the ones who speak English do! One guy laughed at us when we offered him \$50 and a free breakfast, but he said he had some women who could do it. 'How much would the women be for three hours?' I asked him. 'I can get you a good woman who speaks English for \$150,' he told me. It was starting to sound like I was buying a hooker — except the hooker would have been cheaper!" And he would know this ... how? "I peeked at Jeff Wyatt's expense sheet!" replies Kaye.

The Programming Dept.

Veteran programmer/consultant **John Sebastian** is the new PD of Cumulus Country/Classic Country combo WVLK & WLTO/Lexington, KY. He succeeds Dale O'Brian, who exits after a year. Sebastian's first Country stint came in 1996, when he programmed KZLA/Los Angeles. His programming background also includes time at KHJ and KTWW/Los Angeles and KDWB and KUPD/Phoenix. Find O'Brian at d.vaught@insightbb.com.

What a busy week for Cumulus Classic Rock **WPDH/Poughkeepsie, NY**, which announced a new PD and morning show and a format adjustment. **Gary Cee**, most recently PD of WLIR/Nassau-Suffolk, joins as PD/afternoon guy. Now waking up Poughkeepsie are **Kevin Karison & Peter McKenzie**, formerly of WZNE/Rochester, NY, who replace Coop & Mikey. According to the prestigious *Poughkeepsie Journal*, the station will be adding some current product to its Classic Rock mix.

When Ordinary Listeners Attack

It's not often that the average person gets a chance to exact revenge on a celebrity, but it happened recently in Atlanta. "One of our listeners put Bobby Brown in jail!" says **WWWQ (Q100)** morning guy **Bert Weiss**. Apparently, the

Continued on Page 20

R.R. Timeline

1 YEAR AGO

- Steve Ellis dies after a battle with non-Hodgkin's lymphoma. He was 41.
- John Strazza appointed VP/Rhythmic-Crossover Promotion for Jive Records.
- Radio Unica appoints Gustavo "Gus" Perez as GM of KAHZ/Dallas.

5 YEARS AGO

- Dr. Dave Ferguson named PD of WLLD/Tampa.
- Matthew Ross named GM of WALR & WJZF/Atlanta.
- Bill McElveen named Exec. VP of Bloomington Broadcasting.
- Rock KTXQ/Dallas flips to Jammin' Oldies.



Dave Ferguson

10 YEARS AGO

- Kevin Carroll becomes Sr. VP/Promotion at EastWest Records.
- Peter Paterno exits Hollywood Records.
- Ted Utz appointed VP/GM of WIBF/Philadelphia.
- Bruce Blevins becomes KMLE/Phoenix GM.



Bruce Blevins

15 YEARS AGO

- Polly Anthony upped to VP/Pop Promotion at Epic/Portrait/CBS Associated Labels.
- RKO General sells WRKS/New York for \$50 million.
- Polydor Records names Bill Smith VP/Pop Promotion and Ron Ellison VP/Urban Promotion.



Polly Anthony

20 YEARS AGO

- Michael Brandt named GM of KROQ-AM & FM/Los Angeles.
- Steve Rivers becomes PD of WRBQ-AM & FM/Tampa.
- Dave Martin promoted to VP of WCLR/Chicago.

25 YEARS AGO

- Broadcasters ask the FCC for a moratorium on the Fairness Doctrine.
- XTRA/San Diego sues San Diego stations for restraint of trade.

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Continued from Page 19



Hey, why the long face?

usually law-abiding Mr. Brown had an outstanding warrant in nearby Alpharetta for violating parole, which the enterprising listener knew about from listening to *The Bert Show*. "She saw Whitney and Bobby in a restaurant and asked for an autograph, but they were rude to her, so she decided to call the cops on Bobby," Weiss tells ST. "She told us she probably wouldn't have done anything if they were nicer. They ended up giving her the autograph, but they were assholes about it — so she called anyway!"

Formats You'll Flip Over

On Wednesday, Sept. 3, at 10am, Infinity played flush the format with its Rhythmic AC **KKWV (The Wave)/San Francisco**. Sister AC **KBAY/San Jose** is now simulcasting on The Wave's former signal, and the pair are now known as "The New K-BAY, 93.3 San Francisco and 94.5 San Jose." The KBAY calls will move to San Francisco, while Infinity will place complementary calls on the San Jose frequency. All studio and business ops have moved to San Francisco. Exiting during the transition are Wave PD Don Kelly, midday talent Kim Diamond, afternoon driver Dusti Rhodes and night jock Doug Lee.

Nassau Broadcasting flips Spanish **WEMG-FM/Atlantic City, NJ** to Smooth Jazz **WOJZ** under new PD **Mark Edwards**, who was most recently PD of **KCIY/Kansas City**. Edwards will also do mornings.

After 30 hours of continuous Spike Jones favorites, Cumulus Classic Hits **KEHK (The Hawk)/Eugene, OR** evolves from Classic Hits to Hot AC as "The New Star 102.3" under OM/PD **Russ Davidson**.

Apex Smooth Jazz **WJZX/Charleston, SC** flipped to Urban AC as "Star 99.7" under the direction of new PD **Michael Tee (ex-WHJX/Jacksonville)**.

Inner City Urban Oldies **WZMJ/Columbia, SC** flipped to Country as "The Hound."

People-N-Places-N-Stuff

Steve McKenzie is the new Creative Services Director of Bonneville Hot AC **WTMX/Chicago**. McKenzie, who spent the past five years as Corporate Creative Director with NextMedia, replaces **Jude Corbett**, who took a similar position at **WXRK/New York**.

Clear Channel/Norfolk VP/GM **Janet Armstead** exits after 10 years.

Citadel CHR/Rhythmic **KWIN/Stockton** needs a morning show to replace **Victor Zaragoza**, who exited last week to finish his soon-to-be-released album. Send an mp3 of your best stuff to Citadel/Stockton Dir./Programming **John Christian** at john.christian@citcomm.com.

Quick Hits



Landecker, in happier times

Radio legend and Rock and Roll Hall of Famer **John Records Landecker** exits mornings at Infinity **WJMK (Oldies 104.3)/Chicago** as his contract is not renewed.

Geffen VP/Rock Promotion **Kim Langbecker** and Director/Modern Rock, East Coast **William Marion** have exited the company.

Slammin' Sammy Suarez trades the tinsel and glamour of nights at Millcreek CHR/Pop **KUDD/Salt Lake City** for nights at Infinity CHR/Rhythmic **KTFM/San Antonio**.

New Northwest CHR/Rhythmic **KFAT/Anchorage, AK** inks **Counselor** for mornings. He replaces the syndicated **T-Man Show**, which the station dropped in July.

Inner City Urban AC **WVDM/Columbia, SC** loses afternoon jock "**Broadway Joe**" **Ratiff** to new Clear Channel crosstown competitor **WXBT (The Beat)**, where he'll host mornings.

In Other News

WHFS/Washington has cancelled the fall version of its twice-yearly **HFStival**. Asst. PD **Bob Vaughn** tells ST, "We have some very high standards for the **HFStival**, and we didn't want to compromise that. We still had a couple of acts we were going to announce, and we looked at them as our headliners. When it became apparent that what we were counting on was not going to happen, we felt like it was a better option to just pull the plug on the show and regroup and come back stronger than ever in May."

Several months ago, when Infinity flipped **KVSR/Fresno** from Hot AC to CHR/Pop, the station gained a new identity: **Y101**. However, the call letters never changed, and thousands of frightened and concerned citizens took to the streets, demanding to know where Infinity was hiding the "Y" in **KVSR**. Now, bowing to public pressure, PD **Mike Yeager** formally announces a call-letter change to **KWYE**.

Talk Topics

Following last week's announcement that **WABC/New York** will put **Laura Ingraham** on from 7-9pm nightly, crosstown **WOR** counters by moving the start of **Michael Savage** up one hour from its present 8-10pm slot and will now air *The Savage Nation*, directly opposite Ingraham, who also makes some major West Coast moves, clearing live in morning drive on Salem News/Talker **KRLA/Los Angeles**. She replaces **Mark Larsen**, who was simulcasting his show from sister **KCBQ/San Diego**. Ingraham will also air on **KKNT/Phoenix**.

Condolences

Our thoughts and prayers go out to promo pro **Jerry Lembo**, CEO of **Jerry Lembo Entertainment Group**, on the passing of his mother, **Florence Parkinson**, on Monday, Sept. 1. She was 77 years old. In lieu of flowers, Lembo asks that donations be made to the **Deborah Hospital Foundation**, P.O. Box 820, Browns Mills, NJ 08015.

ST Shots O' The Week

After a record seven inches of rain was dumped on Indianapolis on Labor Day, Clear Channel Classic Rock **WFBO/Indianapolis** PD **Mike Thomas** didn't have to travel very far for a water view. "The entire parking lot was flooded up to the steps, and the water in the field behind our building was six feet deep in places," he says. "We were ferrying people across the parking lot in our station Hummer, and we also used it to shuttle prizes out to contest winners who came by." The mighty Hummer also carried Indianapolis Colts QB **Peyton Manning** inside to talk with the **Bob & Tom** morning show. "Peyton was a really good sport not to blow this off," Thomas says.



Just add water, and 'Boom!'

Manning really does walk on water.

Santa Baby

By Joan Javits, Tony Springer & Phil Springer

Recorded by:

- *Eartha Kitt*
- *Madonna*
- *Rev. Run and the Christmas All Stars and many, many others*

With thanks to all the Program Directors and Disk Jockeys who through the years have made **Santa Baby**

one of America's best loved Christmas songs.

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AND HAS LIVED IN THE TOP 100 SINCE IT'S RELEASE?

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IN FRONT OF OVER 600,000 FANS?

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CAN HURT YOU.**





FRANK CORREIA

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Stage Dives & Political Platforms

Can punk rock icon Jack Grisham be the next governor of California?

While the East Coast blackouts sucked some spotlight power from the California recall election, the race for the governorship of the Golden State continues to be a high-profile topic, for better and worse.

On the one hand, Californians have more choice than ever. On the other, Gary Coleman is posing for photos with fellow candidate/porn star Mary Cary, and actor-turned-politician Arnold Schwarzenegger is promising to "pump up Sacramento" as the next governor of "Khali-fawn-ya."

Among the 135 candidates in the recall race is musician Jack Grisham, the 42-year-old singer for punk stalwarts T.S.O.L. (a.k.a. True Sounds Of Liberty). Formed in 1978, T.S.O.L. was a pioneering force in the Orange County punk scene, influencing groups like Bad Religion and Social Distortion. And long before AFI's Davey Havok was painting his fingernails black, Grisham and company were wearing face makeup and revving up audiences with politically charged punk rock.

With Nitro Records ready to drop T.S.O.L.'s new album, *Divided We Stand*, on Sept. 23, Grisham's candidacy may seem like a publicity stunt. But the Huntington Beach, CA resident and father of two is dead serious about his bid for governor. With the singer of songs like "Abolish Government" looking to revamp the administration, have his views changed from his early days to now?

"Not very far," he says. "The more I get into this, the angrier I get. I got to the point the other day where I said, 'You know, we should recall all of them.' Every one of them should be recalled and apologize to the citizens of California for what's been done."

Vote For Jack

Grisham's candidacy started as somewhat of a joke, when someone in the Nitro Records mailroom suggested making "Vote for Jack" badges. Another staffer suggested a run for governor. Grisham recalls, "They called me and asked me about it, and it just so happened that they caught me when I was pissed off over a couple of issues, so I said, 'Yes, I'll run.'"

What's no laughing matter to Grisham is health care. When he's not performing live with T.S.O.L., Grisham works as a manual laborer to support

his family. An active surfer since 1969, he aggravated previous back problems developed as a result of these jobs and live performances with T.S.O.L. Since he couldn't afford health insurance, Grisham sought out state programs for help with his injury.



"Basically, I was told that I make too much money to get help from any programs but not enough money to be able to afford insurance," he says. "I asked the lady, 'So if I leave my wife and kids and quit my job and just hit the street, you'll fix my back for free?' She said, 'Yeah, we will.'"

"I thought that was a real crappy place to be in, and she wasn't happy to say it to me either. There are between 6 and 7 million people in California with no insurance. The burden that puts on the state is unbelievable. That was a huge issue right there."

A Golden Opportunity

While Grisham is running for governor, he doesn't support the recall of current California governor Gray Davis. "Personally, I'm voting no on the recall," he says. "I don't believe in how they went about doing it. He was basically ousted like the CEO of a company, and, as far as I know, California is not a company, it's a state."

"It really wasn't right what they did. No matter how I feel about Gray Davis and his policies, I disagree with what they did. We voted for him, we knew what we were getting into, and we should stick with it, unless he's committed a criminal act."

Nevertheless, Grisham believes that the recall is a golden opportunity for everyday citizens. "This is almost like Thomas Jefferson himself woke up and said, 'I'll give you one last chance for true democracy,'" Grisham says.

"This is the only chance in our lives, probably, that an average, everyday citizen could become the governor of

California. That's how democracy is supposed to be, a rotating system of leadership from within the community, but we don't get that anymore.

"The average citizen doesn't have millions of dollars to spend on an election. This is a short election; you don't need that kind of money to be involved. I'd love to see a housewife and mother of four from the San Fernando Valley be our next governor. I know a lot of housewives who run their budgets a lot better than the way ours has been run."

Checked Past?

Born in San Francisco, Grisham grew up in a military family, spending most of his childhood in Long Beach before moving to his present home of Huntington Beach. "I've got a nephew who just got back from Afghanistan, my father spent 30 years in the Navy and the Coast Guard, I have a brother in the Coast Guard, and my grandfather was in the Navy," he says. "There are five of us kids, and each one of us was born in a different place."

"I had a father with a real strong work ethic. He didn't make enough money at his government job, and he had five kids. He'd come home from working all day in the harbor and work at Jack in the Box at night to help feed his family. That's how I grew up."

"I've got one sister who's an elementary school teacher, another who's a principal and another who's a professor. I've got police, professors and military running all through the family."

Although Grisham inherited his father's work ethic, he's also had what the typical politician would describe as a checked past. "I wouldn't go so far as to say 'checked.' I'd say one big black spot," he jokes. Grisham has battled his own addictions over the years and estimates that he's lost more than 80 friends since 1988 to drug and alcohol abuse, including original T.S.O.L. drummer Todd Barnes. Grisham himself has been sober for 14 1/2 years.

"I don't have any problem with people saying, 'Look at his past,'" Grisham says. "One of the major religions in the United States, Christianity, is based on reformation. Basically, I have been reformed."

"The good thing about it is that I've had a lot of the problems that we're dealing with now in the government



SURF THE VOTE Grisham (r) meets the voting public in his hometown of Huntington Beach, CA.

—the alcohol problems, being arrested, seeing jails from the inside, seeing the substance abuse from the inside and dealing with all this stuff. A lot of these politicians might take a class on it or have read a paper on it, but you don't really know it until you see it and until you've lived it firsthand."

From Punk To Politico

Other key points in Grisham's platform include environmental issues, welfare ATM cards, rehabilitation and education programs for drug offenders and immigrant rights.

He says, "My bottom line is, if a guy's up here, and he comes thousands of miles to feed his family and take care of his children, that man needs to be supported."

"You hear a lot of these politicians say, 'I want the youth vote.' Well, let me tell you, if they really got the youth vote, the majority of them wouldn't be in office."

"I've worked with these guys. I've dug ditches with them, I've painted houses, I've been on roofs with these guys. I hear their stories. These are people who are willing to risk death to take care of their family."

"The fact that Proposition 187 passed, saying that we wouldn't give their children medical care or give their children a place to go to school, is ridiculous. That basically goes against the whole Christian ethic of our state."

Besides ranting about the government via T.S.O.L., Grisham admits he has zero experience when it comes to actual politics. "Other than dealing with a vegan daughter," he jokes. "If you want to talk about politics, try that."

But he points out that he has as much experience now as Ronald Reagan did when he first became governor of California. And lest we forget, late Congressman Sonny Bono initially got his start by successfully running for mayor of Palm Springs out of frustration over the red tape he faced during a remodeling project at his Italian restaurant.

The Youth Vote

As for fixing the state's \$38 billion deficit, Grisham says he'll hire top accountants to come up with solutions. "Also, we need to have some creative financing," he says. "I believe in going outside our government to help get financing for some of these issues."

"Maybe we need some corporate sponsorship in our school programs. They're willing to dump \$90 million to \$100 million on one athlete, why not drop \$100 million into our schools?"

"I wouldn't mind having Pepsi on the cover as long as the kids got the books. I know that's not a very popular idea, but there is money to be raised. We're sitting fat in California; it's just been wasted."

With his strong ties to the punk rock community, Grisham is looking for the proverbial youth vote that so many politicians are after. "The youth vote is so huge that we could take this over," he says. "We could take this over and really effect some decent change."

"You hear a lot of these politicians say, 'I want the youth vote.' Well, let me tell you, if they really got the youth vote, the majority of them wouldn't be in office."

Even with the odds stacked against him, Grisham remains optimistic about his chances. "According to these people who are hopping on my campaign, they think there is a chance," he says. "The bottom line is, the youth vote is huge."

"It's funny: When we're younger, we laugh at stuff and say, 'Hey, I'm going to vote for Gary Coleman, fuck 'em.' But when you go in to register your car and it costs six times as much to register it as it did to buy it, it's not funny anymore. When your parents all of a sudden can't get health care, it's not funny anymore. Then you're getting a big slap of the real world."

For more info on Grisham's campaign, visit www.grishamforgovernor.com.

THE INDUSTRY'S NO. 1 RETAIL CHART September 5, 2003

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
-	1	MARY J. BLIGE	Love & Life	Geffen	285,298	-
-	2	HILARY DUFF	Metamorphosis	Buena Vista/Hollywood	202,980	-
2	3	ALAN JACKSON	Greatest Hits Vol.2	Arista	113,084	-28%
1	4	NEPTUNES	The Neptunes Present...Clones	Star Trak/Arista	99,162	-60%
-	5	YOUNGBLOODZ	Drankin' Patnaz	LaFace/Arista	78,733	-
9	6	BEYONCE	Dangerously In Love	Columbia	72,759	+11%
8	7	EVANESCENCE	Fallen	Wind-up	72,436	+3%
6	8	SOUNDTRACK	Bad Boys II	Bad Boy/Universal	69,794	-20%
-	9	NAPPY ROOTS	Wooden Leather	Atlantic	69,745	-
12	10	50 CENT	Get Rich Or Die Tryin'	Shady/Aftermath/Interscope	58,525	+9%
11	11	CHINGY	Jackpot	DTP/Capitol	57,587	-4%
3	12	BOW WOW	Unleashed	Columbia	53,300	-59%
20	13	COLDPLAY	Rush Of Blood To The Head	Capitol	53,17	+23%
4	14	T.I.	Trap Muzik	Atlantic	48,931	-54%
16	15	NORAH JONES	Come Away With Me	Blue Note/Virgin	44,851	-8%
18	16	LINKIN PARK	Meteora	Warner Bros.	42,841	-8%
17	17	SOUNDTRACK	Lizzie McGuire Movie	Walt Disney	40,131	-14%
7	18	JUELZ SANTANA	From Me To U	Roc-A-Fella/IDJMG	40,074	-49%
-	19	WARREN ZEVON	The Wind	Artemis	39,253	-
28	20	LIL JON & THE EASTSIDE BOYZ	Kings Of Crunk	TVT	38,765	+7%
33	21	GOOD CHARLOTTE	Young & Hopeless	Daylight/Epic	35,739	+8%
21	22	VARIOUS	Now That's What I Call Music! 13	UTV	34,812	-16%
26	23	LUTHER VANDROSS	Dance With My Father	J	34,306	-6%
13	24	DASHBOARD CONFSSIONAL	A Mark, A Mission, A Brand, A ..	Vagrant	33,651	-36%
38	25	3 DOORS DOWN	Away From The Sun	Republic/Interscope	32,743	+5%
27	26	AUDIOSLAVE	Audioslave	Epic/Interscope	32,440	-11%
32	27	CHER	Very Best Of Cher	WSM	32,423	-3%
15	28	SHANIA TWAIN	Up	Mercury/IDJMG	32,031	-35%
24	29	BLACK EYED PEAS	Elephunk	A&M/Interscope	31,657	-17%
30	30	SOUNDTRACK	Freaky Friday	Hollywood	31,622	-6%
36	31	CHRISTINA AGUILERA	Stripped	RCA	30,824	-1%
5	32	CHICAGO	Soundtrack	Epic	30,636	-65%
10	33	JESSICA SIMPSON	In This Skin	Columbia	29,672	-53%
46	34	WHITE STRIPES	Elephant	V2	29,381	+16%
29	35	STAIN'D	14 Shades Of Grey	Flip/Elektra/EEG	29,309	-14%
44	36	JUSTIN TIMBERLAKE	Justified	Jive	28,226	+7%
41	37	TOBY KEITH	Unleashed	DreamWorks	27,980	-1%
39	38	SEAN PAUL	Dutty Rock	VP/Atlantic	27,292	-8%
25	39	ASHANTI	Chapter II	Murder Inc./IDJMG	25,17	-32%
14	40	RANCID	Indestructible	Helcat/Warner Bros.	25,050	-51%
43	41	KENNY CHESNEY	No Shoes, No Shirt, No Problem	BNA	24,617	-8%
-	42	JOHN MAYER	Room For Squares	Aware/Columbia	22,926	-
31	43	DIERKS BENTLEY	Dierks Bentley	Capitol	22,735	-32%
42	44	MICHELLE BRANCH	Hotel Paper	Maverick/Warner Bros.	22,551	-19%
-	45	MATCHBOX TWENTY	More Than You Think You Are	Atlantic	22,551	-
48	46	KELLY CLARKSON	Thankful	RCA	22,435	-8%
22	47	NEIL YOUNG & CRAZY HORSE	Greendale	Reprise	21,247	-47%
-	48	CHER	Live: The Farewell Tour	Warner Bros.	21,245	-
45	49	MYA	Moodring	A&M/Interscope	20,041	-23%
35	50	SOUNDTRACK	Freddy Vs. Jason	Roadrunner/IDJMG	19,564	-39%

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ON ALBUMS

Hail, Mary!

There's something about Mary and this week's HITS Top 50. As in Geffen Queen of Hip-Hop Soul Mary J. Blige, whose *Love & Life* album climbs to the top of the heap with a No. 1 bow and more than 285,000 in first-week sales.

Blige is one of four newcomers to this week's top 10, and she's followed



Youngbloodz

closely by Buena Vista/Hollywood's Hilary Duff, star of TV, movies and, now, the Pop charts with her *Metamorphosis* into a music icon and her No. 2 bow as she passes the 200,000 mark in sales.

LaFace/Arista rappers YoungBloodz debut at No. 5, fueled by Urban and Rhythmic play on "Damn!" They're right behind labelmates Alan Jackson (No. 3) and Neptunes (No. 4), giving Arista three of the top five. Meanwhile, Atlantic's Southern hip-



Mary J. Blige

hop conglomerate Nappy Roots nail the No. 9 spot in their first week in stores.

The top 10 also includes Columbia's Beyoncé, who goes 9-6 with an 11% rise thanks to her show-stopping VMA performance with Jay-Z, and Shady/Aftermath/Interscope rapper 50 Cent, also up 9% thanks to his version of "P.I.M.P." with Snoop Dogg on the MTV Video Music Awards. The list is rounded out by a pair of perennials in Wind-up goth-rockers Evanescence (No. 7) and Bad Boy/Universal's *Bad Boys II* soundtrack.

MTV VMA exposure was also instrumental in the 23% rise of Capitol's Coldplay, who parlay their appearance into a 20-13 move; Daylight/Epic's Good Charlotte, who climb 33-21 with an 8% boost; and Jive's three-time winner Justin Timberlake, with a 7% lift, from 44-36.

V2's White Stripes didn't appear on the VMAs except for Metallica's cover of "Seven Nation Army" and an award for Best Editing, but the Stripes' album still skips 46-34 with a 16% increase in sales.

Another chart newcomer is Warren Zevon, whose terminal illness adds poignancy to his new Artemis album, *The Wind*, with its all-star cast of collaborators. The album lands at No. 19 with almost 40,000 in sales. The only other new entry is Cher's *Live: The Farewell Tour* on Warner Bros.



Hilary Duff

Hittin' The Road

September is finally here, and the big summer tours are wrapping up. But that doesn't mean there's nothing going on. Many artists are still hitting the road, and some are even preparing for major fall tours. If you're planning an end-of-summer road trip, make sure to check out these tunes during your drive.

Nickelback are hitting Pop, Hot AC and Triple A next week with "Someday," the lead single from their forthcoming album. *The Long Road* is the band's third album and the followup to their multiplatinum sophomore effort, *Silver Side Up*. Be prepared to see a lot of Nickelback in the coming weeks. The clip for "Someday" was shot by Nigel Dick in Vancouver, British Columbia and should be reaching video outlets right about now, and they also taped a performance in late April for *The VH1 Concert Series*, which will air on the same day the album is released. Major touring for the band is scheduled to begin on Oct. 14 in Lubbock, TX.



Nickelback

Josh Kelley is having an impressive run on R&R's Hot AC chart with "Amazing," and next week he delivers his hit to Pop. "Amazing" is the lead single from the singer-songwriter's debut CD, *For the Ride Home*. Kelley came up with the album title and concept while in college, living in the dorms. "There would be some break coming up, and everybody would be burning CDs, random mixes of things," he recalls.

"They'd say, 'I'm burning something for the ride home.' With this CD — the way I've written it and all its different moods — I really want it to be their music for the ride home." The Augusta, GA native will be riding around the country with Jewel, serving as the opening act for her tour, which kicks off Sept. 19th in North Charleston, SC.

Fellow Georgia native Joe goes for adds at Urban with "More & More," the first single from his forthcoming album *And Then...*



Joe

This sexy ballad was written, produced and arranged by none other than R. Kelly. Joe emerged in the mid-'90s as an R&B standout, providing hit songs for various movie soundtracks, including *Don't Be a Menace to South Central While Drinking Your Juice in the Hood*, *Boyz n the Hood*, *Boo* and *The Wood*.

Speaking of soundtracks, Phil Collins comes to AC and Hot AC next week with "Look Through My Eyes" from the upcoming Disney film *Brother Bear*. The song was put together by an all-star cast. Music and lyrics were provided by Collins, with production by Ron Cavallo, mixing by Chris Lord-Alge, and strings arranged and conducted by David Campbell. *Brother Bear* opens Nov. 1, and all involved hope that "Eyes" will be a huge success, much like the previous Disney-Collins collaboration, "You'll Be in My Heart" from the movie *Tarzan*.

Need something to roll in for the long drive? Try out David Banner's "Cadillac on 22's." The followup to the hit "Like a Pimp," featuring Lil Flip, goes for adds at Rhythmic and Urban next week. Banner has been nominated for multiple honors at this year's 2003 Source Awards, including Breakthrough Artist of the Year, Live Performer of the Year and Single of the Year — Collaboration, for "Like a Pimp." Both songs can be found on Banner's current CD, *Mississippi: The Album*.

As we continue our journey through the South, make sure to visit Sarepta, LA native Trace Adkins, or at least his "Hot Mama." The scorching tune arrives at Country next week. Adkins, who made his Grand Ole Opry debut on Nov. 23, 1996, was recently inducted into the Opry by his friend, mentor and fellow Opry member Ronnie Milap. Adkins will play shows in the South and East through late September.

While you're enjoying your journey, don't forget to write home. While showcasing new songs from their upcoming album *Everything to Everyone*, Barenaked Ladies will be delivering "Another Postcard" to Hot AC and Triple A outlets. If you're in the area, make sure to check out the band in Stillwater, OK on Sept. 5 and Shakopee, MN on Sept. 7.

— Mike Trias

R&R Going For Adds™

Week Of 9/8/03

CHR/POP

BLACK EYED PEAS Shut Up (*A&M/Interscope*)
DAKONA Good (I've Got A Lot To Learn) (*Warner Bros.*)
EVE 6 Think Twice (*RCA*)
JOSH KELLEY Amazing (*Hollywood*)
NATURAL What If (*Trans Continental*)
NICKELBACK Someday (*Roadrunner/IDJMG*)

CHR/RHYTHMIC

DAVID BANNER Cadillac On 22's (*SRC/Universal*)
JAGGED EDGE Walked Outta Heaven (*Columbia*)
LOON f/MARIO WINANS Ownn For Me (*Bad Boy/Universal*)
LUMIDEE f/N.O.R.E. Crashin' A Party (*Universal*)

URBAN

BABY BASH Suga Suga (*Universal*)
DAVID BANNER Cadillac On 22's (*SRC/Universal*)
GINUWINE Love You More (*Epic*)
JOE More & More (*Jive*)
OBIE TRICE Got Some Teeth (*Shady/Aftermath/Interscope*)
WILL DOWNING A Million Ways (*GRP/VMG*)

URBAN AC

WILL DOWNING A Million Ways (*GRP/VMG*)

COUNTRY

BRIAN MCCOMAS You're In My Head (*Lyric Street*)
JAMES OTTO Days Of Our Lives (*Mercury*)
ROXIE DEAN Everyday Girl (*DreamWorks*)
TRACE ADKINS Hot Mama (*Capitol*)

AC

MEAT LOAF I Couldn't Have Said It Better (*Sanctuary/SRG*)
PHIL COLLINS Look Through My Eyes (*Walt Disney/Hollywood*)

HOT AC

BARENAKED LADIES Another Postcard (Chimps) (*Reprise*)
HOWIE DAY Perfect Time Of Day (*Epic*)
MEAT LOAF I Couldn't Have Said It Better (*Sanctuary/SRG*)
NICKELBACK Someday (*Roadrunner/IDJMG*)
PHIL COLLINS Look Through My Eyes (*Walt Disney/Hollywood*)

SMOOTH JAZZ

ANDREW OH Silk (*Ark*)
DARYL HALL She's Gone (*Liquid B*)
ERIC MARIENTHAL Uptown (*Peak*)
ILONA KNOPFLER Time Of The Season (*Mack Avenue*)
JEFF LORBER Under Wraps (*Narada*)
STEVE COLE Everyday (*Warner Bros.*)
TWIST OF MOTOWN Inner City Blues (*GRP/VMG*)

ROCK

AUDIOSLAVE I Am The Highway (*Epic*)
FINGER ELEVEN One Thing (*Wind-up*)
MEAT LOAF I Couldn't Have Said It Better (*Sanctuary/SRG*)
STATIC-X The Only (*Warner Bros.*)

ACTIVE ROCK

AUDIOSLAVE I Am The Highway (*Epic*)
FINGER ELEVEN One Thing (*Wind-up*)
STATIC-X The Only (*Warner Bros.*)

ALTERNATIVE

ATARIS The Saddest Song (*Columbia*)
AUDIOSLAVE I Am The Highway (*Epic*)
CHEMICAL BROTHERS The Golden Path (*Astralwerks/Virgin*)
COLDPLAY God Put A Smile Upon Your Face (*Capitol*)
FINGER ELEVEN One Thing (*Wind-up*)
HOWIE DAY Perfect Time Of Day (*Epic*)
MXPX Everything Sucks (When You're Gone) (*A&M*)
SOMETHING CORPORATE Space (*Geffen*)
STATIC-X The Only (*Warner Bros.*)
STROKES 12:51 (*RCA*)
V SHAPE MIND Monsters (*Republic/Universal*)

TRIPLE A

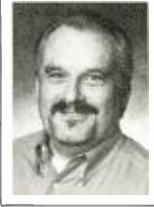
BARENAKED LADIES Another Postcard (Chimps) (*Reprise*)
CHRIS KNIGHT The Jealous Kind (*Dualtone*)
COLDPLAY God Put A Smile Upon Your Face (*Capitol*)
ERIC BIBB Natural Light (*Earthbeat*)
FRANK BLACK ... Show Me Your Tear (*SpinArt*)
HAMELL ON TRIAL Tough Love (*Righteous Babe*)
IAN ANDERSON A Raft Of Penguins (*Fuel 2000*)
LIBBY KIRKPATRICK Goodnight Venus (*Heart*)
MICHELLE SHOCKED Short Sharp... (*Mighty Sound*)
MIKE MARTT Fading Out Of Sight (*Superscope*)
NICKELBACK Someday (*Roadrunner/IDJMG*)
RACHAEL SAGE Bravedancing (*MPress*)
ROBERT PALMER Dr. Zhivago's Train (*Compendia*)
SCOTT MILLER The Way (*Sugar Hill*)
SPIRITUALIZED Sampler (*Sanctuary/SRG*)
STROLLER Back Around (*Compadre*)
TOM LANGFORD Mercy To Be Found (*Bella Vista*)
VARIOUS ARTISTS Light Of Day: A Tribute To Bruce Springsteen (*Big Daddy*)
WILL HOGE Secondhand Heart (*Atlantic*)

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.

Stations and their ads listed alphabetically by market

Table listing radio stations across various markets (e.g., Albany, NY; Albany, OH; Dayton, OH; Greensboro, NC; Lancaster, PA; Montgomery, AL; Providence, RI; Seattle, WA; Toledo, OH; Tampa, FL) with their call letters, owners, and advertising agencies.

Monitored Reporters 180 Total Reporters 126 Total Monitored 54 Total Indicator. Reported Frozen Playlist (2): WVAQ/Morgantown, WV WZAT/Savannah, GA. Did Not Report, Playlist Frozen (5): KPRF/Amarillo, TX WKPR/Kalamazoo, MI WWPY/Peoria, IL WDBR/Springfield, IL



What's The Problem With Your Website?

The essentials for getting the most from your Internet presence

By Bob Lawrence
Pinnacle Media Management

Every year Pinnacle Media Management conducts research on behalf of radio stations worldwide. Besides just testing music, we ask listeners of all formats about their Internet- and e-mail-usage habits. The results come as no surprise: Internet and e-mail usage are growing exponentially among all ages and across all formats.

Today we have several clients with listeners whose daily Internet and e-mail usage exceeds 80%-90%, and that's just people who log on at least once a day. However, when we specifically ask about radio-station-website usage, we find that station-website usage has peaked and, in some cases, is even declining.

In the 1988 movie *Field of Dreams* actor Kevin Costner hears the phrase "If you build it, they will come" over and over again. The plot centers around his dream that if he builds the perfect baseball field in the middle of an Iowa cornfield, baseball's all-time greats will come to play a game. While Costner's dream made for a great movie, investors have lost millions investing in similarly far-fetched web-based fantasies.

Clearly, building a website is easy. Almost every radio station has one, and some have spent large sums of money creating eye-catching pages. Radio stations also have a tremendous advantage over many of the failed dot-com business models. We have large, active audiences that we can communicate with at all hours of the day and night for free. Yet

most stations generate very little traffic on their websites.

What's In It For Listeners?

Your listeners need a reason to go to your website. They won't do it for fun because they don't have the time and it isn't fun. They simply want to know what's in it for them. Unfortunately, in most cases, the answer is nothing.

Most radio-station websites fail to fulfill their listeners' basic expectations. These sites offer nothing more than a few pictures of the on-air staff and outdated promotional information. Is it any wonder that most listeners we survey have rarely or never been back to a station's site?

While nearly every radio station has a website, very few deliver compelling, "must access" content that drives traffic to the site and, eventually, back to the radio station. Even fewer stations use those opportunities to collect profiles of listeners that enable them to begin the one-to-one marketing process.

We often hear programmers use the excuse of a lack of resources and manpower to explain their poor websites. While the industry does need more resources allocated for the web, we have learned that a lack of understanding and desire is also to blame.

It's All About Them

Study after study reveals the minimum expectations that listeners have when they visit a radio-station website, yet many station sites still fail to deliver a compelling product.

The No. 1 goal of every station's website must be detailed listener

profiling, including capturing their names, ages, e-mail addresses, professional and personal interests, hobbies, music tastes, marital status, children and other lifestyle information.

This process enables you to begin the ultra-efficient one-to-one relationship process. Like great radio stations, great websites are well programmed with fresh and unique content that compels and engages listeners visiting your site.

The mistake that many stations make is creating websites that are all about the station and not at all about the listener.

Keep in mind that the reason many listeners do not visit station websites is that the sites too often are not compelling and do not offer enough to interest the listener. The mistake that many stations make is creating websites that are all about the station and not at all about the listener.

Be The Homepage Of Their Lives

Listener profiling enables you to create content on your website that is important to the listener. For example, if you target working women with children, offer some content that will make their lives simpler.

They are not compelled by pictures of the personalities, and they don't really care about where those personalities will be appearing this weekend. How can you make their

The 10 Essentials

Many studies have been conducted to help identify what listeners want from their favorite stations' sites, yet most stations still fail to deliver these 10 bare essentials.

1. Online streaming of the station's broadcast.
2. Accurate and timely information about promotions, activities and events that can actually improve or simplify listeners' busy lives.
3. Artist and title info. Listeners want to be able to see the title and artist of the songs playing on the air and have the ability to search for songs they heard earlier.
4. Concert information.
5. Community-events information. Again, you must be target-oriented with a primary goal of highlighting events that are compelling and important to your core target. This requires detailed profiling of those visiting your website.
6. Contests — more information, the ability to enter online and "online only" contesting.
7. The ability to rate and vote on music.
8. Contact information for the station, DJs, presenters and announcers.
9. Pictures and information about DJs, presenters and announcers. Include some of the best stuff from your morning show.
10. Information on advertisers' products and services.

Make It Better Today

Here are 10 concepts guaranteed to increase your web traffic.

1. Live web-camera feeds from events, especially those that provide great visuals. Several years ago KBIG/Los Angeles received millions of hits when it had a webcam in the delivery room where an air personality was giving birth.
2. Exclusive videos. When MTV banned a Madonna video a few years ago, stations that made it available on their sites had huge numbers of hits.
3. Listener loyalty and rewards programs, offered by Fairwest and LoyalEars.com. Modeled after frequent-flyer programs. Listeners earn points for participating in all sorts of station activities and redeem points for all kinds of prizes.
4. New music. Offer exclusive previews of highly anticipated albums and free sample downloads (with permission).
5. Polls with a contest tie-in. It could be as simple as "Vote for your favorite Eminem song, and win a trip to see him in concert."
6. Advance ticket sales. Make tickets for a hot concert or event available only through your website.
7. Babe/Bachelor of the Week. Pictures of beautiful women are guaranteed to produce outstanding results for male-targeted stations, and pictures of men may work for female-targeted stations too. However, if you're targeting married females, the bachelor concept would clearly fall short.
8. Score music. Listeners love to be involved and give their opinions about the music on their favorite stations. Pinnacle Media Management's OnlineTRACKER is, of course, tied directly to your website.
9. Morning show material. Can your listeners access best-of morning show photos, audio and video content? Are you videotaping celebrity interviews, stunts or other content for your site? One station conducted a nude wedding for Valentine's Day a few years ago. Imagine how many radio listeners couldn't wait to log on to that station's website to see the video.
10. Contests. Website-only contests are another huge draw, especially when you are offering a prize listeners can't buy, like sold-out concert tickets.

lives better, especially in difficult times like these, and how can you make your product better for them?

The best radio-station websites offer content that impacts the lives of the audience. They make every effort to be the homepage of their listeners' lives. Once you create this compelling content, you create more value for your product, build stronger relationships, make the station more important in the lives of your listeners and build a strong brand in the minds of your listeners.

The final step in creating a successful website is on-air promotion. Without it, your site will fall short of your own expectations and desires, just like many dot-com companies. Re-

member that listeners are busy, and very few will visit your site just for fun. They simply don't care — unless you give them a reason to care.

Like great radio stations, great websites offer plenty of reasons to log on. They provide stations with the opportunity to interact one-on-one with listeners in many new and unique ways, and, for the first time, radio is able to provide a two-way form of communication and supply the pictures that were once left exclusively to listeners' imaginations.

Bob Lawrence is President/CEO of Pinnacle Media Worldwide. He can be reached at bglawrence@pinnaclemediaworldwide.com.

The No. 1 goal of every station's website must be detailed listener profiling.

THE BLACK EYED PEAS

Follow up to the smash #1 record
"Where Is The Love?"

"SHUT UP"

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Mixed by: Tony Maserati for Two Chord Music Inc.
Executive Producers: will.i.am & Ron Fair
Management: Seth Friedman & David Sonnenberg for DAE Communication, LTD.

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WHOT/Youngstown

WTWR/Toledo

WAOA/Melbourne

**GOING FOR ADDS
SEPTEMBER 8th**

Modern Adult Monitor: 39*-34*
Modern Rock Monitor: 8*-7*
Active Rock Monitor: 4*-4*
Mainstream Rock Monitor: 3*-2*



The First Single from
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IN STORES SEPTEMBER 23RD

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Mixed by Randy Staub

Management: Bryan Coleman for Union Entertainment Group

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R&R CHR/POP TOP 50

September 5, 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)	8627	-86	730592	16	122/0
3	2	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	7108	+350	529183	12	113/0
2	3	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	6721	-674	561687	15	125/0
5	4	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	6011	+773	464014	8	119/2
8	5	CHINGY Right Thurr (DTP/Capitol)	5199	+260	339917	12	109/0
7	6	JUSTIN TIMBERLAKE Senorita (Jive)	5147	+84	417714	9	124/0
4	7	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	4914	-581	332861	16	119/0
6	8	MATCHBOX TWENTY Unwell (Atlantic)	4665	-423	391008	28	110/0
16	9	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	4280	+377	366069	20	115/0
9	10	KELLY CLARKSON Miss Independent (RCA)	4203	-668	320456	20	121/0
12	11	GODD CHARLOTTE Girls & Boys (Daylight/Epic)	4155	-86	280549	11	121/0
10	12	THALIA f/FAT JOE I Want You (EMI Latin/Virgin)	3826	-817	301028	15	123/0
13	13	EVANESCENCE Bring Me To Life (Wind-up)	3715	-378	288636	27	122/0
22	14	MYA My Love Is Like...Whoa (A&M/Interscope)	3706	+734	279715	5	109/3
18	15	SANTANA f/ALEX BAND Why Don't You & I (Arista)	3677	+361	277361	11	106/4
11	16	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./JIDJMG)	3636	-684	272115	17	121/0
19	17	MAROON 5 Harder To Breathe (Octone/J)	3459	+295	203591	11	112/1
14	18	LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	3450	-560	242073	15	110/0
23	19	ATARIS The Boys Of Summer (Columbia)	3427	+457	292747	9	105/2
15	20	LUMIDEE Never Leave You - Uh Ooh, Uh Dooh! (Universal)	3426	-518	271245	12	93/0
17	21	UNCLE KRACKER f/DBBIE GRAY Drift Away (Lava)	3320	-319	238112	18	105/0
25	22	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	3312	+430	227083	7	96/4
21	23	FABLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	3303	+323	247795	8	88/1
24	24	3 DOORS DOWN Here Without You (Republic/Universal)	3301	+410	210175	5	108/2
20	25	SIMPLE PLAN Addicted (Lava)	2801	-249	303573	19	102/0
27	26	TRAIN Calling All Angels (Columbia)	2575	-69	169580	16	88/0
31	27	KELLY CLARKSON Low (RCA)	2291	+314	192683	4	103/8
28	28	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	2280	+98	138223	6	103/0
26	29	SARAI Ladies (Sweat/Epic)	2262	-573	146779	12	101/0
34	30	TRAPT Headstrong (Warner Bros.)	2244	+513	125457	7	88/6
29	31	SEAN PAUL Like Glue (VP/Atlantic)	2225	+120	171791	7	84/1
33	32	JENNIFER LOPEZ Baby I Love U (Epic)	2176	+233	151961	4	106/4
35	33	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	1999	+498	189338	3	93/14
32	34	MERCYME I Can Only Imagine (IND/Curb)	1807	-151	99209	15	65/0
36	35	HILARY DUFF So Yesterday (Buena Vista/Hollywood)	1738	+241	141476	6	91/2
41	36	JOHN MAYER Bigger Than My Body (Columbia)	1669	+390	122286	2	77/1
42	37	LIZ PHAIR Why Can't I? (Capitol)	1543	+277	72668	5	80/4
44	38	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	1478	+269	97056	4	51/7
43	39	GINUWINE In Those Jeans (Epic)	1254	+43	60132	5	64/1
47	40	MATCHBOX TWENTY Bright Lights (Atlantic)	1196	+219	72343	2	74/6
46	41	LIVE Heaven (Radioactive/Geffen)	1092	+80	76436	7	50/3
48	42	BABY BASH Suga Suga (Universal)	1086	+241	76396	2	34/4
45	43	50 CENT 21 Questions (Shady/Aftermath/Interscope)	1000	-88	66167	19	102/0
Debut	44	PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	967	+193	66345	1	48/6
50	45	STAIN'D So Far Away (Flip/Elektra/EEG)	959	+163	34388	2	71/2
Debut	46	MARIA I Give, You Take (DreamWorks)	931	+145	55380	1	74/2
49	47	SALIVA Rest In Pieces (Island/JIDJMG)	858	+24	43158	2	46/0
Debut	48	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	785	+183	34647	1	46/4
-	49	R. KELLY Thoia Thoing (Jive)	781	+1	32332	3	51/0
Debut	50	BUBBA SPARXXX Deliverance (Beatclub/Interscope)	736	+264	34452	1	44/6

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
MANDY MOORE Have A Little Faith In Me (Epic)	19
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	14
SIMPLE PLAN Perfect (Lava)	14
NICKELBACK Someday (Roadrunner/JIDJMG)	12
GAVIN DEGRAW Follow Through (J)	9
BDW WDW Let's Get Down (Columbia)	9
JEWEL Stand (Atlantic)	9
KELLY CLARKSON Low (RCA)	8
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	7
EVANESCENCE Going Under (Wind-up)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	+773
MYA My Love Is Like...Whoa (A&M/Interscope)	+734
TRAPT Headstrong (Warner Bros.)	+513
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	+498
ATARIS The Boys Of Summer (Columbia)	+457
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	+430
3 DOORS DOWN Here Without You (Republic/Universal)	+410
JOHN MAYER Bigger Than My Body (Columbia)	+390
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	+377
SANTANA f/ALEX BAND Why Don't You & I (Arista)	+361

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SEAN PAUL Get Busy (VP/Atlantic)	2180
R. KELLY Ignition (Jive)	2147
JUSTIN TIMBERLAKE Rock Your Body (Jive)	1933
3 DOORS DOWN When I'm Gone (Republic/Universal)	1925
50 CENT In Da Club (Shady/Aftermath/Interscope)	1840
JEWEL Intuition (Atlantic)	1710
CHRISTINA AGUILERA Fighter (RCA)	1524
WAYNE WONDER No Letting Go (VP/Atlantic)	1515
BUSTA RHYMES f/MARIAH CAREY I Know What You Want (J)	1335
FRANKIE J. Don't Wanna Try (Columbia)	1330
ALL-AMERICAN REJECTS Swing, Swing (Doghouse/DreamWorks)	1237
AVRIL LAVIGNE I'm With You (Arista)	1035
EMINEM Lose Yourself (Shady/Interscope)	908
JENNIFER LOPEZ f/LL COOL J All I Have (Epic)	795
DANIEL BEDINGFIELD Gotta Get Thru This (Island/JIDJMG)	782
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	777
AMANDA PEREZ Angel (Powerhouse/Virgin)	757
AVRIL LAVIGNE Complicated (Arista)	700
NIVEA Don't Mess With My Man (Jive)	699
NICKELBACK How You Remind Me (Roadrunner/JIDJMG)	671
DJ SAMMY & YANOU Heaven (Robbins)	648
DANIEL BEDINGFIELD If You're Not The One (Island/JIDJMG)	645
NO DOUBT f/LADY SAW Underneath It All (Interscope)	629
EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	627
KID ROCK f/SHERYL CROW Picture (Atlantic)	620

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 8/24-8/30. 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.

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

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES September 5, 2003

CALLOUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of August 11-17.

ARTIST TITLE LABEL(S)	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)		TOTAL % FAMILIARITY		DEMOGRAPHICS			REGIONS					
	TW	LW	2W	3W	TOTAL % FAMILIARITY	TOTAL % BURN	WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
	Hit Potential (HP) = Hit Potential ©												
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	3.98	3.92	3.94	3.88	94.3	25.4	4.25	3.96	3.73	3.86	3.99	4.13	3.95
FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	3.88	3.83	3.84	3.85	89.4	26.0	4.04	3.86	3.75	3.79	3.86	3.88	4.01
HP MYA My Love Is Like...Whoa (A&M/Interscope)	3.86	—	—	—	92.0	25.7	4.14	3.84	3.57	3.96	3.67	3.83	3.96
SEAN PAUL Get Busy (VP/Atlantic)	3.86	3.79	3.88	3.89	98.6	41.4	3.92	3.87	3.80	3.97	3.57	3.93	3.99
LUMIDEE Never Leave You - Uh Ooh, Uh Ooh! (Universal)	3.84	3.71	3.76	3.80	93.7	26.6	3.98	3.90	3.61	3.98	3.77	3.74	3.85
NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	3.84	3.71	3.67	3.72	90.9	21.4	4.12	3.89	3.50	3.95	3.76	3.70	3.96
HP 50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	3.82	3.79	3.89	3.92	96.3	33.1	3.83	3.78	3.86	3.74	3.82	3.77	3.98
BEYONCE' f/JAY-Z Crazy In Love (Columbia)	3.79	3.83	3.86	3.89	97.1	45.7	3.85	3.67	3.85	3.68	3.80	3.73	3.96
HP GINUWINE In Those Jeans (Epic)	3.78	3.79	3.73	3.85	88.3	26.3	4.09	3.72	3.52	3.67	3.87	3.68	3.89
CHINGY Right Thurr (DTP/Capitol)	3.77	3.67	3.75	3.79	95.7	34.0	3.95	3.70	3.66	3.93	3.59	3.69	3.89
EVANESCENCE Bring Me To Life (Wind-up)	3.75	3.68	3.73	3.76	86.9	30.9	3.72	3.82	3.71	3.70	3.78	3.83	3.69
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	3.70	3.62	3.48	3.41	78.9	24.3	3.57	3.81	3.69	3.54	3.63	3.90	3.73
LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	3.70	3.63	3.75	3.81	94.9	36.9	3.65	3.87	3.56	3.69	3.76	3.58	3.76
THALIA f/FAT JOE I Want You (EMI Latin/Virgin)	3.69	3.61	3.68	3.69	86.3	21.7	3.78	3.87	3.44	3.82	3.64	3.59	3.70
SIMPLE PLAN Addicted (Lava)	3.68	3.65	3.61	3.59	85.7	28.0	3.78	3.67	3.60	3.58	3.65	3.82	3.68
MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	3.66	3.65	3.64	3.59	85.4	30.3	3.67	3.68	3.64	3.70	3.78	3.56	3.61
ASHANTI Rock Wit U (Awwwwww Baby) (Murder Inc./IDJMG)	3.65	3.62	3.75	3.75	97.4	32.6	3.72	3.57	3.67	3.74	3.52	3.75	3.61
MATCHBOX TWENTY Unwell (Atlantic)	3.62	3.56	3.59	3.56	90.6	34.3	3.54	3.64	3.66	3.64	3.62	3.49	3.72
GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	3.62	3.54	3.39	3.28	84.0	22.6	3.77	3.64	3.43	3.62	3.63	3.59	3.63
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	3.62	3.51	3.53	3.52	81.1	21.1	3.81	3.49	3.56	3.86	3.23	3.71	3.68
JEWEL Intuition (Atlantic)	3.58	3.51	3.50	3.53	94.0	38.9	3.50	3.42	3.83	3.67	3.55	3.52	3.57
HP SALIVA Rest In Pieces (Island/IDJMG)	3.55	3.57	3.54	3.52	68.0	20.0	3.66	3.56	3.45	3.56	3.59	3.50	3.56
KELLY CLARKSON Miss Independent (RCA)	3.53	3.46	3.48	3.53	96.3	43.4	3.62	3.43	3.53	3.52	3.36	3.61	3.62
SANTANA f/ALEX BAND Why Don't You & I (Arista)	3.51	3.53	3.50	—	73.7	19.7	3.49	3.56	3.48	3.44	3.45	3.60	3.54
UNCLE KRACKER f/DOBIE GRAY Drift Away (Lava)	3.51	3.43	3.48	3.54	86.9	27.1	3.30	3.46	3.72	3.59	3.41	3.34	3.70
JUSTIN TIMBERLAKE Senorita (Jive)	3.49	3.31	3.26	3.33	81.4	22.9	3.67	3.44	3.34	3.56	3.28	3.38	3.75
SARAI Ladies (Sweet/Epic)	3.42	3.39	3.46	—	81.7	28.3	3.64	3.28	3.34	3.61	3.26	3.35	3.45
TRAIN Calling All Angels (Columbia)	3.39	3.44	3.48	3.42	74.6	30.0	3.25	3.31	3.60	3.42	3.38	3.46	3.31
MAROON 5 Harder To Breathe (Octone/L)	3.34	3.30	—	—	71.1	27.7	3.36	3.25	3.40	3.06	3.48	3.42	3.39

CALLOUT AMERICA® HOT SCORES

By ANTHONY ACAMPORA

The holiday weekend is over, and we start off September the way we ended August — with Black Eyed Peas at No. 1 on Callout America. They're on top for a third consecutive week with "Where Is the Love?" (A&M/Interscope). The song remains No. 1 in airplay as well, while ranking as the best testing song with teens and women 18-24 and sixth 25-34.

Fabulous moves up to No. 2 this week with "Into You" (Desert Storm/Elektra/EEG), featuring Tamia. The song ranks fifth with teens, seventh 18-24 and fifth 25-34.

This week's big debut goes to Mya, who enters at No. 3 with "My Love Is Like ... Whoa" (A&M/Interscope). The song ranks second with teens and eighth 18-24.

Nelly posts his highest score yet with "Shake Ya Tailfeather," featuring P. Diddy and Murphy Lee (Bad Boy/Universal). The song ranks third with teens and women 18-24.

50 Cent scores a solid seventh place overall with "P.I.M.P." (Shady/Aftermath/Interscope). The track ranks 10th with teens but posts a first-place ranking among women 25-34.

Ginuwine ranks top 10 again with "In Those Jeans" (Epic), coming in ninth overall. The song is in fourth place with teens.

Jason Mraz ranks 12th overall this week with "The Remedy (I Won't Worry)" (Elektra/EEG), but he scores a 10th-place finish with women 18-24 and is in ninth with women 25-34.

Don't forget, you can view Callout America information each week via the web at www.bullseye.com, thanks to R&R's partnership with Bullseye Research. This week's password is green.

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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CHR/POP TOP 50 INDICATOR

September 5, 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)	3023	-19	74636	15	51/0
2	2	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	2803	-159	64584	15	53/0
3	3	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	2696	-14	65138	14	49/1
7	4	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	2173	+199	54389	10	48/2
8	5	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	2133	+219	50659	8	45/0
10	6	JUSTIN TIMBERLAKE Senorita (Jive)	1940	+119	48439	8	47/0
4	7	KELLY CLARKSON Miss Independent (RCA)	1858	-268	36839	19	44/0
6	8	MATCHBOX TWENTY Unwell (Atlantic)	1840	-165	37878	29	43/0
5	9	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	1809	-301	39553	15	43/0
13	10	SANTANA f/ALEX BAND Why Don't You & I (Arista)	1732	+87	45484	11	44/0
12	11	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	1721	+48	40154	20	47/2
9	12	THALIA f/FAT JOE I Want You (EMI Latin/Virgin)	1679	-184	44800	14	44/0
17	13	CHINGY Right Thurr (DTP/Capitol)	1611	+165	38871	9	46/0
14	14	GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	1576	-68	39134	11	43/2
11	15	EVANESCENCE Bring Me To Life (Wind-up)	1522	-155	29870	23	38/0
18	16	3 DOORS DOWN Here Without You (Republic/Universal)	1485	+62	34093	6	47/0
15	17	TRAIN Calling All Angels (Columbia)	1473	-104	33136	16	39/0
19	18	MAROON 5 Harder To Breathe (Octone/J)	1464	+125	33336	9	45/1
16	19	UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	1331	-134	28283	17	34/0
22	20	LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	1243	+81	31583	9	36/1
24	21	ATARIS The Boys Of Summer (Columbia)	1138	+122	25330	6	35/1
25	22	MYA My Love Is Like...Whoa (A&M/Interscope)	1135	+194	26081	5	45/1
23	23	SIMPLE PLAN Addicted (Lava)	1091	-61	21091	18	30/0
20	24	LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	1066	-208	23563	13	36/0
26	25	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	979	+61	26940	6	37/0
33	26	JOHN MAYER Bigger Than My Body (Columbia)	796	+159	19917	3	40/4
30	27	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	781	+84	20848	5	35/0
29	28	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	773	+70	24867	7	28/3
34	29	KELLY CLARKSON Low (RCA)	756	+161	17640	3	37/2
32	30	JENNIFER LOPEZ Baby I Love U (Epic)	747	+102	17563	4	35/0
27	31	MERCYME I Can Only Imagine (INO/Curb)	709	-169	16054	15	25/0
36	32	MATCHBOX TWENTY Bright Lights (Atlantic)	695	+112	18356	3	39/3
31	33	SEAN PAUL Like Glue (VP/Atlantic)	674	-18	20793	6	32/0
35	34	HILARY DUFF So Yesterday (Buena Vista/Hollywood)	624	+38	14246	5	29/0
28	35	SARAI Ladies (Sweat/Epic)	614	-168	18441	9	24/0
37	36	TRAPT Headstrong (Warner Bros.)	552	+21	14233	10	30/2
38	37	LIZ PHAIR Why Can't I? (Capitol)	540	+24	13504	5	26/1
45	38	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	456	+100	14803	2	28/4
41	39	MARIA I Give, You Take (DreamWorks)	414	+8	10533	4	38/2
40	40	MICHAEL MCGLONE The Moment Of Goodbye (Independent)	393	-23	8061	6	14/0
43	41	SALIVA Rest In Pieces (Island/IDJMG)	371	-3	8437	7	21/1
47	42	LIVE Heaven (Radioactive/Geffen)	352	+19	7722	6	18/2
42	43	50 CENT 21 Questions (Shady/Aftermath/Interscope)	329	-46	7303	17	18/1
50	44	STAIN'D So Far Away (Flip/Elektra/EEG)	321	+1	6533	3	23/1
49	45	GINUWINE In Those Jeans (Epic)	317	-5	9289	2	16/0
Debut	46	KK All The Pieces (Independent)	298	+53	4920	1	13/0
Debut	47	STEPHANIE RICHARDS Get Used To It (Independent)	298	+39	4914	1	13/0
Debut	48	BUBBA SPARXXX Deliverance (Beatclub/Interscope)	272	+34	7609	1	26/2
39	49	SMASH MOUTH You Are My Number One (Interscope)	255	-208	7990	10	19/0
Debut	50	DIDO White Flag (Arista)	253	+67	5081	1	12/2

54 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 8/24 - Saturday 8/30.
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Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
JEWEL Stand (Atlantic)	10
MANDY MOORE Have A Little Faith In Me (Epic)	7
FEFF DOBSON Take Me Away (Island/IDJMG)	6
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	5
NICKELBACK Someday (Roadrunner/IDJMG)	5
JOHN MAYER Bigger Than My Body (Columbia)	4
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	4
ALL-AMERICAN REJECTS Time Stands... (Doghouse/DreamWorks)	4
JS Ice Cream (DreamWorks)	4
EVANESCENCE Going Under (Wind-up)	4
MATCHBOX TWENTY Bright Lights (Atlantic)	3
FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	3
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	+219
NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	+199
MYA My Love Is Like...Whoa (A&M/Interscope)	+194
CHINGY Right Thurr (DTP/Capitol)	+165
KELLY CLARKSON Low (RCA)	+161
JOHN MAYER Bigger Than My Body (Columbia)	+159
MAROON 5 Harder To Breathe (Octone/J)	+125
ATARIS The Boys Of Summer (Columbia)	+122
JUSTIN TIMBERLAKE Senorita (Jive)	+119
MATCHBOX TWENTY Bright Lights (Atlantic)	+112
MANDY MOORE Have A Little Faith In Me (Epic)	+108
ALL-AMERICAN REJECTS Time Stands... (Doghouse/DreamWorks)	+105
JENNIFER LOPEZ Baby I Love U (Epic)	+102
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	+100
JEWEL Stand (Atlantic)	+92
SANTANA f/ALEX BAND Why Don't You & I (Arista)	+87
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	+84
LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	+81
FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	+70
OIDO White Flag (Arista)	+67
EVANESCENCE Going Under (Wind-up)	+63
3 DOORS DOWN Here Without You (Republic/Universal)	+62
IKE Deathbed (Independent)	+62
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	+61
SIMPLE PLAN Perfect (Lava)	+61
MOST VALUABLE PLAYAS f/S. LEE Roc Ya... (Casablanca)	+59
JOSH KELLEY Amazing (Hollywood)	+56
KK All The Pieces (Independent)	+53
SALLY ANTHONY My Life (Gracie)	+53

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ON THE RECORD

With
Evan Harley
MD, KRUF/Shreveport, LA



At KRUF (K94-5)/Shreveport, LA it's always tough to find a record that works uniquely for our station. We are the only CHR in town, going against a Hot AC, an AC and a couple of Urban stations. So we are pretty rock-heavy and try to stay away from the bubblegum. • The recent surge in rock records coming out has been good for us.

3 Doors Down's "Here Without You" is already big on callout and phones. I'm excited about Matchbox 20's "Bright Lights." It was just added, but it's exactly the kind of record that does well here. We've had a great run with Uncle Kracker's "Drift Away," and Mercy Me's "I Can Only Imagine" has been the most requested song we've had this year. • We tend to make sure an R&B/hip-hop/rap record is gonna be a hit before we add it. I called the shot on The Black Eyed Peas, but we were still late. Our listeners don't care; it is one of our most requested songs. Other records doing well: Nelly, P. Diddy & Murphy Lee's "Shake Ya Tailfeather," Kelly Clarkson's "Miss Independent," Maroon 5's "Harder to Breathe" and Christina Aguilera and Lil Kim's "Can't Hold Us Down. *Word!*

Black Eyed Peas rule supreme on this week's R&R CHR/Pop chart, making it four weeks in a row that "Where Is the Love?" (A&M/Interscope) has held the No. 1 spot. **Nelly featuring P. Diddy & Murphy Lee's** "Shake Ya Tailfeather" (Bad Boy/Universal) rises 3-2*, swapping places with **Beyoncé featuring Jay-Z's** "Crazy in Love" (Columbia), which falls to No. 3. **Christina Aguilera and Lil Kim** roll up 5-4* with "Can't Hold Us Down" (RCA), which picks up 773 additional plays and Most Increased Plays honors this week ... **Jason Mraz** breaks into the top 10 as "The Remedy" (Elektra/EEG) rises 16-9* ... **Mya's** "My Love Is Like ... Whoa" (A&M/Interscope) rockets 22-14* ... **The Ataris** climb 23-19* with "The Boys of Summer" (Columbia) ... **Lil Jon & The Eastside Boyz's** "Get Low" (TVT) jumps 44-38*, followed by **Ginuwine's** "In Those Jeans" (Epic), which rises 43-39*. **Matchbox Twenty's** "Bright Lights" (Atlantic) vaults 47-40* ... **Baby Bash** rolls up 48-42* with "Suga Suga" (Universal) ... The Most Added crown goes to **Mandy Moore** for "Have a Little Faith in Me" (Epic), which scores 19 adds this week ... Other chart debuts come from **María, Fountains Of Wayne, Bubba Sparxxx and Pharrell featuring Jay-Z.**

— Keith Berman, Radio Editor



ON THE RISE

ARTIST: **Simple Plan**

LABEL: **Lava**

By **MIKE TRIAS**/ASSOCIATE EDITOR



Pop/punk bands have been permeating the airwaves for years now, and it doesn't look like the trend is going to let up anytime soon. After all, the songs are catchy, and they relate to their core audience of teenagers in ways that tunes from many other formats cannot. Canada-based Simple Plan came on the scene last year with their album *No Pads, No Helmets ... Just Balls* but have only recently picked up steam, thanks to the singles "I'd Do Anything" and "Addicted." Now the quintet is at it once again, with the song "Perfect" gaining momentum at Pop radio.

In the mid-'90s vocalist Pierre Bouvier and drummer Chuck Comeau, both of whom were barely in their teens, made a name for themselves in the band Reset. They released their debut album in 1997, but soon Comeau decided to leave and go to college. Bouvier also later quit the group, but that's where the story of Simple Plan begins.

Comeau couldn't stay away from his passion for music for long and joined up with high school friends Sebastien Lefebvre (guitar, backing vocals) and Jeff Stinco (lead guitar). They coaxed Bouvier out of early retirement but were still incomplete. Of all the places they could have found a bassist, they found David Desrosiers in Reset — he had replaced Bouvier. Though Bouvier and Comeau serve as the group's principal songwriters, Comeau is quick to point out that everyone contributes significantly to the creation of the songs: "Jeff will come up with lots of rad guitar leads and textures, Seb is great at helping out with the arrangements, and David always had good ideas with harmonies."

With the lineup of Simple Plan firmly in place, they set out to make a name for

themselves. Their Lava Records debut features production by Arnold Lanni, whose other credits include work on albums by Our Lady Peace and Finger Eleven. Famous friends from the pop punk community also helped out on the album, including Blink-182's Mark Hoppus, who sang backgrounds on "I'd Do Anything," and Good Charlotte's Joel Madden, who lent his vocal skills to "You Don't Mean Anything."

"After writing most of the record, we realized that we had a bunch of catchy songs with really emotional lyrics," says Comeau. "We thought it was such a rad contrast. There are lots of people out there who are not really satisfied with what's going on in their lives, and it's the same thing for us. It's so hard to grow up and fit in."

Whereas the album is filled with hyper pop punk anthems, "Perfect," the latest single, is the band's version of a lighters-in-the-air power punk ballad. The song is sung from the point of view of a son talking to his father, relating to him the state of their deteriorating relationship. "Cuz we lost it all/Nothing lasts forever/I'm sorry/I can't be perfect/Now it's just too late/And we can't go back/I'm sorry/I can't be perfect."

Simple Plan are also renowned for their seemingly never-ending tour schedule. Says Comeau, "First we wanted to make sure that every song was special. Now we just want to play every day. We don't need any days off; just book us. It's like the name, Simple Plan. We just have this simple plan to go on the road and meet people and make new friends and see who likes our band."

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**America's Best Testing CHR/Pop Songs 12 +
For The Week Ending 9/5/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 12-17	Women 18-24	Women 25-34
MAROON 5 Harder To Breathe (<i>Octone/J</i>)	4.25	4.26	74%	8%	4.23	4.36	4.36
3 DOORS DOWN Here Without You (<i>Republic/Universal</i>)	4.22	4.12	66%	6%	4.22	4.28	4.20
SANTANA /ALEX BAND Why Don't You & I (<i>Arista</i>)	4.19	4.19	73%	8%	4.19	4.23	4.37
BLACK EYED PEAS Where Is The Love? (<i>A&M/Interscope</i>)	4.11	4.26	97%	32%	4.21	4.03	4.03
EVANESCENCE Bring Me To Life (<i>Wind-up</i>)	4.06	3.85	98%	43%	3.91	4.09	4.21
MATCHBOX TWENTY Unwell (<i>Atlantic</i>)	4.03	4.06	97%	35%	3.85	3.90	4.32
SIMPLE PLAN Addicted (<i>Lava</i>)	4.02	3.96	93%	32%	4.21	4.07	3.90
GOOD CHARLOTTE Girls & Boys (<i>Daylight/Epic</i>)	4.01	4.00	93%	25%	4.21	4.03	3.56
JASON MRAZ The Remedy (I Won't Worry) (<i>Elektra/EEG</i>)	4.01	4.08	90%	22%	4.16	3.93	3.91
MICHELLE BRANCH Are You Happy Now? (<i>Maverick/Warner Bros.</i>)	3.99	4.00	98%	29%	3.99	3.89	4.00
STACIE ORRICO (There's Gotta Be) More To Life (<i>ForeFront/Virgin</i>)	3.96	—	66%	9%	4.21	3.64	3.70
CHRISTINA AGUILERA fILIL' KIM Can't Hold Us Down (<i>RCA</i>)	3.90	3.91	92%	18%	4.18	3.91	4.22
KELLY CLARKSON Miss Independent (<i>RCA</i>)	3.88	3.96	100%	51%	3.90	3.90	3.93
ATARIS The Boys Of Summer (<i>Columbia</i>)	3.87	3.95	84%	20%	4.18	3.86	3.66
TRAIN Calling All Angels (<i>Columbia</i>)	3.80	3.67	86%	25%	3.66	3.57	4.05
NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (<i>Bad Boy/Universal</i>)	3.79	3.58	92%	27%	3.81	3.83	4.12
JUSTIN TIMBERLAKE Senorita (<i>Jive</i>)	3.63	3.59	91%	28%	3.82	3.67	3.59
UNCLE KRACKER f/ DOBBIE GRAY Drift Away (<i>Lava</i>)	3.57	3.66	96%	43%	3.34	3.82	3.93
JEWEL Intuition (<i>Atlantic</i>)	3.56	3.66	99%	46%	3.26	3.37	3.82
BEYONCÉ f/ JAY-Z Crazy In Love (<i>Columbia</i>)	3.54	3.71	97%	47%	3.41	3.51	3.81
MYA My Love Is Like...Whoa (<i>A&M/Interscope</i>)	3.48	3.42	86%	29%	3.47	3.45	3.81
FABOLOUS f/ TAMIA Into You (<i>Desert Storm/Elektra/EEG</i>)	3.47	3.32	65%	23%	3.57	3.41	3.68
SARAI Ladies (<i>Sweat/Epic</i>)	3.43	3.43	64%	20%	3.70	3.63	3.48
SEAN PAUL Get Busy (<i>VP/Atlantic</i>)	3.42	3.33	98%	53%	3.27	3.45	3.89
THALIA f/ FAT JOE I Want You (<i>EMI Latin/Virgin</i>)	3.42	3.31	89%	35%	3.38	3.39	3.58
50 CENT P.I.M.P. (<i>Shady/Aftermath/Interscope</i>)	3.35	3.16	85%	36%	3.46	3.38	3.60
CHINGY Right Thurr (<i>DTP/Capitol</i>)	3.34	3.18	89%	36%	3.59	3.24	3.38
LIL' KIM f/ 50 CENT Magic Stick (<i>Queen Bee/Atlantic</i>)	3.29	3.17	92%	47%	3.36	3.39	3.47
ASHANTI Rock Wit U (Awww Baby) (<i>Murder Inc./JIDJMG</i>)	3.20	3.16	96%	53%	3.12	3.12	3.61
LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (<i>Universal</i>)	3.17	3.24	80%	38%	3.27	3.12	3.37

Total sample size is 378 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

FEFE DOBSON Take Me Away (*Island/JIDJMG*)
Total Plays: 678, Total Stations: 66, Adds: 4

BT Simply Being Loved (*Somnambulist/Netzwerk*)
Total Plays: 609, Total Stations: 24, Adds: 3

DIDO White Flag (*Arista*)
Total Plays: 501, Total Stations: 29, Adds: 1

BOW WOW Let's Get Down (*Columbia*)
Total Plays: 461, Total Stations: 32, Adds: 9

SIMPLE PLAN Perfect (*Lava*)
Total Plays: 419, Total Stations: 50, Adds: 14

OUTKAST Hey Ya! (*Arista*)
Total Plays: 397, Total Stations: 40, Adds: 6

EVANESCENCE Going Under (*Wind-up*)
Total Plays: 366, Total Stations: 33, Adds: 7

MANDY MOORE Have A Little Faith In Me (*Epic*)
Total Plays: 342, Total Stations: 61, Adds: 19

MOST VALUABLE PLAYAS... Roc Ya Body Mic Check 1, 2 (*Casablanca*)
Total Plays: 321, Total Stations: 21, Adds: 1

GAVIN DEGRAW Follow Through (*J*)
Total Plays: 305, Total Stations: 48, Adds: 9

Songs ranked by total plays



TIMBERLAKE NOW AVAILABLE AS GARDEN GNOME After encouraging its listeners to conduct a form of environmental terrorism by constructing front lawn displays containing the words "103.7 Kiss-FM" and/or "Justin Timberlake" to win front-row tickets to see the Justin Timberlake/Christina Aguilera Justified and Stripped show, WXSS (103.7 Kiss-FM)/Milwaukee has found a winner in its Front Yard for Front Row contest. Sixteen-year-old Lisa Balzo was declared the winner — after which her parents will probably ground her for life for what she did to the house and lawn.



MIAMI PARTY MACHINE Things are always hot in Miami, especially when WHY1 (Y-100)/Miami PD Rob Roberts is allowed to stay out after his 8pm curfew. Pictured at a recent bash (not at Rob's house) are (l-r) Roberts, Universal artist Nick Lachey, Y-100 MD Michael Yo and Universal's Dave Reynolds and Marissa Spinale.



PRO-FESSONAL PEOPLE AT WORK Boomkat recently tore it up in Providence, and the brother-sister team stopped by WPRO (92PRO-FM) to wreak some more havoc while they were in the area. Seen here are (l-r) DreamWorks Boston rep Jamie Willis, WPRO MD Davey Morris, Boomkat's Kellin and Taryn Manning and WPRO PD Tony Bristol.

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The Balancing Act

Two PDs share their experiences as air personalities

You've heard just about every air personality tell the story of how at one time they worked those terrible swing shifts, losing hours of sleep and catering to a bunch of weirdo listeners in the middle of the night. Most jocks yearn for a shot at a primetime shift. Once they get it, however, they must maintain the ratings in their daypart to keep their PDs happy.

This is a challenge, but what happens when the talent is also the PD? It can be difficult for a PD, no matter how much experience he has, to aircheck and develop new talent and program the station while also holding down an airshift. Add to that the necessity of practicing on the air what you preach during airchecks with other jocks.

Zac Davis, PD at WBVD/Melbourne, and Mark "Homie Marco" Arias, PD at KPTY/Houston, are two programmers who also hold down airshifts. Davis' radio career started back in 1996 at WWLD/Tallahassee, FL where he worked swing while serving as the station's Promotions Director. He went on to work at stations such as WVYB/Daytona Beach, KQKS/Denver and KUUU/Salt Lake City, where he got his first break as a PD.

Davis is used to holding down two or more positions simultaneously. His multitasking experience is what led to him becoming PD at WBVD, where he also holds down afternoon drive.

Arias got his radio start back in 1987, doing nights and serving as MD for KMAP/Minneapolis. He moved to Houston back in 1991 and continued to develop his knowledge of radio by working at stations such as KQQK, where he was PD/MD/night jock, and KRXX, where he was PD/MD/morning host. He eventually landed his current gig at KPTY. When the station signed on he held down mornings in addition to being PD, but he recently switched to afternoon drive.

These two professionals have a wealth of radio knowledge between them, and I recently had the chance to ask them about some of the challenges they face being on the air and also being their station's commander in chief.

R&R: Before we get into the difficul-

ties of having to program your station while holding down an airshift, tell me about the type of show you have.

ZD: As the only daypart that is live on the station, a lot of the local contesting takes place in afternoon drive. We are very active, and we keep the station very local. We do van hits Monday through Friday during my show. The street team does quick call-ins that are informative, solid and to the point. We have a Celebrity Sightings feature, where we dish about celebrities and relevant artists.

At 4pm we do "The Beat's 4 Play at 4" and count down the four biggest songs on the Space Coast. We see a pretty good spike in our core dem-



Mark Arias

os from 4pm to 4:15pm. At 5pm we do "The Ol' Skool Ride at 5," where we play four old-school songs and have instant requests. We let a listener "name that ol' skool joint." The first caller with the correct title and artist wins. It does pretty well with our upper-demo females. They love it! Somewhere in between all that I try to give away prizes from clients and sponsors.

MA: I loved doing mornings, but I would get off at 10am and be in the office until about 4pm, go catch a nap until 8pm, and then go MC or spin at a club from 9pm to 2am. I got two hours of sleep and was back on the air by 5am. It was tough for me to keep up with current events, because I was requested for clubs six nights a week.

We did sort of a seat-of-our-pants show. We had "The Early Morning Flow," where we would read lyrics to a hip-hop song we were playing, and you had to guess the song. We did hip-hop news, and we had a weather girl who sort of gave a weather report from the hood. It was funny. If it was going to rain, she would tell the ladies who wore weaves to get them sewed instead of glued so the rain wouldn't make the glue run down their faces.

We had different features on different days. Monday was "Baby Momma Drama." We had Talent Tuesday and Pet Peeve Thursday, with "things that really piss you off." Most of our show was already set with benchmarks. We would just plug things in as they came. We were quick and still played nine or 10 songs an hour. The show was very music-intensive.

R&R: What are the advantages and disadvantages of being an on-air PD?

ZD: The advantage is that you know exactly what is happening on

"Some days, no matter how early you come in and plan your day, you can't know what's going to come up and take you away from your plan. Those are the days I could use those extra hours for programming."

Mark Arias

the front lines. You are connected with the listeners and honing your skills on the air at the same time. You get the true feel of how a contest or promotion is sounding on the air and get reactions that are positive and negative. The plusses outweigh the negatives overall.

I prefer being on the air, but there are times when there are not enough hours in the day. Sometimes it's hard to be entertaining when you have a million things on your mind and interruptions are nonstop. The studio door is sometimes more like a revolving door.

MA: The advantages are that you stay plugged in on a day-to-day basis to the listeners. You hear the music flow; you hear the spots on the air. Just like with anything, being hands-on makes you better. The

disadvantage was that our morning show suffered because I had too much on my plate. I had to decide if I was going to be a better morning guy in five years or a better program director. We just hired Dave Morales for mornings, so there's your answer.

R&R: Are there days you wish you didn't have an airshift?

ZD: Tuesdays. I have to be on the air live, because I don't want to get in the habit of having to voicetrack, and that forces me to manage my time as much as possible. When there are things regarding the station that need to be discussed ASAP

with staff or my GM, that's when it's hard to get on the air. At the end of the day, though, the most important thing is the on-air product, so you just rise to the occasion.

MA: Some days, no matter how early you come in and plan your day, you can't know what's going to come up and take you away from your plan. Those are the days I could use those extra hours for programming.

R&R: How does being an on-air PD make you a better programmer?

ZD: You are in the thick of it. You know exactly how your station sounds in an important daypart and how the listener is responding to it. You know how your station and brand are serving the public, and, in executing a contest or promotion, you know if it's blowin' up or dying. You can also catch the little things that matter on your station. You can home in on what works and what needs to be fine-tuned. Looking at the music flow when you're in the studio is important too.

MA: It's the hands-on. You see, hear and feel the station in a different way than if you were just sitting in your office listening.

R&R: How often do you aircheck your staff?

ZD: Once a week.

MA: At least every other week. The morning show meets every day right after their shift for at least an hour.

R&R: Do you practice on the air what you preach to your jocks?

ZD: I really try to. I wouldn't want to do something on the air that I have told them not to do. I have been in situations where the PD will tell you not to execute a break a certain way and then you hear them do that very thing. You don't want to look like a hypocrite. Do what you know, and then pass that knowledge along to the next talent. I find it to be very rewarding.

MA: You really have to practice what you preach. You will always have that one jock who is just waiting to call you out when you do something that you've told everyone else not to do. You can't tell your staff to be on time if you're not. You can't tell them to get in and get out of a break if you don't

Another advantage of being on-air is that, if you have liners, you get to say them and get more of the hands-on feel. If they don't flow right, I go back and make changes. I'm constantly tweaking things.

R&R: Do you feel you have a better relationship with your jocks since you are on the air?

ZD: I definitely feel that with the jocks in the building. I feel their pain, and I'm out there with them. I try to use examples of things that I see and hear and relate them to their shows without coming off as a know-it-all. I try to critique them by starting and finishing on a positive note while still getting the point across.

MA: Sometimes it's tough, because they see you as one of them, a jock. When you want to enforce rules as a manager, they may not take you as seriously. The good thing is, I'm out there in the streets with all my crew six nights a week, so they know I want to win just as much as they do.

R&R: Does being on the air take you away from other important things that need to be addressed from a PD or managerial perspective?

ZD: The most important thing is the on-air product, and, in a market like this, we can't afford to have an off-air PD. I think my GM, Barb Latham, and Adam Cook sought out a solid air talent who can also do double-duty as a PD and drive the vehicle. It interferes at times, but my GM understands that being on the air is very important for me personally and for the station as a whole. She knows that in order for the station to succeed it needs to sound and be perceived as being as local as possible and not be a cookie-cutter station.

MA: If you let the programming job come into the studio, it will hurt your on-air show. You have to try your best to take care of things before or after you get off the air. There will always be emergencies, but I constantly remind people that I'm on the air.

R&R: Do you think there will be more programmers on the air in the future?

ZD: In markets 50 and higher, it's almost always the case. As budgets get smaller, it seems to be a logical step to have the PD pull a shift as well. It's great when you have a station in a large market where the PD is still able to get in for a few hours and see and hear exactly what's happening on their station. I believe you will begin to see more and more PDs who are only over one station pull a shift if they don't already, and that's not necessarily a bad thing.

MA: That's hard to say. I'm still a club jock. I've been a weekend warrior, a full-timer and a PD. I love to be on the air, and I love to be in the streets. Did I say I was single? Yes, I am! Seriously, though, if you can handle both, it only helps.



Zac Davis

R&R CHR/RHYTHMIC TOP 50

Powered By



September 5, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	CHINGY Right Thurr (DTP/Capitol)	5327	-339	547087	19	78/0
3	2	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	5318	+208	542835	18	74/0
2	3	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	5170	-268	479996	14	80/0
4	4	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	5168	+280	494728	13	79/0
5	5	PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	4149	+24	431800	13	82/0
9	6	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	4102	+607	488452	5	84/0
6	7	GINUWINE In Those Jeans (Epic)	3574	-361	298286	15	73/0
7	8	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	3497	-288	387877	19	73/0
12	9	BOW WOW Let's Get Down (Columbia)	3408	+262	330226	10	76/0
13	10	BABY BASH Suga Suga (Universal)	3171	+377	252381	13	56/0
8	11	LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	3049	-506	287420	16	79/0
11	12	MYA My Love Is Like...Whoa (A&M/Interscope)	2876	-379	259035	14	75/0
10	13	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	2728	-639	295612	16	83/0
18	14	YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	2470	+267	241594	11	72/3
19	15	YOUNGBLOODZ f/LIL' JON Damn! (Arista)	2290	+380	228758	8	62/6
14	16	R. KELLY Thoina Thoina (Jive)	2161	-275	220620	9	72/0
15	17	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	2066	-266	148892	16	55/0
16	18	LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	2003	-326	189080	21	69/0
17	19	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	1801	-468	132514	19	76/0
21	20	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	1792	+7	134392	7	50/0
20	21	BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)	1786	-109	176977	8	69/0
23	22	BUBBA SPARXXX Deliverance (Beatclub/Interscope)	1721	+145	104183	6	62/3
26	23	DMX Where The Hood At? (Ruff Ryders/IDJMG)	1533	+191	149869	4	61/0
25	24	JS Ice Cream (DreamWorks)	1436	-69	77093	10	56/0
24	25	ROSCOE Smooth Sailin' (Priority/Capitol)	1396	-158	85161	11	46/0
22	26	SEAN PAUL Like Glue (VP/Atlantic)	1318	-440	162764	16	70/0
39	27	CHINGY f/SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)	1298	+578	113287	2	69/8
37	28	DBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)	1250	+466	118227	2	68/8
31	29	ASHANTI Rain On Me (Murder Inc./IDJMG)	1178	+231	100593	3	55/3
29	30	50 CENT If I Can't (Shady/Aftermath/Interscope)	1144	+130	132094	8	14/4
36	31	LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	1086	+282	149468	3	67/62
33	32	FRANKIE J. We Still (Columbia)	1065	+162	73318	6	39/0
34	33	T.J. 24's (Grand Hustle/Atlantic)	983	+141	76141	5	49/6
28	34	CHERISH f/DA BRAT Miss P. (Warner Bros.)	971	-53	44442	6	46/0
Debut	35	FAT JOE & P. DIDDY f/ DRE Girl I'm A Bad Boy (Bad Boy/Universal)	849	+434	80822	1	54/2
44	36	MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	847	+203	45591	2	45/1
32	37	MARK RONSON f/GHOSTFACE & NATE DOGG Doh Wee (Elektra/EEG)	781	-140	49190	5	47/0
30	38	112 f/SUPERCAT Na, Na, Na, Na (Def Soul/IDJMG)	771	-225	70212	5	56/0
40	39	MARQUES HOUSTON f/JOE BUDDEN & PIED PIPER Clubbin' (T.U.G.)	742	+39	46985	3	34/0
45	40	GEMINI f/NB RIDAZ Crazy For You (Catalyst)	685	+58	43553	4	6/0
43	41	MOST VALUABLE PLAYAS f/S. LEE Roc Ya Body... (Casablanca)	659	-12	43227	4	39/0
46	42	BEYONCE' Summertime (Columbia)	658	+45	100997	4	4/0
Debut	43	OUTKAST The Way You Move (Arista)	621	+377	68238	1	59/10
Debut	44	MONICA Get It Off (J)	612	+171	48377	1	44/2
Debut	45	MARY J. BLIGE Ooh! (Geffen)	586	+227	92964	1	41/10
35	46	MARY J. BLIGE Love @ 1st Sight (Geffen)	575	-262	53728	11	69/0
50	47	SASHA Dat Sexy Body (VP)	556	+102	83950	2	20/2
38	48	JUSTIN TIMBERLAKE Senorita (Jive)	532	-200	41235	6	23/0
Debut	49	213 Fly (Geffen)	528	+77	89180	1	8/2
42	50	NAPPY ROOTS Roun'TheGlobe (Atlantic)	526	-169	35526	6	37/0

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	67
BIG TYMERS This Is How We Do (Cash Money/Universal)	32
RAH DIGGA Party &... (Flipmode/J)	22
MONTELL JORDAN Superstar (Koch)	13
OUTKAST The Way You Move (Arista)	10
MARY J. BLIGE Ooh! (Geffen)	10
BAD BOY'S DA BAND Bad Boy This Bad... (Bad Boy/Universal)	10
DRAG-ON Put Your Drinks Down (Ruff Ryders/Virgin)	9
CHINGY f/SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)	8
OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)	8

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	+607
CHINGY f/SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)	+578
DBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)	+466
FAT JOE & P. DIDDY f/ DRE Girl I'm A... (Bad Boy/Universal)	+434
YOUNGBLOODZ f/LIL' JON Damn! (Arista)	+380
OUTKAST The Way You Move (Arista)	+377
BABY BASH Suga Suga (Universal)	+377
LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	+282
NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	+280
YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	+267

New & Active

JACKI O Nookie Real Good (Poe-Boy/Sobe) Total Plays: 454, Total Stations: 25, Adds: 7
HI-C f/DJ QUIK Let Me Know (Independent) Total Plays: 438, Total Stations: 18, Adds: 0
YING YANG TWINS Naggin' (TVT) Total Plays: 405, Total Stations: 15, Adds: 1
TECH N9NE Imma Tell (Independent) Total Plays: 391, Total Stations: 27, Adds: 4
ELEPHANT MAN Pon De River (VP) Total Plays: 383, Total Stations: 19, Adds: 0
MARK RONSON International Affair (Elektra/EEG) Total Plays: 338, Total Stations: 15, Adds: 7
TOD SHORT f/LIL' JON Shake That Monkey (Short/Jive) Total Plays: 331, Total Stations: 10, Adds: 1
JAGGED EDGE Walked Outta Heaven (Columbia) Total Plays: 238, Total Stations: 15, Adds: 1
RAH DIGGA Party &... (Flipmode/J) Total Plays: 123, Total Stations: 24, Adds: 22
BIG TYMERS This Is How We Do (Cash Money/Universal) Total Plays: 79, Total Stations: 39, Adds: 37

Songs ranked by total plays

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

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 8/24-8/30. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company © 2003. The Arbitron Company. © 2003, R&R, Inc.

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America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 9/5/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 12-17	Persons 18-24	Persons 25-34
NELLY ft. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	4.16	4.14	88%	22%	4.36	4.08	4.13
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	4.15	4.12	96%	31%	4.24	3.92	4.18
CHRISTINA AGUILERA ft. LIL' KIM Can't Hold Us Down (RCA)	4.10	4.10	93%	17%	4.26	4.00	4.01
FABOLOUS ft. TAMIA Into You (Desert Storm/Elektra/EEG)	3.98	3.99	83%	21%	4.03	4.01	4.11
50 CENT If I Can't (Shady/Aftermath/Interscope)	3.93	-	68%	14%	4.22	3.92	3.79
LIL' KIM ft. 50 CENT Magic Stick (Queen Bee/Atlantic)	3.90	3.79	97%	44%	3.97	4.03	3.83
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	3.89	3.83	95%	33%	4.15	3.77	4.04
BOW WOW Let's Get Down (Columbia)	3.81	3.75	79%	16%	4.14	3.50	3.76
BEYONCE ft. JAY-Z Crazy In Love (Columbia)	3.80	3.87	99%	53%	3.73	3.74	3.88
MYA My Love Is Like...Whoa (A&M/Interscope)	3.80	3.83	94%	25%	3.99	3.91	3.59
PHARRELL ft. JAY-Z Frontin' (Star Trak/Arista)	3.80	3.8	78%	23%	3.78	3.78	4.01
CHINGY Right Thurr (DTP/Capitol)	3.77	3.76	96%	35%	4.15	3.44	3.73
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	3.71	3.65	69%	22%	4.11	3.41	3.67
CHERISH ft. DA BRAT Miss P. (Warner Bros.)	3.64	-	33%	5%	4.00	3.40	3.68
ASHANTI Rock Wit U (Awww Baby) (Murder Inc./J/D/JMG)	3.63	3.69	98%	47%	3.50	3.75	3.56
BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)	3.62	3.69	58%	14%	3.67	3.60	3.75
MONICA So Gone (J)	3.57	3.69	78%	28%	3.43	3.39	3.96
YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/J/D/JMG)	3.56	3.66	56%	16%	3.83	3.32	3.55
BEYONCE Summertime (Columbia)	3.55	3.64	45%	10%	3.57	3.50	3.61
SEAN PAUL Like Glue (VP/Atlantic)	3.54	3.60	90%	39%	3.70	3.52	3.46
GINUWINE In Those Jeans (Epic)	3.53	3.47	84%	30%	3.52	3.59	3.56
DMX Where The Hood At? (Ruff Ryders/J/D/JMG)	3.53	3.78	53%	13%	3.88	3.36	3.55
LUMIDEE Never Leave You - Uh Ooh, Uh Ooh! (Universal)	3.53	3.65	88%	41%	3.48	3.54	3.55
BABY BASH Suga Suga (Universal)	3.44	3.67	38%	8%	3.67	3.21	3.55
YOUNGBLOODZ ft. LIL' JON Damn! (Arista)	3.44	3.47	42%	10%	3.90	3.21	3.45
112 ft. SUPERCAT Na, Na, Na, Na (Def Soul/J/D/JMG)	3.36	3.59	40%	11%	3.26	3.51	3.70
BUBBA SPARXXX Deliverance (Beverly Hills/Interscope)	3.36	3.39	39%	9%	3.36	3.38	3.55
R. KELLY Thoa Thoin (Jive)	3.33	3.54	80%	27%	3.41	3.34	3.33
ROSCOE Smooth Sailing (Priority/Capitol)	3.33	3.48	31%	7%	3.15	3.08	3.65
JS Ice Cream (DreamWorks)	3.01	3.03	46%	18%	3.26	2.81	3.02

Total sample size is 393 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.

HEAD RUSH

ARTIST: David Banner
 LABEL: SRC/Universal

By MIKE TRIAS/Assistant Editor



David Banner's star has been on the rise lately. He has production credits on albums by some of the hip-hop world's best, including Trick Daddy's *Thug Holiday*. Banner has been making a name for himself as an artist as well, thanks to his song "Like a Pimp," featuring Lil Flip. His efforts have earned him three nominations for this year's Source Awards, including Breakthrough Artist of the Year, Single of the Year — Collaboration and Live Performer of the Year.

Now Banner follows up "Like a Pimp" with "Cadillac on 22's," a decidedly different song from its predecessor. The slow, guitar-driven track gives the listener a look into the rapper's spirituality, especially during the opening verse. "God, I know that we pimp/God, I know that we wrong/God, I know I should talk about more in all of my songs/I know these kids are listening/I know I'm here for a mission/But it's so hard to get 'em when 22 rims are glistenin'."

Throughout *Mississippi: The Album* Banner enlightens his audience on the conditions in his home state. He says he chose the title because, "Firstly, it would force people to say the name Mississippi. Therefore, they would have to remember us and not continue to count us out. Second, in our society Mississippi seems to be a synonym for the people who are down and out — the underdogs. Hopefully, with this album's success we'll be able to change the way people think about us." A remix of the album, *Mississippi: The Chopped and Screwed Album*, is also hitting stores.

Reporters

<p>KICS/Albuquerque, NM* PD: Paul Brown APD: Mike Jones 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA</p>	<p>CNEY/Buffalo, NY* PD: Paul Brown APD: Mike Jones 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA</p>	<p>KLZ/Memphis, TN* PD: Paul Brown APD: Mike Jones 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA</p>	<p>KDYS/Chicago, IL* PD: Paul Brown APD: Mike Jones 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA</p>	<p>KQWI/Atlanta, GA* PD: Paul Brown APD: Mike Jones 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA</p>	<p>KQVW/Philadelphia, PA* PD: Paul Brown APD: Mike Jones 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA</p>	<p>KQWV/Springfield, MO PD: Paul Brown APD: Mike Jones 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA</p>
<p>KYTX/Memphis, TN* PD: Paul Brown APD: Mike Jones 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA</p>	<p>KYFV/Chicago, IL* PD: Paul Brown APD: Mike Jones 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA</p>	<p>KYMB/Atlanta, GA* PD: Paul Brown APD: Mike Jones 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA</p>	<p>KYON/Chicago, IL* PD: Paul Brown APD: Mike Jones 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA</p>	<p>KYTM/Atlanta, GA* PD: Paul Brown APD: Mike Jones 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA</p>	<p>KYVV/Philadelphia, PA* PD: Paul Brown APD: Mike Jones 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA</p>	<p>KYVW/Springfield, MO PD: Paul Brown APD: Mike Jones 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA 1 LUDACRS VS SHAWNA</p>



The Specialists: Understanding Arbitron

Arbitron's Julian Davis and consultant Jerry Boulding share their knowledge

In the second installment of our monthly series *The Specialists*, R&R focuses on understanding Arbitron and how what we do on air can affect the ratings. We spoke with two radio veterans who are considered specialists in this arena, Julian Davis, Arbitron's Director of Urban Radio/Marketing Services and Senior Account Manager/Radio Services, and Jerry Boulding, President of Jerry Boulding & Company consultancy.

Recently, a young first-time PD contacted me inquiring about reporter status for his station. When I explained that there were specific cume requirements for each market, he asked, "What is cume?"

Some programmers reading this may be shocked that he needed to ask that question, but I'm sure there are many more out there who want the same information or simply want it explained in more detail. More important, many want to know how to affect their cume, as well as time spent listening and Average Quarter Hour. If you're really lost now, then you definitely need to read on.

"I run into a lot of people who claim to know, or think they know, all there is about Arbitron," Boulding says. "I usually ask them a few basic questions to see exactly where they stand, because as I begin to talk, I don't want to lose or bore them."

"The fact is, many have been misinformed. The most important thing to understand about Arbitron is that it is a process. It's based on the unaided recall of those being surveyed. When you understand that, you can see why you must attempt to make your station top-of-mind with listeners whether people are tuning in or not."

Arbitron 101

"If there is one key secret I would stress, it would be to realize the importance of Thursday," Boulding continues. "If you can win Thursday, you can win the week and, ultimately, the book. Second, by studying the way people listen, you can affect your ratings."

"For example, during morning drive the most listened-to hour is 7-8am. That's when most people are in the car driving to work, and the largest number of people are listen-

ing to radio at that time. The power hour for afternoon drive is 4-5pm. These should be your two strongest hours of your day — the best music, best breaks and best promotions. And if they are the strongest hours on Thursday, you can win.

"When it comes to TSL, we need to better understand how things like at-work listening — particularly in middays — can positively or negatively affect your ratings."

"One of the basics every PD should know about Urban radio is that we have traditionally had longer TSL than any other format," Davis says.

"At the same time, radio overall has seen diminishing TSL numbers due to a variety of reasons — more stopsets, talk, etc. Cume, on the other hand, has room to grow in the Urban format, and we are seeing that now, as the music becomes more mainstream."

Boulding agrees, saying, "PDs today need to pay more attention to growing their cume, because the radio industry has become more competitive between formats, not just within your own format. You need to try to get new people to listen to your station and sample it for at least five minutes, and that will help grow your overall ratings."

Weekends Are Important

And don't think of weekends as free or throwaway time when it comes to Arbitron. "Saturdays between 10am-2pm are almost as important as those power hours in morning and afternoon drive," Boulding says.

"People who can't listen during the week listen at this time. This is a key time to build cume, because if you get new listeners then and they like what they hear, you can, hopefully, convert them into weekday listeners."

"There are also things that I call seasonal differences, which affect listening habits and can impact your ratings. The most critical time is between June and September — the summer book — when kids are out of school and many working people take vacations or long weekends."

"This is the time when even Urban AC stations may want to sound a little younger and hipper to draw in new listeners they might not have during the fall and winter. The second seasonal difference you should pay attention to is September through May — the fall, winter and spring books. While kids are back in school, adults have a different mindset overall."

Use The Tools

"Arbitron isn't just a report card," Davis says. "It can be a tool for programmers as well. For example, we

"The most common question I get from GMs when they have a down book is, 'What happened?' As a PD, if you don't even know where to look for the answer to that question, you're not going to last in radio."

Jerry Boulding

recently released our annual Urban Radio Study. Anyone who can download the information from our website should do so, whether you're an Arbitron subscriber or not.

"Our goal is to funnel information to the black radio community

so the industry can grow and do better overall. We also find that many advertisers will use this information to make decisions on where to spend their dollars.

"In this year's study there weren't any major surprises, but, after conducting the study for the last 12 years, there were some changes in what information we included and how we conducted the study. For the first time in Urban, we included Scarborough data in the study. We also added a base cume number, which basically shows the number of black listeners to the format."

"We did this because I often hear from advertisers that they want to reach the greatest number of people, and to do so, they choose to advertise on Top 40 or other formats, since many black listeners will also tune in to these formats from time to time."

"But this study illustrates that if you want to reach the largest number of black listeners, you have to go to Urban radio. Previously, we compiled information from the top 25 black markets; now we draw from the top 50 black markets, which gives us a bigger picture."

Go To The Source

Boulding stresses the importance of diary analysis. "That's when a station actually goes to Arbitron in Maryland and looks through the diaries firsthand," he says. "People don't realize that there are unique situations in the Urban format when it comes to Arbitron."

"For example, a lot of black people who fill out a survey may not fully understand the importance of being accurate. Panelists might write WANO instead of WAMO, and, with the Arbitron ascription process, WAMO/Pittsburgh would not get credit for that entry. When you do a diary review, you can argue for that credit."

"Another 'secret' we've noticed when we do diary reviews is that often in black households there's one person — usually a female, because we can tell by the handwriting — who fills out the diaries for all the people living in the home."

What Do These Terms Really Mean?

• **Cume:** The total number of different people who tune in to a radio station during the course of a daypart. This is your unduplicated number, the same as your reach or a newspaper's circulation.

• **Time Spent Listening (TSL):** The amount of time the average listener spent with a radio station during a particular daypart. This lets you know how long listeners stay with you when they listen to your station.

• **Average Quarter-Hour Persons (AQH):** The average number of people listening to a particular station for at least five continuous minutes in a 15-minute period. This tells you the average number of people who are listening to your station to hear your programming, drops, commercials, in-house promos, etc., during a given daypart.

For those programmers who feel they need additional tutoring in Arbitron, Davis suggests going to the source. "Arbitron subscribers can log on to our website and get online training," he says. "For programmers who work at nonsubscribing stations, or for label or music-industry folks who want to understand the system, you can attend the Arbitron seminars and forums that are held around the country."

"Each of the formats has specialists, like myself, who conduct PD training forums in Arbitron. The Urban session is tentatively planned for March 2004 in Memphis. Self-education is part of the process, and even if your station will not pay for you to attend, it's a worthwhile investment for any programmer who wants to become a more valuable entity and grow in his or her career."

Why is it so important to understand the Arbitron process? "The Urban format has grown to be a true competitive force in the industry," Davis says. "It used to be that the small mom-and-pop stations didn't have the wherewithal to purchase research or subscribe to Arbitron, but most operators today — both major companies and independent broadcasters — see that the format can sell."

"They realize they have to have a standard to measure their station's worth. You also want to have what everyone else has: the desire to be competitive. Operators are looking for programmers to have, at the very least, a basic knowledge of Arbitron, and, increasingly, they look for PDs to be on the same level as other programmers in other formats."

"The most common question I get from GMs when they have a down book is, 'What happened?'" Boulding says. "As a PD, if you don't even know where to look for the answer to that question, you're not going to last in radio."

If your station is an Arbitron subscriber, you can contact Arbitron's Client Service Representative for your area or call the 24-hour help line at 800-543-7300. If you'd like to attend a PD clinic hosted by Julian Davis, he can be reached at 770-688-5409. To contact Jerry Boulding for his Arbitron consulting services, e-mail him at radiodr1@aol.com.



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	3126	-154	415136	15	66/0
2	2	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	3019	+73	356302	11	61/0
3	3	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	2814	-82	340130	12	65/0
6	4	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	2701	-15	349938	20	58/1
5	5	CHINGY Right Thurr (DTP/Capitol)	2645	-186	313232	21	67/0
10	6	YOUNGBLOODZ f/LIL' JON Damn! (Arista)	2565	+496	283953	10	62/3
4	7	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	2502	-376	277553	18	67/0
9	8	R. KELLY Thoa Thoin (Jive)	2232	+31	286632	9	68/0
7	9	GINUWINE In Those Jeans (Epic)	2145	-468	258804	18	59/0
16	10	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	2082	+363	310402	5	61/1
13	11	YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	2022	+107	232504	12	50/0
8	12	MONICA So Gone (J)	1931	-355	236887	23	68/0
14	13	BOW WOW Let's Get Down (Columbia)	1896	+17	206720	12	65/0
11	14	AALIYAH f/TANK Come Over (BlackGround/Universal)	1894	-174	293582	18	55/0
12	15	SEAN PAUL Like Glue (VP/Atlantic)	1669	-277	207498	14	59/0
15	16	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	1487	-295	227192	16	69/0
17	17	TYRESE Signs Of Love Makin' (J)	1389	-237	178334	17	60/0
21	18	ERYKAH BADU Danger...Block On Lock (Motown/Universal)	1322	+149	95391	5	61/0
22	19	ASHANTI Rain On Me (Murder Inc./IDJMG)	1261	+96	140804	3	60/0
26	20	MARQUES HOUSTON f/JOE BUDDEN & PIED PIPER Clubbin' (T.U.G.)	1248	+184	147480	6	43/3
20	21	112 f/SUPERCAT Na, Na, Na, Na (Def Soul/IDJMG)	1197	-126	108193	7	64/0
33	22	MARY J. BLIGE Ooh! (Geffen)	1184	+351	138940	3	65/2
19	23	MYA My Love Is Like...Whoa (A&M/Interscope)	1163	-200	112092	13	54/0
27	24	JAGGED EDGE Walked Outta Heaven (Columbia)	1162	+107	133556	5	53/1
18	25	LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	1156	-243	121847	16	54/0
23	26	T.J. 24's (Grand Hustle/Atlantic)	1112	-47	95354	14	45/0
24	27	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	966	-148	91843	19	63/0
31	28	NAPPY ROOTS Roun'The Globe (Atlantic)	870	+21	53401	6	46/0
28	29	LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	858	-93	103586	20	10/1
43	30	AVANT Read Your Mind (Geffen)	850	+228	96097	3	53/0
39	31	YING YANG TWINS Naggin' (TVT)	787	+102	55047	6	34/1
35	32	BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)	785	-24	79174	9	47/0
25	33	MARY J. BLIGE Love @ 1st Sight (Geffen)	782	-312	91553	11	64/0
38	34	DMX Where The Hood At? (Ruff Ryders/IDJMG)	743	+47	60640	3	53/1
36	35	ISLEY BROTHERS f/IRON ISLEY Busted (DreamWorks)	739	-6	53567	6	37/0
30	36	RUBEN STUDDARD Superstar (J)	714	-151	61510	11	37/0
40	37	TIMBALAND & MAGOO Cop That Shit (BlackGround/Universal)	700	+30	58566	9	39/0
44	38	MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	689	+127	58634	2	39/1
41	39	R. KELLY Step In The Name Of Love (Jive)	689	+25	89682	7	50/45
37	40	ATL Calling All Girls (Epic)	669	-32	48267	6	41/0
32	41	JS Ice Cream (DreamWorks)	639	-196	42538	17	30/0
29	42	NICK CANNON f/B2K Feelin' Freaky (Nickelodeon/Jive)	636	-272	55945	8	46/0
45	43	B2K What A Girl Wants (Epic)	627	+66	80678	4	11/1
42	44	JAY-Z La-La-La (Excuse Me Again) (Bad Boy/Universal)	622	-34	93047	14	42/0
34	45	TAMIA Officially Missing You (Elektra/EEG)	612	-214	46441	13	39/0
48	46	LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	609	+118	82591	2	57/56
Debut	47	MONICA Knock Knock (J)	602	+315	64798	1	54/7
47	48	JACKI O Nookie Real Good (Poe-Boy/Sobe)	579	+87	56235	2	40/0
46	49	R. KELLY I'll Never Leave (Jive)	480	-76	65957	13	5/1
49	50	LIL' KIM f/MISSY ELLIOTT (When Kim Say)... (Queen Bee/Atlantic)	471	-7	36977	4	34/0

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 8/24-8/30. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	AOS
LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	56
R. KELLY Step In The Name Of Love (Jive)	45
BIG TYMERS This Is How We Do (Cash Money/Universal)	32
MS. DYNAMITE Dy-na-mi-te (Interscope)	31
BAD BOY'S DA BAND Bad Boy This Bad... (Bad Boy/Universal)	23
RAH DIGGA Party &... (Flipmode/J)	23
MONTELL JORDAN Superstar (Koch)	22
AX Dream Eyes (Sobe)	19
MONICA Knock Knock (J)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
YOUNGBLOODZ f/LIL' JON Damn! (Arista)	+496
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	+363
MARY J. BLIGE Ooh! (Geffen)	+351
MONICA Knock Knock (J)	+315
DUTKAST The Way You Move (Arista)	+241
AVANT Read Your Mind (Geffen)	+228
CHINGY f/SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol)	+201
JAHAIM Backtight (Divine Mill/Warner Bros.)	+198
M. HOUSTON f/J. BUDDEN & P. PIPER Clubbin' (T.U.G.)	+184
LIL' MD 1st Time (Elektra/EEG)	+153

New & Active

- TOO SHDRT f/LIL' JON Shake That Monkey (Short/Jive)
Total Plays: 429, Total Stations: 27, Adds: 1
- DUTKAST The Way You Move (Arista)
Total Plays: 428, Total Stations: 39, Adds: 2
- CHINGY f/SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol)
Total Plays: 398, Total Stations: 42, Adds: 4
- FLOETRY Getting Late (DreamWorks)
Total Plays: 376, Total Stations: 32, Adds: 1
- JAHAIM Backtight (Divine Mill/Warner Bros.)
Total Plays: 346, Total Stations: 29, Adds: 1
- LIL' ZANE Tonight, I'm Yours (Capitol)
Total Plays: 325, Total Stations: 17, Adds: 0
- ELEPHANT MAN Pon De River (VP)
Total Plays: 318, Total Stations: 12, Adds: 1
- LIL' MD 1st Time (Elektra/EEG)
Total Plays: 275, Total Stations: 28, Adds: 1
- DWELE Find A Way (Virgin)
Total Plays: 245, Total Stations: 21, Adds: 0
- SOULJA SLIM I'll Pay 4 It (No Limit)
Total Plays: 244, Total Stations: 14, Adds: 1

Songs ranked by total plays

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

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**America's Best Testing Urban Songs 12+
For The Week Ending 9/5/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 12-17	Persons 18-24	Persons 25-34
NELLY f/ P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	4.27	4.29	98%	20%	4.09	4.17	3.90
FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	4.14	4.10	93%	21%	4.09	4.22	3.73
BEYONCÉ f/SEAN PAUL Baby Boy (Columbia)	4.12	4.22	83%	12%	3.95	4.04	3.70
CHINGY Right Thurr (DTP/Capitol)	4.10	4.14	98%	30%	3.91	4.05	3.56
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	4.07	4.02	88%	23%	3.88	4.01	3.57
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	4.06	4.14	98%	37%	4.00	4.12	3.70
BOW WOW Let's Get Down (Columbia)	4.03	4.05	92%	21%	3.83	3.91	3.61
JAGGED EDGE Walked Otta Heaven (Columbia)	4.03	-	32%	4%	4.04	4.16	3.77
AALIYAH f/TANK Come Over (BlackGround/Universal)	3.98	3.88	75%	19%	4.02	4.10	3.79
LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	3.94	4.01	98%	52%	3.88	3.96	3.66
PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	3.92	3.89	92%	24%	3.91	4.04	3.57
MYA My Love Is Like...Whoa (A&M/Interscope)	3.87	3.82	96%	28%	3.74	3.76	3.70
YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	3.85	3.78	77%	17%	3.77	3.78	3.75
LUMIDEÉ Never Leave You - Uh Ooh, Uh Oooh! (Universal)	3.82	3.75	95%	38%	3.75	3.83	3.54
YOUNGBLOODZ f/LIL' JON Damn! (Arista)	3.82	3.88	64%	14%	3.66	3.59	3.81
MARQUESS HOUSTON f/JOE BUDDEN & PIED PIPER Clubbin' (T.U.G.)	3.81	-	44%	6%	3.59	3.74	3.28
SEAN PAUL Like Glue (VPI/Atlantic)	3.77	3.80	96%	40%	3.68	3.65	3.73
GINUWINE In Those Jeans (Epic)	3.76	3.79	94%	35%	3.63	3.73	3.38
R. KELLY Thoa Thoin (Jive)	3.75	3.70	90%	26%	3.63	3.65	3.57
MARY J. BLIGE Love @ 1st Sight (Geffen)	3.71	3.73	85%	22%	3.74	3.75	3.71
112 f/SUPERCAT Na, Na, Na, Na (Def Souf/IDJMG)	3.67	3.66	60%	13%	3.61	3.69	3.42
MONICA So Gone (J)	3.66	3.69	90%	40%	3.77	3.89	3.45
TYRESE Signs Of Love Makin' (J)	3.66	3.79	72%	20%	3.58	3.62	3.49
BEYONCÉ f/JAY-Z Crazy In Love (Columbia)	3.65	3.75	99%	57%	3.59	3.67	3.37
NICK CANNON f/B2K Feelin' Freaky (Nickelodeon/Jive)	3.65	3.79	77%	21%	3.45	3.66	2.98
ASHANTI Rock Wit U (Awwwwww Baby) (Murder Inc./IDJMG)	3.64	3.63	98%	49%	3.60	3.65	3.47
ASHANTI Rain On Me (Murder Inc./IDJMG)	3.61	-	55%	15%	3.41	3.49	3.21
T.I. 24's (Grand Hustle/Atlantic)	3.50	3.65	62%	20%	3.29	3.21	3.48
RUBEN STUDDARD Superstar (J)	3.49	3.47	71%	24%	3.54	3.64	3.27
ERYKAH BADU Danger...Block On Lock (Motown/Universal)	3.37	3.36	34%	9%	3.40	3.42	3.35

Total sample size is 462 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

Indicator

Most Added*

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

RAH DIGGA Party &... (Flipmode/J)

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

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

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

Songs ranked by total plays

Recurents

DAVID BANNER f/LIL' FLIP Like A Pimp (Universal) 1024

SEAN PAUL Get Busy (VP/Atlantic) 626

HEATHER HEADLEY I Wish I Wasn't (RCA) 592

BONE CRUSHER Never Scared (Arista) 578

JAHEIM Put That Woman First (Divine Mill/Wamer Bros.) 557

SNOOP DOGG Beautiful (Duggystyle/Priority/Capitol) 480

50 CENT In Da Club (Shady/Aftermath/Interscope) 477

50 CENT 21 Questions (Shady/Aftermath/Interscope) 476

BUSTA RHYMES f/MARIAH CAREY I Know What You Want (J) 454

FABOLOUS Can't Let You Go (Desert Storm/Elektra/EEG) 445

FLOETRY Say Yes (DreamWorks) 364

AALIYAH Miss You (BlackGround/Universal) 354

LIL' KIM f/MR. CHEEKS The Jump Off (Queen Bee/Under/Atlantic) 316

TYRESE How You Gonna Act Like That (J) 313

RON ISLEY f/R. KELLY What Would You Do? (DreamWorks) 305

R. KELLY Ignition (Jive) 275

JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG) 274

Reporters

WAJZ/Albany, NY* OM: Mike Murgar PD: Ron "Sugar Bear" Williams 17 LUDACRIS/SHAWNNA 8 MS DYNAMITE 1 MONTELL JORDAN 24 R. KELLY	WBKJ/Buffalo, NY* PD: Chris Reynolds 6 LUDACRIS/SHAWNNA 8 MS DYNAMITE MONTELL JORDAN 1 MONTELL JORDAN 1 R. KELLY	WCKX/Columbus, OH* PD: Paul Strong OM: Wilson Stevens 4 LUDACRIS/SHAWNNA JAGGED EDGE MONICA MS DYNAMITE	WJBT/Jacksonville, FL* OM: Sid Austin PD: John Williams 17 LIL' KIM 50 CENT 1 LUDACRIS/SHAWNNA	WHBB/Honolulu, HI* OM: Rick Hampton PD: Carla Williams 2 BIG TYMERS	WBLB/New York, NY* OM: Denise Womack 9 GUNZ MONTELL JORDAN R. KELLY	WDKX/Rochester, NY* PD: Andre Marcol APD: Jim Jordan MD: Tom Seneca 6 RAH DIGGA 1 LUDACRIS/SHAWNNA 1 MS DYNAMITE BIG TYMERS R. KELLY	WPHR/Syracuse, NY* PD: Bob Charles APD/MD: Nancy Bass 12 LUDACRIS/SHAWNNA 3 MONTELL JORDAN 3 SNOOP DOGG & LUDACRIS 7 BAD BOY'S DA BAND YOUNGBLOODZ f/LIL' JON
WFTL/Atlanta, GA* PD: Jerry Smith B APD: Deshaun St. Louis MD: Ramona Delrose 71 LUDACRIS/SHAWNNA	WSPC/Charleston, SC* OM: Jon Robbins APD/MD: Rory "Da Bo" Sharr MONICA	WDTJ/Detroit, MI* OM: Yves Ford 1 MS DYNAMITE 7 LUDACRIS/SHAWNNA R. KELLY	WHDH/Miami, FL* OM: Dan Thomas PD: Michael Saunders 17 LUDACRIS/SHAWNNA 1 RAH DIGGA MS DYNAMITE BIG TYMERS BAD BOY'S DA BAND R. KELLY	WHRK/Memphis, TN* OM: Bob Bell APD/MD: Devin Steel 7 LUDACRIS/SHAWNNA 2 MS DYNAMITE BIG TYMERS SNOOP DOGG & LUDACRIS MONTELL JORDAN R. KELLY	WVWP/New York, NY* OM: Mike Blandner MONTELL JORDAN R. KELLY YOUNGBLOODZ f/LIL' JON	WJZZ/Savannah, GA* OM: John Thomas APD: Kenny Calhoun MS: Jewel Carter 20 R. KELLY 11 LUDACRIS/SHAWNNA 2 MONICA 2 CHINGY/SNOOP DOGG & LUDACRIS	WTWP/Tampa, FL* OM: Paul M. McManus APD/MD: Big Money Ced 17 SHOTGUN 12 LUDACRIS/SHAWNNA 11 BIG TYMERS 10 BAD BOY'S DA BAND
WVVE/Atlanta, GA* PD: Tony Brown MD: Tasha Lynn 74 LUDACRIS/SHAWNNA 15 MARQUESS HOUSTON f/ JOE BUDDEN	WVWZ/Charleston, SC* OM/MD: Terry Sae MD: Yves Ford 27 MS DYNAMITE 26 MARY J. BLIGE 17 UNKUST 11 CHINGY/SNOOP DOGG & LUDACRIS 1 DRAGON 3 LUDACRIS/SHAWNNA MONTELL JORDAN BAD BOY'S DA BAND BIG TYMERS RAH DIGGA MONICA MS VALUABLE PLAYS f/STAGG LEE R. KELLY	WJLB/Detroit, MI* PD: KJ Henson APD/MD: Kim Bailey 12 BAD BOY'S DA BAND MONTELL JORDAN MS DYNAMITE RAH DIGGA R. KELLY	WHRN/Las Vegas, LA* PD: John Roberts 19 LUDACRIS/SHAWNNA 9 MS DYNAMITE 2 SEAN PAUL	WHHR/Morristown, VA* OM: Daley Davis APD: D.J. Low 46 RAH DIGGA 21 LUDACRIS/SHAWNNA	WVWA/Augusta, GA* OM/MD: Ron Thomas 10 AX 6 LUDACRIS/SHAWNNA BIG TYMERS	WEAS/Savannah, GA* OM: John Thomas APD: Kenny Calhoun MS: Jewel Carter 20 R. KELLY 11 LUDACRIS/SHAWNNA 2 MONICA 2 CHINGY/SNOOP DOGG & LUDACRIS	WJUC/Toledo, OH* PD: Charlie Hantz 7 RAH DIGGA BIG TYMERS BAD BOY'S DA BAND MONTELL JORDAN MS DYNAMITE R. KELLY
WFXA/Augusta, GA* PD: Tom Seel MD: Highman No Ads	WPGC/Charlotte* OM: Terry Arvey MD: Deon Cole 24 LUDACRIS/SHAWNNA 10 RAH DIGGA R. KELLY	WVTF/Lexington, KY* PD: Jay Alexander 15 LUDACRIS/SHAWNNA 5 MS DYNAMITE RAH DIGGA MONTELL JORDAN BIG TYMERS R. KELLY	WHHR/Morristown, VA* OM: Daley Davis APD: D.J. Low 46 RAH DIGGA 21 LUDACRIS/SHAWNNA	WVWA/Augusta, GA* OM/MD: Ron Thomas 10 AX 6 LUDACRIS/SHAWNNA BIG TYMERS	WVWZ/Charleston, SC* OM/MD: Terry Sae MD: Yves Ford 27 MS DYNAMITE 26 MARY J. BLIGE 17 UNKUST 11 CHINGY/SNOOP DOGG & LUDACRIS 1 DRAGON 3 LUDACRIS/SHAWNNA MONTELL JORDAN BAD BOY'S DA BAND BIG TYMERS RAH DIGGA MONICA MS VALUABLE PLAYS f/STAGG LEE R. KELLY	WVWZ/Charleston, SC* OM/MD: Terry Sae MD: Yves Ford 27 MS DYNAMITE 26 MARY J. BLIGE 17 UNKUST 11 CHINGY/SNOOP DOGG & LUDACRIS 1 DRAGON 3 LUDACRIS/SHAWNNA MONTELL JORDAN BAD BOY'S DA BAND BIG TYMERS RAH DIGGA MONICA MS VALUABLE PLAYS f/STAGG LEE R. KELLY	WVWZ/Charleston, SC* OM/MD: Terry Sae MD: Yves Ford 27 MS DYNAMITE 26 MARY J. BLIGE 17 UNKUST 11 CHINGY/SNOOP DOGG & LUDACRIS 1 DRAGON 3 LUDACRIS/SHAWNNA MONTELL JORDAN BAD BOY'S DA BAND BIG TYMERS RAH DIGGA MONICA MS VALUABLE PLAYS f/STAGG LEE R. KELLY
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Monitored Reporters
81 Total Reporters

70 Total Monitored

11 Total Indicator

Did Not Report, Playlist Frozen (2):
KBCE/Alexandria, LA
WJNN/Dothan, AL

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

tha JUMP off



DJ K-Nyce
Mixer, WCHH/Charlotte

Drag On's "Put Your Drink Down" (Ruff Ryders/Virgin): It's definitely got people putting their drinks down at the club and heading straight for the dance floor. But it will work on the radio just as well. ● **G-Unit's** "Gunz for Sale" (G-Unit/Shady/Interscope): G-Unit is at it again with a new ghetto street anthem! This joint is straight gangsta. Ya better put those bulletproof vests on layaway. Instant phones and instant club response. ● **Fresh featuring Bonecrusher and Bohagan's** "Hey Cake Boy" (Insalible): I heard this on one of the RPM compilation CDs. The Dirty South is definitely feeling this one. Security is on high alert when this song comes on in the clubs — can you say, "Yo, shawty, bump you"? ● **Shareefa's** "Impossible" (Overnites Music Group): This female vocalist reminds me of old-school Mary J. Blige. I already have strong requests for this one from female listeners. It looks like North Carolina may have a new queen of hip-hop and R&B!

Kenny Smooov
PD, WDAI/Myrtle Beach, SC



Myrtle Beach is a big concert town, believe it or not. Over the summer, some of the big names coming through have been 50 Cent, Ludacris and Jaheim, and we're gearing up for a big Brian McKnight show on Sept. 18 to kick off the fall book. ● Myrtle Beach is the biggest resort area for people who drive to a vacation destination. We get people driving here from New York, Washington, DC — even as far away as Canada. For some reason, the Canadians really like it here. Maybe it's because we have at least one golf course for every restaurant. ● We also have major venues like House of Blues here. And the people who come through town tend to have a lot of disposable income for things like entertainment. We also have the annual Bike Week over Memorial Day weekend, which draws more than 200,000 people. This year we gave away a Hiya Busa sport bike. ● When we did the 50 Cent concert, we announced on-air where our van would be giving out tickets. We'd have a huge turnout, and then, as we drove off to the next location — sometimes an hour away — there would be a long line of cars following us. We had people all the way from Raleigh coming to win tickets. ● WDAI has adopted health awareness as our prime community-service campaign. We work with the local health department to get out information on health issues pertinent to the black community — everything from AIDS testing to diabetes control to teen pregnancy. This also ties in with *The Tom Joyner Morning Show*, which we run, because his show focuses so heavily on this kind of issue. ● Basically, my philosophy on doing appearances is to do whatever touches the hearts of listeners. At the same time, I'd be at a letter opening if that's where the listeners were!



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ARTIST: Javier
LABEL: Capitol
CURRENT PROJECT: Javier
IN STORES: NOW
DEBUT SINGLE: "Crazy"



Javier's self-titled debut album pays homage to his many influences and diverse musical inspirations, with soul, funk, gospel, jazz, rock and Latin flavors. His sound at times is reminiscent of Donnie Hathaway. Other times it's more Babyface, and occasionally he sounds like he could walk in the musical footsteps of Brian McKnight.

But that's not to say he doesn't have his own sound. And, like many of the musicians he looks up to — including Stevie Wonder, Marvin Gaye and Hathaway — Javier co-wrote and played on many of the album's songs. He utilized the talents of several producing teams, including The Underdogs (B2K, Brandy, Tyrese, Brian McKnight); pop songwriting/producing duo Syndicated Rhythm, comprising '80s singer Even Rogers and Carl Sturken ('N Sync, Christina Aguilera, 98 Degrees, Britney Spears, Jessica Simpson, Amy Grant); Ahmir (D'Angelo, Erykah Badu, Common); and Javier's mentor, Kevin Cloud. In addition, the album features performances by jazz icons Roy Hargrove, Peter Washington, Mulgrew Miller and Kareem Riggins, as well as the famous Philly string sounds of Larry Gold.

Hometown: Stratford, CT
Personal stats: Growing up in an area that was a hodgepodge of ethnicities, Javier drew upon the musical melting pot to inspire him. His father owned a Spanish-language radio station, allowing him to soak up his Latin music heritage. Today the 25-year-old singer says, "I'm a love-song kind of guy. When I first picked up the guitar, my goal was to sing to the girls and be cool."

Past successes: After graduating from high school, Javier attended the University of Hartford, where he studied musical theater and music education. In his freshman year he started a Boyz II Men-type a cappella group, which performed at the legendary Apollo Theater. His singing career took off when he joined a neo-funk band dedicated to the legacy of Bill Withers. When that group opened for the renowned funk band Soulive, Javier met Soulive guitarist Eric Krasno. Krasno introduced him to Allman Brothers guitarist Derek Trucks, who eventually asked Javier to be lead singer for The Derek Trucks Band. With them, Javier says he explored everything from Southern rock to blues and beyond. It also landed him in a bidding war, which Capitol Records won. Javier says, "Capitol saw my vision. A lot of record companies didn't understand me. If I tried to be R. Kelly, it would be contrived — it's not who I am."

See him: Sept. 10-11 Javier is tentatively scheduled to tape *The Tonight Show With Jay Leno*, so check your local listings. Sept. 12-13 he'll appear at Clear Channel meetings in Miami. Other dates include Sept. 20 at a WHUR/Washington acoustic show; Sept. 26, *Showtime at the Apollo*, New York; Oct. 3, WKJS/Richmond (day) performance and WSVY/Norfolk (night) performance.

FOR THE RECORD

Eric Edwards, one of R&R's Top 10 Production/Imaging People on the Rise in the Aug. 15 issue, was referred to as Image Director for Emmis/New York. He is actually the voice talent for Emmis-owned WQHT (Hot 97)/New York.

Urban AC Reporters

Stations and their adds listed alphabetically by market

WWIN/Baltimore, MD* PD: Tim Watts AP/MD: Keith Fisher GERALD LEVERT	WZAK/Cleveland, OH* OM/PO: Kim Johnson MD: Bobby Rush No Adds	WZZF/Finl, MI* PD: Jerold Jackson No Adds	KMJK/Kansas City, MO* PD: Nate Ball AP/MD: Steve Callier BRAM BENSON CALVIN RICHARDSON	KJMS/Memphis, TN* PD: Nate Ball AP/MD: Steve Callier BRAM BENSON CALVIN RICHARDSON	WYLD/New Orleans, LA* OM: Carla Boatman PD: AJ Appleberry No Adds	WFXX/Raleigh, NC* PD: Cy Young AP/MD: Josh Berry FLOREY JAYEM	KMJS/SL. Louis, MO* OM: Chuck Atkins MD: Eric McBooks MD: Taylor J No Adds
KDXL/Baton Rouge, LA* PD/MD: Mike Vernon GOUPEL PERCY BADDY	WLXC/Columbia, SC* PD: Tony Williams No Adds	WFLM/Fl. Pierce, FL* OM: Mike James PD/MD: Tony Bear PERCY BADDY	KNEK/Lafayette, LA* PD/MD: John Kasmir MARKATIAS PERCY BADDY	WHQT/Miami, FL* PD: Derrick Brown AP/MD: Karen Vaughn No Adds	WRKS/New York, NY* PD: Steve Beasley MD: Julie Gostines No Adds	WKSJ/Richmond, VA* OM/PO/MD: Kevin Gardner GERALD LEVERT	WMM/Toledo, OH* PD: Readey Love 1 PERCY BADDY
WBHK/Birmingham, AL* PD: Jay Dixon AP/MD: Darryl Johnson No Adds	WWDM/Columbia, SC* PD: Mike Leno MARKATIAS	WQMG/Greensboro, NC* PD/MD: Ed Stone JAYEM	KVGS/Las Vegas, NV* PD/MD: Tony Ralston No Adds	WJMR/Milwaukee, WI* PD/MD: Lauri Jones No Adds	WSVY/Norfolk, VA* OM: Daisy Davis PD/MD: Heart Attack No Adds	WVBE/Roanoke, VA* PD/MD: Walt Ford PERCY BADDY	WHUR/Washington, DC* PD/MD: David A. Dickson 9 WILL DOWNING
WMGL/Charleston, SC* OM/PO: Terry Beas AP/MD: Barbara Parker MARKATIAS BICOGNITO	WAGH/Columbus, GA OM: Beten Waters PD/PO: Ousea Rasheeda MD: Ed Lewis PERCY BADDY	IQHQ/Houston, TX* PD: Carl Casner MD: Sam Choice No Adds	KOKY/Little Rock, AR* OM: Joe Booher PD: Mark Dylan MD: James Beasley PERCY BADDY	WRNC/Milwaukee, WI SSE: Penelope Stewart OM: Steve Scott PD/MD: Teresa Jackson 10 FLOREY 5 PERCY BADDY	WVOK/Norfolk, VA* OM: Dick Lamb PD/MD: Dan London No Adds	WLVH/Savannah, GA OM: Eric Tully PD/MD: Gary Young No Adds	WMMJ/Washington, DC* PD: Kelly Brown MD: Mike Cline 10 SMOKE HORRLE
WBAY/Charlotte* PD/MD: Trent Avery 4 SAMPSON 2	KRNH/Dallas, TX* OM/PO: Sam Weaver No Adds	WTLN/Indianapolis, IN* PD: Brian Wallace AP/MD: Garb Adams 7 OWELZ	KHHT/Los Angeles, CA* PD: Rick Nadin No Adds	WDLT/Mobile, AL* PD: Steve Crawley MD: Kathy Barlow 7 SMOKE HORRLE GERALD LEVERT JAYEM	WCFB/Olando, FL* PD: Steve Hollman MD: Joe Davis No Adds	WVBE/Roanoke, VA* PD/MD: Walt Ford PERCY BADDY	
WL0V/Chattanooga, TN* PD/MD: Sam Terry PERCY BADDY	WMOX/Detroit, MI* PD: Jamell Mohammed APD: Oseal Stevens MD: Sheila Little 4 GERALD LEVERT	WQOJ/Jackson, MS* OM/PO/MD: Stan Branson JAYEM	KJLH/Los Angeles, CA* PD/MD: Amndra Ressel No Adds	WQOJ/Nashville, TN* PD/MD: Derrick Corbett SMOKE HORRLE	WDAS/Philadelphia, PA* OM: Thea Ribichem PD: Joe Schemer AP/MD: An Gamble No Adds		
WVAZ/Chicago, IL* OM/PO: Elroy Smith AP/MD: Armando Rivers No Adds	WUNX/Fayetteville, NC* PD: Gerald Davis MD: Cabine Poe 3 SMOKE HORRLE GERALD LEVERT PERCY BADDY	WSDI/Jacksonville, FL* PD: Mike Williams MD: Ed Lewis GERALD LEVERT No Adds	WRSB/Macon, GA SSE: Carey Brown PD/MD: Lisa Charles PERCY BADDY	WYBC/New Haven, CT* SSE: Wayne Schmidt PD/MD: James Costello No Adds			

***Monitored Reporters**

49 Total Reporters

45 Total Monitored

4 Total Indicator



URBAN AC TOP 30

Powered By



September 5, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	KEM Love Calls (Motown/Universal)	1077	+37	123184	32	30/0
1	2	LUTHER VANDROSS Dance With My Father (J)	1043	-118	111471	18	41/0
2	3	HEATHER HEADLEY I Wish I Wasn't (RCA)	1002	-145	104763	25	36/0
6	4	TAMIA Officially Missing You (Elektra/EEG)	944	+67	83211	17	34/0
4	5	JAHEIM Put That Woman First (Divine Mill/Warner Bros.)	892	-85	90022	26	32/0
5	6	ARETHA FRANKLIN Only Thing Missing Is You (Arista)	829	-49	80672	12	40/0
7	7	R. KELLY Step In The Name Of Love (Jive)	798	-29	99843	18	12/0
9	8	RUBEN STUDDARD Superstar (J)	728	+21	63757	13	36/0
8	9	JAVIER Crazy (Capitol)	707	-60	68749	16	33/0
12	10	KINDRED Far Away (Epic)	534	+13	71399	26	33/0
11	11	FLOETRY Say Yes (DreamWorks)	534	+11	52900	31	35/0
10	12	DWELE Find A Way (Virgin)	522	-11	60773	9	33/1
15	13	SMOKIE NORFUL I Need You Now (EMI Gospel)	483	+47	55186	22	26/4
14	14	R. KELLY I'll Never Leave (Jive)	399	-55	45226	19	21/0
13	15	RON ISLEY f/R. KELLY What Would You Do? (DreamWorks)	396	-72	30955	29	40/0
18	16	CALVIN RICHARDSON Keep On Pushin' (Hollywood)	387	+29	29916	8	25/1
22	17	ISLEY BROTHERS f/IRON ISLEY Busted (DreamWorks)	346	+44	34671	6	20/0
21	18	RHIAN BENSON Say How I Feel (DKG)	345	+27	24684	8	27/1
19	19	TYRESE Signs Of Love Makin' (J)	328	-23	19802	13	19/0
16	20	JEFFREY OSBORNE Rest Of Our Lives (JayDz/Koch)	320	-46	21014	19	30/0
17	21	SYLEENA JOHNSON Faithful To You (Jive)	319	-46	34062	14	26/0
23	22	FLOETRY Getting Late (DreamWorks)	312	+37	29292	4	26/1
20	23	MONICA So Gone (J)	296	-24	38733	12	3/0
24	24	ANTHONY HAMILTON Comin' From Where I'm From (So So Def/Arista)	269	+34	21189	3	23/0
27	25	GERALD LEVERT U Got That Love (Elektra/EEG)	265	+87	23026	2	32/5
26	26	VIVIAN GREEN What Is Love? (Columbia)	219	+17	15679	2	18/0
30	27	ANN NESBY Make Me Better (UTR Music Group)	188	+37	6668	7	14/0
25	28	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	175	-39	17241	11	5/0
28	29	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	174	-1	24704	6	2/0
Debut	30	JAHEIM Backtight (Divine Mill/Warner Bros.)	156	+79	11275	1	19/4

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 8/24-8/30. 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

DETRICK HADDON Sinner's Prayer (Verity)
Total Plays: 153, Total Stations: 15, Adds: 0

IMPROMP 2 Mocha Soul (Big3)
Total Plays: 148, Total Stations: 13, Adds: 1

MANHATTANS Turn Out The Stars (Love-Lee)
Total Plays: 134, Total Stations: 13, Adds: 4

LJ Fortunately (Cool Joe)
Total Plays: 117, Total Stations: 10, Adds: 0

JESSE PCWELL By The Way (D-3/Liquid 8)
Total Plays: 90, Total Stations: 11, Adds: 0

GOAPELE Even Closer (Skyblaz)
Total Plays: 85, Total Stations: 6, Adds: 1

JEFF MAJORS Heard My Cry (Music One)
Total Plays: 72, Total Stations: 7, Adds: 0

VICKIE WINANS Shook (Verity/Jive)
Total Plays: 69, Total Stations: 3, Adds: 1

INCDGNITD Can't Get You Out Of My Head (Narada)
Total Plays: 53, Total Stations: 5, Adds: 1

DONNIE Cloud 9 (Universal)
Total Plays: 37, Total Stations: 4, Adds: 0

Songs ranked by total plays

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
PERCY BADA You Outta Been There (Gospo Centric)	8
GERALD LEVERT U Got That Love (Elektra/EEG)	5
SMOKIE NORFUL I Need You Now (EMI Gospel)	4
JAHEIM Backtight (Divine Mill/WB)	4
MANHATTANS Turn Out The Stars (Love-Lee)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GERALD LEVERT U Got That Love (Elektra/EEG)	+87
JAHEIM Backtight (Divine Mill/Warner Bros.)	+79
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	+73
TAMIA Officially Missing You (Elektra/EEG)	+67
MARY J. BLIGE Ooh! (Geffen)	+48
SMOKIE NORFUL I Need You Now (EMI Gospel)	+47
ISLEY BROTHERS f/IRON ISLEY Busted (DreamWorks)	+44
AVANT Read Your Mind (Geffen)	+44
ALICIA KEYS Fallin' (J)	+40

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SYLEENA JOHNSON Guess What (Jive)	340
VIVIAN GREEN Emotional Rollercoaster (Columbia)	315
TYRESE How You Gonna Act Like That (J)	312
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	309
MUSIQ Dontchange (Def Soul/IDJMG)	277
JAHEIM Fabulous (Divine Mill/Warner Bros.)	261
GERALD LEVERT Funny (Elektra/EEG)	215
LUTHER VANDROSS Take You Out (J)	191
E. BADU f/COMMON Love Of My Life (Magic Johnson/MCA)	184
RUFF ENDZ Someone To Love You (Epic)	157

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

REPORTING STATION PLAYLISTS

www.radioandrecords.com





An In-Depth Look At The Legends

Is it real — or just a slogan?

Recent columns chronicling spring ratings success stories have yielded an interesting commonality among a number of stations making large leaps: an increase in pre-1990 music. Indeed, the last few years we have seen a number of stations adopt the "Today's Hits and Country Legends" theme as they sought to differentiate themselves from crosstown competition.

Success stories include the rise to prominence of WKDF/Nashville in the last few years; the consistent first- and second-place 12+ finishes of WESC/Greenville, SC since moving in that direction; WNKT/Charleston, SC's 16th-to-fourth leap (spring '03 Arbitron, 12+); and the emergence of KTHT/Houston as that market's top 12+ Country outlet.

Then there are the countless Country stations that haven't officially branded themselves with the legends moniker but have populated their playlists with hits by legendary artists such as George Jones, Conway Twitty, Merle Haggard, Waylon Jennings and Willie Nelson.

The Legends And Mainstream Country

A couple things came to mind as I wrote about many of these stations' ratings triumphs in the past few weeks. First, I wondered which songs and artists were getting the most airplay. For the answer, check the accompanying box, "The Legends Top 100."

I was also curious as to whether the stations branding themselves with the legends slogan were actually playing many cuts by legends or if it was enough for them to merely create that perception with promos and liners.

As part of this exercise, using Mediabase, I ran hour-by-hour song logs for WNKT and WKDF for Tuesday, Aug. 26 and Wednesday, Aug. 27 to see how many cuts by legends they were playing.

Of course, there are many different interpretations of what constitutes a legend. To give you the broadest possible overview, I used a rather liberal definition. Included under that umbrella were both huge artists and huge songs, even if the huge song was by an artist who may not have had a 40-year career beginning in the 1950s. In both cases, the songs had to be pre-1990. I also included songs from that era by artists still having hits today, most notably Alabama, George Strait and Reba McEntire.

Scheduling Stats

What I found was that, by and large, both stations were playing about one legends cut an hour. And, despite playing only a relative handful of songs in morning drive, both stations aired legends songs in that time slot. WKDF ran one an hour, while WNKT was a bit more erratic, running one some hours and not in others.

Included under my legends umbrella were both huge artists and huge songs, even if the huge song was by an artist who may not have had a 40-year career beginning in the 1950s.

WNKT appears to lean on the legends tracks a bit heavier than does WKDF, shifting to two classic tunes per hour after 10am. PD Loyd Ford puts these songs in around the :08 to :12 and :36 to :40 slots in the hour.

The first quarter-hour classic slot is usually surrounded by a hot recurrent and a strong mid-1990s power-gold record. The third quarter-hour legends cut is often preceded by a hot recurrent and followed by a current, which, based on only two days of playlists, appears to be a light current.

WKDF appears to air legends cuts more sparingly. OM Dave Kelly seems to get in at least one per hour, while many hours boast a pair of classic hits. Again, a two-day sample

can yield skewed results, as songs may be dropped for time reasons. Looking at the music actually played does not reflect what might have been scheduled.

WKDF appears to put songs from this category in the second music slot of each hour and somewhere between :33 and :37 in the third quarter-hour. In some evening hours WKDF airs back-to-back classic cuts.

During the days I watched, WKDF surrounded its legend cuts in one of two ways. It was either a hot recurrent before and a power gold after or a heavy current before and a power gold or gold afterward.

More Than A Slogan

As a flanker to Clear Channel/Greenville, SC sister WSSL, WESC leans more heavily on the legends cuts than either WKDF or WNKT. Looking at two days of hour-by-hour music logs, it appears that former PD Bruce Logan — now OM at the company's Charlotte cluster — set up his clocks to run three songs from this category per hour. They are slotted in the hour's first music position, close to the top of the hour, at around :26, and again at :46 to :52 or so.

Logan frames his classic cuts a bit differently. The trio of tunes could be a current-legend-recurrent, recurrent-legend-current or recurrent-legend-recurrent. The recurrent is often a hot recurrent.

KTHT is in a completely different boat than WNKT, WKDF and WESC. While it plays a healthy dose of music by legendary artists with current hits, KTHT is all legends all the time. You won't find any currents at all among sweeps that include Charley Pride, George Jones, Don Williams, Mel Tillis, Merle Haggard and other '70s format staples. You'll also hear a range of folks, from Elvis and Linda Ronstadt to LeRoy Van Dyke and Marty Robbins.

Editor's Comment

Perhaps the two biggest questions that can't be answered right now about legends music are how long its popularity will last and where we are in the cycle. We may well just be in the early stages, as evidenced by WNKT's and KTHT's newfound success. One thing is for sure: The concept bears watching as we move forward.

The Legends Top 100

With more and more stations adding pre-1990 gold from legendary country artists, we thought we'd take a look at the most-played songs in that category. According to Mediabase 24/7, here are the top 100.

Rank	Artist	Title	Year	Plays This Year
1.	RANDY TRAVIS	Forever And Ever, Amen	1987	16,456
2.	LEE GREENWOOD	God Bless The U.S.A.	1984	16,189
3.	ALABAMA	Mountain Music	1982	14,384
4.	ALABAMA	Song Of The South	1988	13,695
5.	ALABAMA	If You're Gonna Play In Texas...	1984	10,978
6.	RANDY TRAVIS	Deeper Than The Holler	1989	10,615
7.	CHARLIE DANIELS BAND	The Devil Went...	1979	9,863
8.	ALABAMA	The Closer You Get	1983	7,639
9.	GEORGE STRAIT	You Look So Good In Love	1983	7,557
10.	MEL MCDANIEL	Louisiana Saturday Night	1981	6,331
11.	JUDDS	Why Not Me	1984	6,143
12.	ALABAMA	Tennessee River	1980	5,602
13.	EDDIE RABBITT	Drivin' My Life Away	1980	5,166
14.	JOHNNY LEE	Lookin' For Love	1980	4,645
15.	KEITH WHITLEY	When You Say Nothing At All	1988	4,613
16.	RONNIE MILSAP	I Wouldn't Have Missed...	1981	4,566
17.	BELLAMY BROTHERS	Let Your Love Flow	1976	4,394
18.	GEORGE STRAIT	Amarillo By Morning	1982	4,379
19.	ALABAMA	Take Me Down	1982	4,319
20.	GEORGE STRAIT	The Chair	1985	4,318
21.	HANK WILLIAMS JR.	Family Tradition	1979	4,268
22.	EDDIE RABBITT	I Love A Rainy Night	1980	4,073
23.	HANK WILLIAMS JR.	A Country Boy Can Survive	1982	3,790
24.	KEITH WHITLEY	Don't Close Your Eyes	1988	3,755
25.	RONNIE MILSAP	Smokey Mountain Rain	1981	3,752
26.	BELLAMY BROTHERS	Redneck Girl	1982	3,616
27.	RANDY TRAVIS	On The Other Hand	1986	3,608
28.	RONNIE MILSAP	No Getting Over Me	1981	3,430
29.	HANK WILLIAMS JR.	All My Rowdy Friends...	1984	3,419
30.	JUDDS	I Know Where I'm Going	1987	3,296
31.	KENNY ROGERS	The Gambler	1978	3,255
32.	MEL MCDANIEL	Baby's Got Her Blue Jeans On	1984	3,139
33.	ALABAMA	Love In The First Degree	1981	3,033
34.	ALABAMA	There's No Way	1985	2,957
35.	ALABAMA	Forty Hour Week	1985	2,906
36.	ALABAMA	Roll On (Eighteen Wheeler)	1984	2,900
37.	ALABAMA	Close Enough To Perfect	1982	2,892
38.	GEORGE STRAIT	The Fireman	1985	2,580
39.	ROSANNE CASH	Seven Year Ache	1981	2,535
40.	GEORGE STRAIT	Baby Blue	1988	2,521
41.	ALABAMA	Old Flame	1981	2,342
42.	REBA MCENTIRE	Little Rock	1986	2,202
43.	ALABAMA	Feels So Right	1981	2,196
44.	JOHNNY PAYCHECK	Take This Job And Shove It	1977	2,180
45.	ALABAMA	When We Make Love	1984	2,171
46.	JUDDS	Mama He's Crazy	1984	2,114
47.	TANYA TUCKER	Love Me Like You Used To	1987	2,109
48.	KEITH WHITLEY	I'm No Stranger To The Rain	1989	2,105
49.	WAYLON & WILLIE	Mammas Don't Let Your Babies...	1978	2,094
50.	ALABAMA	Lady Down On Love	1983	2,088
51.	RESTLESS HEART	Bluest Eyes In Texas		2,012
52.	WAYLON JENNINGS	Luckenbach, Texas	1977	1,930
53.	DAN SEALS	Bop	1985	1,924
54.	GEORGE STRAIT	Fool Hearted Memory	1982	1,916
55.	RESTLESS HEART	I'll Still Be Loving You	1987	1,892
56.	JUDDS	Young Love	1989	1,827
57.	REBA MCENTIRE	Whoever's In New England	1986	1,819
58.	CONWAY TWITTY	That's My Job	1987	1,753
59.	HANK WILLIAMS JR.	Born To Boogie	1986	1,673
60.	KATHY MATTEA	18 Wheels & A Dozen Roses	1988	1,622
61.	JUDDS	Give A Little Love	1988	1,606
62.	SYLVIA	Nobody	1982	1,565
63.	KENNY ROGERS	Coward Of The County	1980	1,562
64.	WILLIE NELSON	On The Road Again	1980	1,547
65.	JIMMY BUFFETT	Margaritaville	1977	1,539
66.	DON WILLIAMS	I Believe In You	1980	1,507
67.	DAVID ALLAN COE	You Never Even...	1975	1,484
68.	JUICE NEWTON	Queen Of Hearts	1981	1,483
69.	JUDDS	Rockin' With The Rhythm...	1981	1,483
70.	WAYLON & WILLIE	Good Hearted Woman	1976	1,441
71.	CONWAY TWITTY	Tight Fittin' Jeans	1981	1,416
72.	REBA MCENTIRE	Somebody Should Leave	1985	1,405
73.	K. ROGERS & D. PARTON	Islands In The Stream	1983	1,397
74.	JUDDS	Have Mercy	1985	1,391
75.	PURE PRAIRIE LEAGUE	Amie	1975	1,388
76.	GEORGE JONES	He Stopped Loving Her Today	1980	1,363
77.	GEORGE JONES	The One I Loved Back Then	1985	1,384
78.	WAYLON JENNINGS	Theme From Dukes Of Hazzard	1980	1,340
79.	CHARLIE DANIELS BAND	In America	1980	1,327
80.	B. MANDRELL	I Was Country When...	1981	1,308

Continued on Page 47



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CMA Nominations Offer Surprises

Industry searches for deeper meaning in male-heavy slate

The morning after nominees for the 37th annual Country Music Association Awards were announced, Nashville's daily paper ran a headline proclaiming, "CMA Awards list overlooks pop-type acts," a reference to such notable omissions as Shania Twain, Faith Hill and Keith Urban. The story tried to make sense of a diverse yet puzzling group of nominees. Industry observers, however, aren't sold on the pop-vs.-tradition argument.

"The 'pop' records everybody talks about, those artists had a vision that may not have been as timely as some others," says RCA Label Group Chairman Joe Galante. "But that doesn't mean a pop-sounding record can't work. There were a lot of them at one time, and there's been a push back from that. But a few years ago people were talking about the *O Brother* trend we were going to see. We're still looking for it."



Joe Galante

Country Music Foundation S: Museum Editor Jay Orr agrees that clues to country's artistic direction aren't readily apparent from the nominees. "In 1995 Alison Krauss took home all those awards, and people said we'd see more bluegrass," he says. "Radio didn't really 'ump to that tune. *O Brother*, 'Murder on Music Row' — they weren't part of a broader sweep. It's probably a mistake to draw too many conclusions."

Some things are clear, however. Toby Keith, now firmly in voters' good graces, led the nomination pack with seven, earning a nod in every category in which he was eligible. Johnny Cash was recognized in four categories, and two other Country Music Hall of Fame members, Dolly Parton and Willie Nelson, were nominated as well.

Orr calls the legendary artists' nominations "clear evidence of their enduring greatness." He says, "They're in the Hall for a reason, and it's a wonderful thing they've chosen to be active in the face of artistic adversity. They are clearly unhappy that the outstanding records they've made are not played on the radio. The exception is Willie, who is being played with Toby Keith. However, his own records are not being played."

Overlooked
The nominations slate was not as well received in some quarters. "Everybody is stunned by the Female Vocalist nominations," Orr says. The absence of genre powerhouses like Faith Hill and Shania Twain seems to say something. Or does it?

"I can't say I'm particularly surprised," says Universal Music Group Chairman Luke Lewis. "The voters have never been good to Shania. She's won one award and sold 50 million records. And the truth is, Shania hasn't had a giant Country hit with this album until just recently."

Sony Nashville head John Grady, whose roster boasts Patty Loveless, suggested to Nashville *Tennessean* reporter Peter Cooper that the Female Vocalist nominations may indeed have had deeper meaning. "The statement is 'Dolly Parton, Alison Krauss and Patty Loveless: What a great bunch of singers,'" he said.

At least one of the nominations seemed to defy logic: Johnny Cash's "Hurt" was nominated for Single of the Year despite paltry airplay, while Keith Urban's six-week No. 1 "Somebody Like You" was shut out.



Joni Foraker

"It's disappointing and surprising," says Borman Entertainment VP Joni Foraker, whose company manages Urban, as well as Hill. "We're getting calls from people in the industry and from fans who are reacting exactly the same way."

"The Johnny Cash video is amazing and deserves to be nominated," Galante says. "But I'm not sure 'Hurt' belongs in the Single category. I honestly don't believe that people read the criteria."

"It's crazy," agrees Lewis. "We're not serving ourselves well doing that."

Perhaps the biggest omission was

The Dixie Chicks, who were not nominated in the Entertainer of the Year category despite having a multi-platinum album and the highest-grossing country tour of the year. Lewis calls the slight "shameful," adding, "I hate to see anyone shut out for their political beliefs on any level."

Galante is not surprised. "Some people feel like that controversy is over with and we've moved on," he says. "But, obviously, that's not the case."

Boys' Club

The trend best reflected in this year's nominations is the pronounced shift in favor of male artists. Discounting the two gender-specific categories (Male and Female Vocalist), there are 50 nomination slots available. Only four of those slots are occupied by female artists or groups, reflecting a trend at radio illuminated in Lon Helton's Aug. 1 R&R column.

"We're seeing stories about the format moving away from women artists, and this is clear evidence," Orr says. "The slate for the Horizon Award, for instance, is artistically one of the strongest batches of nominees in the category in a while, but it is also a boys' club."

"Over the last 18 months the format has gone decidedly more male and been a lot harder on female artists," Galante says. "Couple that with a lot of pop-sounding music from female artists and the Chicks' little hiccup. We overreacted as a format. I am surprised, because there is a female audience that enjoys listening to and buying music from female artists."

DreamWorks Nashville Chief Executive James Stroud thinks a broader cultural shift is part of the explanation. "Look at what's been happening in the world and our country since 9/11," he says.

"Our market has record and ticket buyers who are specifically affected by military deployments and events going on overseas. The lighter-lyric song is tougher right now, and artists like Toby Keith have responded with the kind of music people are looking for."



Luke Lewis

And The Nominees Are....

The Country Music Association has announced the following nominees for the 37th annual CMA Awards. The show is scheduled for Nov. 5 in Nashville, with a live telecast set to air on CBS-TV.

Entertainer Of The Year

- Brooks & Dunn
- Kenny Chesney
- Alan Jackson
- Toby Keith
- Tim McGraw

Female Vocalist Of The Year

- Terri Clark
- Alison Krauss
- Patty Loveless
- Martina McBride
- Dolly Parton

Male Vocalist Of The Year

- Kenny Chesney
- Alan Jackson
- Toby Keith
- Tim McGraw
- Brad Paisley
- George Strait

Horizon Award

- Gary Allan
- Buddy Jewell
- Joe Nichols
- Blake Shelton
- Darryl Worley

Vocal Group Of The Year

- Alabama
- Diamond Rio
- The Dixie Chicks
- Lonestar
- Rascal Flatts

Vocal Duo Of The Year

- The Bellamy Brothers
- Brooks & Dunn
- Montgomery Gentry
- Sons Of The Desert
- The Warren Brothers

Single Of The Year

- "Beer for My Horses," Toby Keith w/Willie Nelson, produced by James Stroud & Toby Keith, DreamWorks Records Nashville
- "Celebrity," Brad Paisley, produced by Frank Rogers, Arista Nashville
- "Have You Forgotten?" Darryl Worley, produced by Frank Rogers & James Stroud, DreamWorks Records Nashville
- "Hurt," Johnny Cash, produced by Rick Rubin, Lost Highway Records
- "Three Wooden Crosses," Randy Travis, produced by Kyle Lehning, Word/Curb/Warner Bros. Records

Musician Of The Year

- Jerry Douglas, dobro
- Paul Franklin, steel guitar
- Aubrie Haynie, fiddle and mandolin
- Brent Mason, guitar
- Randy Scruggs, guitar

Album Of The Year

- American IV: The Man Comes Around*, Johnny Cash, produced by Rick Rubin, Lost Highway Records
- Home*, The Dixie Chicks, produced by The Dixie Chicks & Lloyd Maines, Open Wide/Monument/Columbia Records
- Man With a Memory*, Joe Nichols, produced by Brent Rowan, Universal South
- Tim McGraw and The Dancehall Doctors*, Tim McGraw/Dancehall Doctors; produced by Byron Gallimore, Tim McGraw and Darran Smith; Curb Records
- Unleashed*, Toby Keith, produced by James Stroud & Toby Keith, DreamWorks Records Nashville

Music Video Of The Year

- "Beer for My Horses," Toby Keith w/Willie Nelson, directed by Michael Salomon
- "Celebrity," Brad Paisley, directed by Peter Zavadi
- "Concrete Angel," Martina McBride, directed by Robert Deaton & George J. Flanigan IV
- "Hurt," Johnny Cash, directed by Mark Romanek
- "Red Dirt Road," Brooks & Dunn, directed by Steven Goldmann

Vocal Event Of The Year

- Toby Keith w/Willie Nelson, "Beer for My Horses," DreamWorks Records Nashville
- Alan Jackson & Jimmy Buffett, "It's Five O'Clock Somewhere," Arista Nashville
- Kid Rock f/Sheryl Crow, "Picture," Lava/Atlantic Records
- Nitty Gritty Dirt Band f/Johnny Cash, "Tears in the Holston River," Capitol Nashville
- Tracy Byrd w/Andy Griggs, Montgomery Gentry and Blake Shelton, "The Truth About Men," RCA Records

Song Of The Year

- "Beer for My Horses," Toby Keith & Scotty Emerick, Tokeco Tunes/Big Yellow Dog Music
- "Celebrity," Brad Paisley, EMI April Music/Sea Gayle Music
- "Have You Forgotten?" Darryl Worley & Wynn Varble, EMI April Music/Pittsburg Landing Songs/Warner-Tamerlane Pub.
- "Red Dirt Road," Kix Brooks & Ronnie Dunn, Sony/ATV
- "Three Wooden Crosses," Doug Johnson & Kim Williams, Mike Curb Music/Sweet Radical Music/Sony/ATV Tunes



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	WEEKS ON CHART	TOTAL PLAYS	TOT. AUD. (00)	WEEKS ON CHART	TOTAL ADDS
1	1	A. JACKSON AND J. BUFFETT It's Five O'Clock Somewhere (Arista)	19033	64	6837	+23	560252	3297
2	2	KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	16830	-28	6166	-38	487361	-3394
3	3	DIERKS BENTLEY What Was I Thinkin'? (Capitol)	16673	567	6060	+282	472818	11232
4	4	TIM MCGRAW Real Good Man (Curb)	14773	356	5443	+196	419016	12499
7	5	BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	13702	1476	5180	+569	386087	27141
5	6	SHANIA TWAIN Forever And For Always (Mercury)	13596	-669	5224	-230	365475	-32082
9	7	MARTINA MCBRIDE This One's For The Girls (RCA)	10532	284	3848	+125	297136	8694
10	8	KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	10482	631	3841	+219	291959	18611
11	9	CLAY WALKER A Few Questions (RCA)	10115	463	3875	+175	268108	8966
12	10	GARY ALLAN Tough Little Boys (MCA)	9697	855	3721	+350	264319	31275
8	11	TRACE ADKINS Then They Do (Capitol)	9553	-2559	3632	-946	245440	-69104
13	12	RASCAL FLATTS I Melt (Lyric Street)	9472	631	3417	+186	258919	21236
15	13	PAT GREEN Wave On Wave (Republic/Universal South)	8590	679	2916	+212	226437	17377
14	14	JOE NICHOLS She Only Smokes When She Drinks (Universal South)	7733	-497	2852	-182	197995	-14627
16	15	TOBY KEITH I Love This Bar (DreamWorks)	7476	2161	2603	+826	217027	53464
18	16	PATTY LOVELESS Lovin' All Night (Epic)	6961	393	2686	+173	167512	14222
17	17	BILLY CURRINGTON Walk A Little Straighter (Mercury)	6790	302	2662	+177	168249	5792
19	18	CHRIS CAGLE Chicks Dig It (Capitol)	6220	1020	2451	+381	144739	20004
22	19	GEORGE STRAIT Cowboys Like Us (MCA)	5536	966	1972	+358	149901	29647
20	20	RACHEL PROCTOR Days Like This (BNA)	5186	112	1967	+75	122283	-105
21	21	EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	5168	135	2068	+83	135627	4210
24	22	RUSHLOW I Can't Be Your Friend (Lyric Street)	4632	408	1832	+143	112934	9031
23	23	MONTGOMERY GENTRY Hell Yeah (Columbia)	4531	203	1697	+71	112612	8276
25	24	RODNEY ATKINS Honesty (Write Me A List) (Curb)	4277	251	1611	+141	101309	2629
26	25	SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	3916	237	1509	+77	104598	11570
Breaker	26	REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	3237	1197	1162	+450	96338	35136
27	27	BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	3141	56	1226	+32	74162	2638
28	28	DARRYL WORLEY Tennessee River Run (DreamWorks)	2894	115	1147	+61	76852	7372
Breaker	29	LONESTAR Walking In Memphis (BNA)	2874	491	994	+181	77279	14659
29	30	JO DEE MESSINA I Wish (Curb)	2753	133	1081	+75	69056	4278
30	31	MARK WILLS And The Crowd Goes Wild (Mercury)	2706	192	1138	+81	62831	7313
32	32	TRACY BYRD Drinkin' Bone (RCA)	2446	169	798	+74	59198	3955
Breaker	33	DIAMOND RIO Wrinkles (Arista)	2412	189	982	+71	53946	5031
37	34	SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)	2276	395	772	+128	54884	10476
35	35	JOSH TURNER Long Black Train (MCA)	2169	120	877	+39	50727	3545
36	36	ASHLEY GEARING Can You Hear Me When I Talk To You? (Lyric Street)	1890	17	733	+5	45175	4231
41	37	CRAIG MORGAN Every Friday Afternoon (BBR)	1623	402	618	+118	36014	8088
38	38	JIMMY WAYNE I Love You This Much (DreamWorks)	1579	207	565	+78	38250	5402
39	39	JENNIFER HANSON Half A Heart Tattoo (Capitol)	1431	139	551	+28	29470	-496
42	40	RICK TREVINO In My Dreams (Warner Bros.)	1304	149	391	+31	28341	2047
40	41	REBECCA LYNN HOWARD What A Shame (MCA)	1223	-58	456	-55	24556	-3049
46	42	RYAN TYLER Run, Run, Run (Arista)	1117	322	430	+71	18213	5786
45	43	SAWYER BROWN I'll Be Around (Lyric Street)	1064	104	356	+39	22305	1682
49	44	TERRI CLARK I Wanna Do It All (Mercury)	979	352	376	+128	28638	6546
47	45	HANK WILLIAMS, JR. I'm One Of You (Asylum/Curb)	916	149	430	+67	18763	1735
44	46	MARTY STUART If There Ain't There Dught'a Be (Columbia)	844	-262	384	-107	12459	-6078
48	47	RANDY TRAVIS Pray For The Fish (Warner Bros.)	804	104	333	+51	20121	4782
-	48	DWIGHT YOAKAM The Late Great Golden State (Audiom)	693	-4	286	+3	13988	1461
Debut	49	WARREN BROTHERS Sell A Lot Of Beer (BNA)	649	441	210	+152	13560	8751
43	50	DERIC RUTTAN When You Come Around (Lyric Street)	621	-558	167	-180	12811	-12116

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	39
BRAD PAISLEY Little Moments (Arista)	29
WYNONNA Heaven Help Me (Asylum/Curb)	23
GEORGE STRAIT Cowboys Like Us (MCA)	15
TERRI CLARK I Wanna Do It All (Mercury)	15
MONTGOMERY GENTRY Hell Yeah (Columbia)	14
JEFF BATES Rainbow Man (RCA)	14
TRACY BYRD Drinkin' Bone (RCA)	13
LONESTAR Walking In Memphis (BNA)	11

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TOBY KEITH I Love This Bar (DreamWorks)	+2161
BUDDY JEWELL Help Pour Out The Rain... (Columbia)	+1476
REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	+1159
CHRIS CAGLE Chicks Dig It (Capitol)	+1020
GEORGE STRAIT Cowboys Like Us (MCA)	+966
GARY ALLAN Tough Little Boys (MCA)	+845
PAT GREEN Wave On Wave (Republic/Universal South)	+679
RASCAL FLATTS I Melt (Lyric Street)	+631
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	+631
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	+567

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TOBY KEITH I Love This Bar (DreamWorks)	+826
BUDDY JEWELL Help Pour Out The Rain... (Columbia)	+569
REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	+450
CHRIS CAGLE Chicks Dig It (Capitol)	+381
GEORGE STRAIT Cowboys Like Us (MCA)	+358
GARY ALLAN Tough Little Boys (MCA)	+350
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	+282
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	+219
PAT GREEN Wave On Wave (Republic/Universal South)	+212
TIM MCGRAW Real Good Man (Curb)	+196

Breakers

REBA MCENTIRE
I'm Gonna Take That Mountain (MCA)
39 Adds • Moves 34-26

LONESTAR
Walking In Memphis (BNA)
11 Adds • Moves 31-29

DIAMOND RIO
Wrinkles (Arista)
6 Adds • Moves 33-33

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 8/24-8/30. 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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Network/Syndicated Personality of the Year.

Country Radio's #1 Overnight Program

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	TOTAL AUD. (00)	+/- AUD. (00)	WEEKS ON	TOTAL ADDS
1	1	A. JACKSON AND J. BUFFETT It's Five O'Clock Somewhere (Arista)	3630	-11	2870	-4	64356	291	12	74/0
3	2	DIERKS BENTLEY What Was I Thinkin'? (Capitol)	3529	38	2798	+26	63418	927	20	75/0
2	3	KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	3508	-52	2798	-40	62057	-948	16	75/0
4	4	TIM MCGRAW Real Good Man (Curb)	3406	85	2696	+69	61052	1695	15	75/0
5	5	BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	3303	144	2614	+101	58591	2158	15	75/0
7	6	MARTINA MCBRIDE This One's For The Girls (RCA)	2909	123	2299	+81	51688	2048	12	75/0
8	7	KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	2752	23	2188	+24	49212	549	12	75/0
9	8	CLAY WALKER A Few Questions (RCA)	2709	68	2135	+53	47562	845	18	73/0
11	9	GARY ALLAN Tough Little Boys (MCA)	2628	165	2095	+132	47257	3343	11	74/0
13	10	RASCAL FLATTS I Melt (Lyric Street)	2378	49	1892	+38	42606	962	10	75/0
14	11	PAT GREEN Wave On Wave (Republic/Universal South)	2126	53	1719	+49	36795	1086	14	68/0
10	12	TRACE ADKINS Then They Do (Capitol)	2069	-500	1636	-341	35605	-8516	27	59/0
15	13	CHRIS CAGLE Chicks Dig It (Capitol)	2050	69	1624	+48	36815	1351	11	73/0
18	14	TOBY KEITH I Love This Bar (DreamWorks)	2020	341	1641	+248	37017	5965	3	72/5
16	15	PATTY LOVELESS Lovin' All Night (Epic)	1988	16	1583	+16	35867	413	12	72/0
12	16	JOE NICHOLS She Only Smokes When She Drinks (Universal South)	1902	-459	1534	-388	32778	-9135	20	63/0
17	17	BILLY CURRINGTON Walk A Little Straighter (Mercury)	1799	40	1446	+39	32515	771	18	69/0
19	18	EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	1673	-5	1320	-5	29631	-162	25	60/0
20	19	GEORGE STRAIT Cowboys Like Us (MCA)	1648	124	1329	+95	29224	2408	5	65/2
22	20	DARRYL WORLEY Tennessee River Run (DreamWorks)	1314	70	1070	+50	23539	1477	11	58/1
21	21	RUSHLOW I Can't Be Your Friend (Lyric Street)	1304	59	1054	+43	24088	1180	18	55/0
23	22	BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	1226	44	963	+26	22312	358	10	55/0
24	23	RACHEL PROCTOR Days Like This (BNA)	1214	43	958	+26	21568	368	13	56/1
26	24	MONTGOMERY GENTRY Hell Yeah (Columbia)	1213	193	991	+153	22398	3861	7	57/5
25	25	DIAMOND RIO Wrinkles (Arista)	1165	67	953	+41	21387	1508	8	57/2
34	26	REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	1105	481	906	+364	20466	9427	2	64/14
30	27	LONESTAR Walking In Memphis (BNA)	1036	150	835	+114	19744	3183	6	53/5
28	28	TRACY BYRD Drinkin' Bone (RCA)	1010	72	841	+62	17913	1279	5	60/3
27	29	MARK WILLS And The Crowd Goes Wild (Mercury)	1008	22	820	+25	18494	345	5	49/0
29	30	SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	985	72	828	+58	18315	1266	11	47/3
32	31	RODNEY ATKINS Honesty (Write Me A List) (Curb)	924	104	722	+71	16841	1481	10	47/2
31	32	JO DEE MESSINA I Wish (Curb)	883	56	691	+55	16698	1001	7	44/0
33	33	ASHLEY GEARING Can You Hear Me When I Talk To You? (Lyric Street)	704	11	583	+8	13024	160	11	35/2
36	34	JENNIFER HANSON Half A Heart Tattoo (Capitol)	579	36	494	+32	9974	512	6	36/0
41	35	JIMMY WAYNE I Love You This Much (DreamWorks)	519	154	436	+114	10222	3157	3	35/7
37	36	SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)	513	29	432	+25	9505	369	8	34/1
35	37	MARTY STUART If There Ain't There Ought'a Be (Columbia)	500	-44	373	-38	9194	-657	8	28/0
38	38	RANDY TRAVIS Pray For The Fish (Warner Bros.)	475	46	362	+34	9161	832	6	27/3
40	39	CRAIG MORGAN Every Friday Afternoon (BBR)	443	48	363	+35	7692	943	5	33/6
39	40	JOSH TURNER Long Black Train (MCA)	430	20	379	+17	7487	256	9	31/1
42	41	RICK TREVINO In My Dreams (Warner Bros.)	370	5	289	+3	6223	95	8	21/0
44	42	TERRI CLARK I Wanna Do It All (Mercury)	366	86	294	+80	7000	1593	2	25/8
43	43	REBECCA LYNN HOWARD What A Shame (MCA)	304	-63	238	-37	6026	-665	7	21/0
45	44	SAWYER BROWN I'll Be Around (Lyric Street)	283	11	254	+12	4861	124	3	23/1
46	45	HANK WILLIAMS, JR. I'm One Of You (Asylum/Curb)	277	22	216	+20	5384	480	3	15/1
48	46	RYAN TYLER Run, Run, Run (Arista)	249	19	203	+12	4307	428	2	18/2
47	47	DWIGHT YOAKAM The Late Great Golden State (Audium)	235	0	205	+2	4244	-3	5	18/0
Debut	48	BRAD PAISLEY Little Moments (Arista)	214	88	167	+77	3904	1496	1	18/10
Debut	49	JEFF BATES Rainbow Man (RCA)	133	60	116	+58	2293	1022	1	10/4
Debut	50	JILL KING Hand Me Down Heartache (Blue Diamond)	122	-1	116	-3	1822	-20	1	9/0

75 Country reporters. Songs ranked by total plays for the airplay week of Sunday 8/24 - Saturday 8/30.
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Most Added*

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ARTIST TITLE LABEL(S)	ADDS
REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	14
BRAD PAISLEY Little Moments (Arista)	10
TERRI CLARK I Wanna Do It All (Mercury)	8
JIMMY WAYNE I Love You This Much (DreamWorks)	7
JOE NICHOLS Cool To Be A Fool (Universal South)	7
CRAIG MORGAN Every Friday Afternoon (BBR)	6
TOBY KEITH I Love This Bar (DreamWorks)	5
MONTGOMERY GENTRY Hell Yeah (Columbia)	5
LONESTAR Walking In Memphis (BNA)	5
WYONNNA Heaven Help Me (Asylum/Curb)	5

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	+481
TOBY KEITH I Love This Bar (DreamWorks)	+341
MONTGOMERY GENTRY Hell Yeah (Columbia)	+192
GARY ALLAN Tough Little Boys (MCA)	+165
JIMMY WAYNE I Love You This Much (DreamWorks)	+154
LONESTAR Walking In Memphis (BNA)	+150
BUDDY JEWELL Help Pour Out The Rain... (Columbia)	+144
GEORGE STRAIT Cowboys Like Us (MCA)	+124
MARTINA MCBRIDE This One's For The Girls (RCA)	+123
RODNEY ATKINS Honesty (Write Me A List) (Curb)	+104

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	+364
TOBY KEITH I Love This Bar (DreamWorks)	+248
MONTGOMERY GENTRY Hell Yeah (Columbia)	+153
GARY ALLAN Tough Little Boys (MCA)	+132
LONESTAR Walking In Memphis (BNA)	+114
JIMMY WAYNE I Love You This Much (DreamWorks)	+114
BUDDY JEWELL Help Pour Out The Rain... (Columbia)	+101
GEORGE STRAIT Cowboys Like Us (MCA)	+95
MARTINA MCBRIDE This One's For The Girls (RCA)	+81
TERRI CLARK I Wanna Do It All (Mercury)	+80

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Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of August 11-17.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
SHANIA TWAIN Forever And For Always (Mercury)	42.0%	72.0%	12.3%	98.3%	6.9%	7.1%
ALAN JACKSON AND JIMMY BUFFETT It's Five O'Clock Somewhere (Arista)	41.4%	74.6%	17.7%	97.7%	2.9%	2.6%
BRAD PAISLEY Celebrity (Arista)	36.6%	68.3%	20.0%	96.9%	4.3%	4.3%
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	33.7%	65.7%	22.3%	96.3%	6.3%	2.0%
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	33.4%	67.7%	20.0%	98.0%	7.7%	2.6%
BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	32.6%	68.0%	19.1%	95.7%	6.0%	2.6%
TIM MCGRAW Real Good Man (Curb)	29.4%	60.3%	25.1	95.4%	8.0%	2.0%
BILLY CURRINGTON Walk A Little Straighter (Mercury)	28.6%	58.6%	23.1%	93.4%	10.3%	1.4%
TRACE ADKINS Then They Do (Capitol)	27.7%	57.1%	26.3%	94.6%	8.0%	3.1%
JOE NICHOLS She Only Smokes When She Drinks (Universal South)	27.1%	57.1%	27.7%	96.9%	8.0%	4.0%
GARY ALLAN Tough Little Boys (MCA)	26.0%	57.1%	20.3%	90.3%	9.7%	3.1%
SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	23.7%	50.6%	24.6%	86.9%	8.6%	3.1%
CLAY WALKER A Few Questions (RCA)	21.7%	58.9%	25.7%	92.6%	6.0%	2.0%
ASHLEY GEARING Can You Hear Me When I Talk To You? (Lyric Street)	18.9%	47.7%	26.0%	81.4%	6.6%	1.1%
MARTINA MCBRIDE This One's For The Girls (RCA)	18.6%	54.0%	26.9%	90.9%	8.0%	2.0%
LONESTAR Walking In Memphis (BNA)	16.9%	49.4%	28.6%	90.6%	8.6%	4.0%
RUSHLOW I Can't Be Your Friend (Lyric Street)	6.6%	52.3%	28.3%	89.4%	7.4%	1.4%
EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	15.1%	52.9%	26.6%	88.3%	6.9%	2.0%
CHRIS CAGLE Chicks Dig It (Capitol)	14.9%	46.6%	27.4%	85.1%	10.3%	0.9%
DARRYL WORLEY Tennessee River Run (DreamWorks)	14.6%	47.7%	22.9%	82.3%	8.9%	2.9%
PAT GREEN Wave On Wave (Republic/Universal South)	14.0%	40.9%	30.3%	82.3%	10.6%	0.6%
PATTY LOVELESS Lovin' All Night (Epic)	13.7%	48.0%	28.0%	90.3%	10.3%	4.0%
JOSH TURNER Long Black Train (MCA)	13.7%	41.7%	25.7%	79.4%	9.4%	2.6%
RACHEL PROCTOR Days Like This (BNA)	13.4%	46.3%	27.7%	84.3%	6.9%	3.4%
BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	13.4%	42.0%	29.1%	82.9%	10.3%	1.4%
MONTGOMERY GENTRY Hell Yeah (Columbia)	13.1%	36.9%	26.3%	82.3%	14.0%	5.1%
JO DEE MESSINA I Wish (Curb)	13.1%	41.4%	28.3%	80.3%	8.9%	1.7%
KEITH URBAN Who Wouldn't Wanna Be Me (C...ol)	12.0%	43.1%	36.0%	88.3%	6.9%	2.3%
TOBY KEITH I Love This Bar (DreamWorks)	12.0%	32.6%	29.7%	80.0%	14.3%	3.4%
RASCAL FLATTS I Melt (Lyric Street)	12.0%	38.3%	28.0%	85.1%	16.0%	2.9%
TRACY BYRD Drinkin' Bone (RCA)	1.1%	42.3%	28.0%	83.1%	10.9%	2.0%
GEORGE STRAIT Cowboys Like Us (MCA)	11.1%	37.7%	32.3%	81.4%	9.7%	1.7%
ROONEY ATKINS Honesty (Write Me A List) (Curb)	9.1%	37.1%	34.6%	82.0%	8.3%	2.0%
MARK WILLS And The Crowd Goes Wild (Mercury)	8.3%	24.0%	26.3%	75.1%	18.9%	6.0%
DIAMOND RIO Wrinkles (Arista)	6.6%	31.7%	32.9%	4.6%	8.0%	2.0%

**CALLOUT AMERICA®
HOT SCORES**

Password of the Week: Pareigis.
 Question of the Week: Do you think most country music sounds alike? Who do you think is the biggest country star now?

Total
 Yes, most country music sounds the same: 40%
 Alan Jackson: 15%
 Toby Keith: 12%
 Tim McGraw: 11%
 Shania Twain: 12%
 Kenny Chesney: 11%
 Faith Hill: 6%
 George Strait: 5%
 Dixie Chicks: 2%
 Other: 26%

P1
 Yes, most country music sounds the same: 43%
 Alan Jackson: 16%
 Toby Keith: 12%
 Tim McGraw: 10%
 Shania Twain: 11%
 Kenny Chesney: 13%
 Faith Hill: 6%
 George Strait: 5%
 Dixie Chicks: 1%
 Other: 26%

P2
 Yes, most country music sounds the same: 34%
 Alan Jackson: 11%
 Toby Keith: 11%
 Tim McGraw: 15%
 Shania Twain: 13%
 Kenny Chesney: 6%
 Faith Hill: 8%
 George Strait: 4%
 Dixie Chicks: 8%
 Other: 24%

Male
 Yes, most country music sounds the same: 47%
 Alan Jackson: 14%
 Toby Keith: 11%
 Tim McGraw: 9%
 Shania Twain: 8%
 Kenny Chesney: 11%
 Faith Hill: 10%
 George Strait: 5%
 Dixie Chicks: 1%
 Other: 31%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54-year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3rd each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. NORTHEAST: Washington, DC, Harrisburg, PA, Providence, Rochester, NY, Springfield, MA, Hartford, Portland, ME, Portsmouth, NH. SOUTHEAST: Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL, Charleston, SC, Jackson, MS. MIDWEST: Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI, Ft Wayne, IN, Rockford, IL, Indianapolis. SOUTHWEST: Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette, LA, San Antonio. WEST: Portland, OR, Salt Lake City, Fresno, Bakersfield, Spokane, WA, Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2003 R&R Inc. © 2003 Bullseye Marketing Research Inc..

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**America's Best Testing Country Songs 12 +
For The Week Ending 9/5/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 25-54	Women 25-54	Men 25-54
DIERKS BENTLEY What Was I Thinkin' (Capitol)	4.31	4.37	97%	21%	4.36	4.48	4.12
ALAN JACKSON AND JIMMY BUFFETT It's Five O'Clock Somewhere (Arista)	4.29	4.28	99%	28%	4.48	4.48	4.48
GARY ALLAN Tough Little Boys (MCA)	4.29	4.25	87%	9%	4.44	4.49	4.33
CLAY WALKER A Few Questions (RCA)	4.19	4.16	89%	13%	4.28	4.27	4.30
RASCAL FLATTS I Melt (Lyric Street)	4.18	4.15	94%	19%	4.15	4.29	3.86
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	4.17	4.13	99%	34%	4.14	4.26	3.92
MONTGOMERY GENTRY Hell Yeah (Columbia)	4.16	4.30	84%	10%	4.04	4.18	3.74
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	4.14	4.07	90%	14%	4.14	4.20	4.02
BROOKS & DUNN Red Dirt Road (Arista)	4.13	4.17	99%	34%	4.20	4.27	4.06
BRIAN MCCOMAS 99.9% Sure (Never...) (Lyric Street)	4.12	4.13	99%	31%	4.04	4.18	3.77
SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	4.12	4.08	66%	9%	4.22	4.04	4.53
BRAD PAISLEY Celebrity (Arista)	4.11	4.20	100%	42%	4.37	4.26	4.58
CHRIS CAGLE Chicks Dig It (Capitol)	4.11	4.14	79%	11%	3.84	4.03	3.49
TIM MCGRAW Real Good Man (Curb)	4.10	4.14	98%	24%	4.15	4.34	3.81
TRACE ADKINS Then They Do (Capitol)	4.09	4.03	97%	26%	4.30	4.34	4.22
BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	4.06	4.04	95%	31%	4.34	4.32	4.38
RUSHLOW I Can't Be Your Friend (Lyric Street)	4.06	3.97	64%	7%	3.98	4.06	3.81
EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	4.05	3.94	87%	18%	4.04	4.13	3.88
BILLY CURRINGTON Walk A Little Straighter (Mercury)	4.03	4.06	83%	15%	4.14	4.14	4.14
BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	3.98	-	68%	11%	3.91	3.87	4.00
MARTINA MCBRIDE This One's For The Girls (RCA)	3.96	3.93	96%	25%	4.07	4.09	4.02
GEORGE STRAIT Cowboys Like Us (MCA)	3.96	3.98	70%	8%	4.03	3.96	4.18
JOE NICHOLS She Only Smokes When She Drinks (Universal South)	3.94	3.93	98%	24%	3.95	3.88	4.09
TOBY KEITH I Love This Bar (DreamWorks)	3.92	3.79	58%	8%	4.13	4.27	3.82
RODNEY ATKINS Honesty (Write Me A List) (Curb)	3.81	3.87	47%	8%	4.06	4.07	4.04
PAT GREEN Wave On Wave (Republic/Universal South)	3.78	3.78	79%	22%	3.96	3.97	3.94
SARA EVANS Backseat Of A Greyhound Bus (RCA)	3.76	3.84	96%	32%	3.83	3.80	3.89
RACHEL PROCTOR Days Like This (BNA)	3.70	3.69	69%	14%	3.74	3.71	3.78
SHANIA TWAIN Forever And For Always (Mercury)	3.65	3.59	99%	44%	3.76	3.80	3.68
PATTY LOVELESS Lovin' All Night (Epic)	3.58	3.66	74%	19%	4.03	3.95	4.15

Total sample size is 453 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

- DUSTY DRAKE** Smaller Pieces (Warner Bros.)
Total Plays: 231, Total Stations: 38, Adds: 1
- AMY DALLEY** I Think You're Beautiful (Curb)
Total Plays: 158, Total Stations: 36, Adds: 9
- WYNONNA** Heaven Help Me (Asylum/Curb)
Total Plays: 150, Total Stations: 27, Adds: 23
- JEFF BATES** Rainbow Man (RCA)
Total Plays: 146, Total Stations: 41, Adds: 14
- SUSAN ASHTON** She Is (Capitol)
Total Plays: 143, Total Stations: 28, Adds: 6
- BRAD PAISLEY** Little Moments (Arista)
Total Plays: 140, Total Stations: 35, Adds: 29
- BILLY DEAN** I'm In Love With You (View2)
Total Plays: 93, Total Stations: 15, Adds: 4
- BRAD WOLF** Strictly Business (Warner Bros.)
Total Plays: 46, Total Stations: 19, Adds: 10

Songs ranked by total plays

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C · O · U · N · T · R · Y
FLASHBACK

1 YEAR AGO

• No. 1: "The Good Stuff" — Kenny Chesney (seventh week)

5 YEARS AGO

• No. 1: "True" — George Strait (second week)

10 YEARS AGO

• No. 1 "A Thousand Miles From Nowhere" — Dwight Yoakam

15 YEARS AGO

• No. 1 "We Believe In Happy Endings" — E. Thomas Conley & E. Harris

20 YEARS AGO

• No. 1 "I'm Only In It For The Love" — John Conlee

25 YEARS AGO

• No. 1: "Blue Skies" — Willie Nelson

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
BRAD PAISLEY Celebrity (Arista)	4112
BROOKS & DUNN Red Dirt Road (Arista)	4078
TOBY KEITH Beer For My Horses (DreamWorks)	3482
LONESTAR My Front Porch Looking In (BNA)	3447

The Legends Top 100

Continued from Page 42

Rank	Artist Title	Year	Plays This Year
81.	RONNIE MILSAP She Keeps The Home Fires Burnin'	1985	1,284
82.	BELLAMY BROTHERS If I Said You Had ...	1979	1,255
83.	PATSY CLINE Crazy	1961	1,203
84.	CHARLIE DANIELS BAND The South's Gonna Do It	1975	1,173
85.	JUDDS Girls Night Out	1985	1,171
86.	DOLLY PARTON I Will Always Love You	1982	1,099
87.	CONWAY TWITTY I'd Love To Lay You Down	1980	1,088
88.	GEORGE STRAIT Unwound	1981	1,073
89.	HANK WILLIAMS JR. All My Rowdy Friends	1981	1,082
90.	WILLIE NELSON Always On My Mind	1982	1,065
91.	MICHAEL M. MURPHY A Long Line Of Love	1987	1,053
92.	RANDY TRAVIS I Told You So	1988	1,042
93.	RANDY TRAVIS Diggin' Up Bones	1986	1,003
94.	KENNY ROGERS Daytime Friends	1977	990
95.	W. NELSON & M. HAGGARD Pancho & Lefty	1983	982
96.	E. THOMAS CONLEY Holding Her And Loving You	1983	980
97.	DOLLY PARTON 9 To 5	1980	953
98.	RONNIE MILSAP Any Day Now	1982	949
99.	JERRY REED Eastbound And Down	1977	935
100.	DAVID ALLAN COE The Ride	1983	933

KEAM/Abilene, TX
OM: James Cameron
PD/M: Randy Hernandez
APD: Billy Hines

WHWK/Binghamton, NY
OM: Bob Adams
PD/AP/M: Ed Walker

KKCS/Colorado Springs, CO
PD: Shannon Stone
MD: Sara Franklin

WXFL/Florence, AL
OM: Gary Murdoch
PD: Mike Pleshe

WQIK/Jacksonville, FL
OM: Gail Austin
PD: Mike Pleshe

KLL/Lubbock, TX
OM/DP: Jay Richards
MD: Kelly Greene

KOJY/Oklahoma City, OK
PD: Brett Sharp
MD: Robynne Jaymes

WLSG/Roanoke, VA
PD: Brett Sharp
MD: Robynne Jaymes

KSUX/Sioux City, IA
PD: Bob Rounds
MD: Tony Michaels

KIHM/Tucson, AZ
OM: Herb Crowe
PD: Buzz Jackson

WQMG/Akron, OH
OM/DP: Kevin Mason
APD: Ron Steel

WZXX/Birmingham, AL
PD: Tom Hanrahan
MD: Jay Cruse

WCOS/Columbia, SC
PD: Ron Brooks
MD: Glen Garrett

KSKS/Fresno, CA
PD: Mike Pleshe
MD: Steve Pleshe

WRDQ/Jacksonville, FL
OM: Gail Austin
PD: Mike Pleshe

WQMG/Madison, WI
PD: Mark Grantin
MD: Matt McLandrie

WVWA/Orlando, FL
OM: Dave Symons
PD: Chris Krzycki

WBEE/Rochester, NY
OM: Dave Symons
PD: Chris Krzycki

KORK/Spokane, WA
OM: Rob Harter
PD: Paul Neumann

KVOO/Tulsa, OK
OM/DP: Moon Mullins
MD: Jason Phillips

WGNA/Albany, NY
PD: Buzz Brindle
MD: John Richards

WBWN/Bloomington, IL
OM/DP: Dan Westhoff
APD/MD: Buck Stevens

WHQK/Columbus, OH
OM: Dave Cooper
PD/MD: George Wolf

WCKT/Fl. Myers, FL
OM: Steve Anari
PD: Kerry Babb

WMTZ/Johnstown, PA
OM: Lara Mosby
MD: Lara Mosby

KIAI/Mason City, IA
PD/MD: J. Brooks
MD: Brad Pasley

KHAY/Denver, CO
SM: Eric Bingham
PD/MD: Jim Hines

WXXO/Rockford, IL
OM/DP: Mark Hill
MD: Kathy Hess

KDZ/Spokane, WA
OM: Rob Harter
PD: Paul Neumann

WFRG/Utica, NY
OM/DP: Tom Jacobson
MD: Jerry McConico

KQBI/Albuquerque, NM
PD: Tommy Carrera
MD: Sammy Cruise

KZNB/Boise, ID
OM/DP: Rich Summers
APD/MD: Spencer Burke

WSSG/Cookeville, TN
OM: Marty McFly
PD: Gary Harrison

WVGR/Fl. Myers, FL
PD: Mark Phillips
MD: Steve Hart

KXQ/Joplin, MO
OM: Ray Richards
PD/MD: Cody Carlson

KTEK/McAllen, TX
OM: Billy Santiago
PD: Jojo Cerdas

KPLM/Palm Springs, CA
OM: Todd Marker
PD: AJ Gordon

KMCS/Sacramento, CA
OM/DP: Mark Evans
APD: Greg Cole

KJUG/Visalia, CA
PD/MD: Dave Daniels
MD: Jennifer Wood

KJUG/Visalia, CA
PD/MD: Dave Daniels
MD: Jennifer Wood

KRST/Albuquerque, NM
PD: John Richards
MD: Paul Bailey

KKFC/Boise, ID
PD: Lance Tidwell
APD: Jim Miller

KRYS/Corpus Christi, TX
PD: Frank Edwards
MD: Louis Ramirez

WY2B/Fl. Walton Beach, FL
OM: Scratch Malone
MD: Cindy Blalock

WVNN/Kalamazoo, MI
PD: P.J. Lacey
APD/MD: Phil D'Atilly

KRWQ/Medford, OR
OM: Keith Lottis
PD: Larry Neal

WPAP/Panama City, FL
OM: Keith Lottis
MD: Todd Berry

WCOG/Saginaw, MI
PD: Jim Johnson
MD: Keith Allen

WPKO/Springfield, MA
PD: AJ Mackay
APD: Nick Damon

WWRK/W. Palm Beach, FL
PD: Mitch Mahan
MD: J.R. Johnson

KRRV/Alexandria, LA
OM: Scott Bryant
PD/AP/MD: Steve Casey

WKLB/Boston, MA
PD: Mike Brophy
APD/MD: Ginny Rogers

KSCS/Dallas, TX
PD: Ted Stecher
MD: Chris Huff

WVBC/Grand Rapids, MI
PD: Doug Montgomery
MD: Dave Tait

KKFK/Kansas City, MO
OM: Dale Carter
APD/MD: Tony Stevens

WVOK/Memphis, TN
PD: Chip Miller
MD: Matt Billingsley

WXCL/Peoria, IL
OM/DP: Dan Dermody
MD: Jeff Bates

WTKT/Philadelphia, PA
PD: Bob McKay
APD/MD: Cedric Jack

WVOK/Salisbury, MD
OM: Joe Edwards
APD: Jeff Fox

KTTS/Springfield, MO
SM: George Demarco
OM/DP: Brad Hansen

KRRV/Alexandria, LA
OM: Scott Bryant
PD/AP/MD: Steve Casey

WYRK/Buffalo, NY
PD: John Paul
APD/MD: Wendy Lynn

WVGN/Daytona Beach, FL
PD/MD: Jeff Davis
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WVOK/Knoxville, TN
OM/DP: Mike Hammond
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KRBJ/Anchorage, AK
PD: Matt Valley
MD: Jessie Case

WYRK/Buffalo, NY
PD: John Paul
APD/MD: Wendy Lynn

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*Monitored Reporters
229 Total Reporters
154 Total Monitored
75 Total Indicator
Did Not Report, Playlist Frozen (7):
KGNK/Amarillo, TX
WHKX/Bluefield, WV
KVOX/Flag, ND
WGRM/Myrtle Beach, SC
KNFM/Odesa-Midland, TX
WDEZ/Wausau, WI





Labels Air Their Format Concerns

What you can do to ease the strain

This week I speak to a few label people about the issues they're most concerned with. Before you roll your eyes and turn the page, take a breath. We all know it: The relationship between labels and programmers is adversarial. Radio wants hits. Labels want sales. And yet, we're all in the same hell right now. What we need to figure out is how we can come to terms.

My advisory panel was made up of Wind-up Records VP/Promotion Lori Holder-Anderson; Hollywood Records VP/Promotion, Adult Formats Nick Bedding; Atlantic Records VP/AC Mary Conroy; Virgin Records Sr. Director/Promotion Danny Cooper; Columbia Records VP/Adult Formats Pete Cosenza; and Interscope Records Grand Marshal/Adult Formats (since they don't have titles there, I made one up) Scott Emerson. I asked them to speak honestly about getting songs on the radio, keeping them there and staying sane in the process. The responses are courageous.

Getting Songs On The Radio

AC, as has been said since the last time Mars was this close to Earth, is slow and can be frustrating. Sleep-deprived new dad Bedding says, "When I hear a program director explain why he's not on a record with 'I don't really like it,' I go crazy. You don't have to like it; your audience has to. Do you think [KPWR/Los Angeles PD] Jimmy Steal goes home and puts on 50 Cent?"

Holder-Anderson concurs that a PD's thoughts on a record may not reflect the audience's taste. "I work a lot of records to the format that are crossing over from Rock," she says. "Male program directors make assumptions about what women want to hear, and they're wrong sometimes. There were so many programmers who didn't hear the Creed or Evanescence records. They said, 'Women don't tune in to my station to hear this music.'"

Once AC adds a record, howev-

er, it's more likely to stay with the artist through followup albums. "We appreciate AC's support of core



Lori Holder-Anderson

artists," says Cooper. "It's better than CHR, which is a more song-driven format.

"That being said, there are few stations willing to jump out on an unknown who may be their core artist tomorrow. As it stands now, a mediocre song by a core artist has a better shot than a good song by a newcomer. That's fine, but don't then follow it with, 'But, I'd rather play your song.' That's insulting. Stick by your decision."

Conroy has made peace with the conservative reality of the format. "It's the nature of the beast," she says. "Some guys come in every Monday and call in, proud as a peacock, 'No adds today.' Thanks for being there, guys!"

Exposing And Supporting Artists

Not surprisingly, there is dissatisfaction with the level of commitment necessary to break a record at the format. "A big change is how impatient radio is," Emerson says. "It kills me how little time a record gets to perform before programmers bail on it."

"Radio uses the term 'reach and frequency' when selling time on the station to advertisers. The same thought process needs to be applied to the music. If a station is playing a record 21 times a week with 15 of those spins between 10pm and 5am, the likelihood of a listener hearing it more than once or twice is small. Give the audience a chance to hear it."

Bedding couldn't agree more. "Not playing currents during the day and being a reporter is laughable," he says. "How do you think you're going to get it familiar? It's big with Brinks and security guards. That's it."

And then there's all the talk on the radio now, imposing on good spin time. "Add to that the number of big personality and syndicated shows in the adult formats," Cosenza says. "It used to be that the biggest show on the radio station would spotlight new music for its audience. It helped get the listener to care about a song."

Some stations think they're helping by adding a song in overnights only, but often that ends up doing more harm than good. "When stations add a record and throw it in overnights for a few weeks, waiting for a slot to open up because the playlist is tight, that's great," Cooper says.

"But some people add a song, relegate it to overnights and think they're doing you a favor. It sits there and sits there and sits there, waiting to lose momentum so they can drop it. Why? Where's the commitment?"

Time Is Not On Our Side

With time of the essence, short-cuts are creating animosity. Over and over, common themes of respect, kindness and human decency overrode nitpicking call times or add policies.

"My biggest pet peeve would be trying to get someone on the phone to talk about my priorities and not getting called back in a timely manner," Emerson says. "But when that same programmer wants something from me, they can't call enough. It can actually get amusing."

Conroy adds, "Yeah, one programmer never called us back. We thought he was dead until he resurfaced to ask for tickets to see one of our acts. We have a job to do too. You don't have to talk to all of us, but we do need to know where you stand."



Nick Bedding

Words To Live By

A profound book, *The Four Agreements* by Don Miguel Ruiz, speaks to the way we can improve not only our communication skills, but, well, everything. Here are a few highlights, and how they relate to radio.

• **Be impeccable with your word.** Speak with integrity. Say only what you mean. Avoid using the word to speak against yourself or to gossip about others. Use the power of your word in the direction of truth and love. Interscope's Scott Emerson says, "Just shoot straight. Don't tell me 25 spins and then give me five. How do I go to a manager — an artist, even — when I've given them *my* word, and tell them that happened?"

• **Don't take anything personally.** Nothing others do is because of you. What others say and do is a projection of their own reality, their own dream. When you are immune to the opinions and actions of others, you won't be the victim of needless suffering. Virgin's Danny Cooper explains how this is relevant to us: "Most people don't want to have bad conversations or piss you off. Radio often has to say no. As record people, our job is to hear no over and over again. You become immune to it; you don't take things personally."

"Conversely, on the radio side, maybe you have supported an artist but aren't playing the new song, and the competitor is bangin' it, so the label throws a bone to them. That's business too. If you're telling us it's not personal, it's the same on our side."

• **Don't make assumptions.** Ask questions and express what you really want. Communicate with others as clearly as you can to avoid misunderstandings, sadness and drama. With just this one agreement, you can completely transform your life. Cooper says (he must have read the book!), "You can hear it in someone's voice when he's busy or stressed. There's a reason he can't talk. Don't assume he's being an asshole just because he wants to be. Radio people have feelings too — something record people sometimes forget. You don't know what else is going on in this person's life. Maybe his mother died. Maybe his wife is in the hospital."

• **Always do your best.** Your best is going to change from moment to moment; it will be different when you are healthy as opposed to sick. Under any circumstance, simply do your best and you will avoid self-judgment, self-abuse and regret. Wind-up's Lori Holder-Anderson brings it home: "There comes a point where you're working harder and harder and actually accomplishing less. Do everything you can, and then let that be enough. That's all you can do."

"One programmer never called us back. We thought he was dead until he resurfaced to ask for tickets to see one of our acts."

Mary Conroy

The high-tech world we live in also complicates matters. "My biggest pet peeve is that we're all guilty of being too reliant on e-mail," Conroy says. "It's a great tool, and I understand that everyone's hugely busy, but you have to have a dialogue. And there's so much more room for misinterpretation in writing."

"You don't have to talk to all of us. If you talk to one person at a label, talk to the locals. They know what's going on in your market."

Cooper feels the pain of the programmers. "Radio people are crazy busy with sales meetings, GMs, brand managers, format captains, consultants and all the people they have to answer to," he says. "But my pet peeve would be that a lot of times they act like we have all the time in the world."

"A local rep can be on the road three, maybe four days a week, or hitting eight markets in two weeks with an artist. They still, while on the road, have to check e-mail, which they can't do during the day without a BlackBerry; run from station to station; deal with tour managers, artist managers, promoters and nationals; and then make all their weekly phone calls to radio."

"They have to try to adhere to the programmers' call times which, amazingly, in some markets is one hour a week. They're running around like crazy, trying to keep their heads above water, exhausted, and they call radio only to hear, 'I don't have time to talk to you now.' It's rude. There's got to be a better way."

So there you have it, straight from the horse's mouth. I put these people's words in print to highlight their legitimate concerns. You in radio should feel free to respond with the same intention.



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	UNCLE KRACKER f/DOBIE GRAY Drift Away (Lava)	2494	-151	219767	27	107/0
2	2	CELINE DION Have You Ever Been In Love (Epic)	2241	-10	178022	20	119/0
3	3	MATCHBOX TWENTY Unwell (Atlantic)	2103	+23	192968	17	98/0
5	4	LUTHER VANDROSS Dance With My Father (J)	1978	+109	172037	13	108/0
4	5	DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	1955	-57	146634	22	107/0
7	6	SHANIA TWAIN Forever And For Always (Mercury)	1803	+83	145722	19	106/1
6	7	EAGLES Hole In The World (ERC/Warner Bros.)	1782	+6	129176	15	106/0
9	8	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	1665	+67	141492	18	86/0
8	9	SANTANA f/MICHELLE BRANCH The Game Of Love (Arista)	1626	-26	137267	47	108/0
10	10	PHIL COLLINS Can't Stop Loving You (Atlantic)	1466	+26	122796	48	110/0
11	11	NORAH JONES Don't Know Why (Blue Note/Virgin)	1350	-6	114879	47	115/0
12	12	CHRISTINA AGUILERA Beautiful (RCA)	1307	-16	95852	37	94/0
13	13	MERCYME I Can Only Imagine (INO/Curb)	1286	+43	71067	18	89/0
14	14	CLAY AIKEN This Is The Night (RCA)	1078	-147	69364	12	70/0
15	15	TRAIN Calling All Angels (Columbia)	1063	+43	71342	10	91/4
16	16	FLEETWOOD MAC Say You Will (Reprise)	958	-41	52176	10	91/0
17	17	LEANN RIMES We Can (Asylum/Curb)	905	+7	32521	10	94/1
19	18	SIMPLY RED Sunrise (simplyred.com)	836	+157	56869	9	78/2
18	19	JIM BRICKMAN Peace (Where The Heart Is) (AAL)	762	-11	29638	4	79/5
21	20	DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)	556	+39	27471	8	70/3
22	21	AMY GRANT Simple Things (Word/Curb/A&M/Interscope)	491	-5	23527	5	54/1
20	22	KENNY LOGGINS With This Ring (All The Best)	446	-83	18644	5	46/1
24	23	GLORIA ESTEFAN Wrapped (Epic)	414	+42	27803	4	61/3
23	24	K. CARLSON f/B. MARDONES I Know You By Heart (Kataphonic)	383	-84	13199	6	49/1
26	25	STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)	265	+19	6921	6	45/3
27	26	MICHAEL BUBLE How Can You Mend A Broken... (143/Reprise)	202	+48	19009	2	35/6
25	27	MICHAEL MCDONALD I Heard It Through The Grapevine (Motown/Universal)	193	-110	16259	13	29/0
30	28	SEAL Waiting For You (Warner Bros.)	167	+35	15817	2	23/1
Debut	29	PAUL CARRACK Happy To See You Again (SLG)	148	+19	3435	1	31/3
Debut	30	DIDO White Flag (Arista)	145	+31	17841	1	8/1

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 8/24-8/30. 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

ANNIE LENNOX Wonderful (J)
Total Plays: 136, Total Stations: 24, Adds: 5

CHRIS EMERSON Baby's Gone (Monomy)
Total Plays: 131, Total Stations: 25, Adds: 2

BURKE RONEY Let It All Come Down (R World)
Total Plays: 89, Total Stations: 14, Adds: 0

LAURA TURNER Soul Deep (Curb)
Total Plays: 86, Total Stations: 21, Adds: 3

MICHAEL BOLTON When I Fall In Love (Passion Group)
Total Plays: 69, Total Stations: 25, Adds: 8

Songs ranked by total plays

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
MICHAEL BOLTON When I Fall In Love (Passion Group)	8
MICHAEL BUBLE How Can You Mend A Broken... (143/Reprise)	6
JIM BRICKMAN Peace (Where The Heart Is) (AAL)	5
ANNIE LENNOX Wonderful (J)	5
PHIL COLLINS Look Through My Eyes (Walt Disney/Hollywood)	5
TRAIN Calling All Angels (Columbia)	4

Shania Twain
"Forever And For Always"
Album Sales Exploding!
Up 70% This Week
Over 4.1 Million Sold!

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SIMPLY RED Sunrise (simplyred.com)	+157
LUTHER VANDROSS Dance With My Father (J)	+109
J. TESH f/W. WALKER Bring Me... (Garden City/Warner Bros.)	+78
GABRIELLE Out Of Reach (Go Beat/Universal)	+73
CHARLOTTE CHURCH w/ JOSH GROBAN The Prayer (Columbia)	+71
FAITH HILL Cry (Warner Bros.)	+68
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	+67
SHANIA TWAIN Forever And For Always (Mercury)	+63
ANNIE LENNOX Wonderful (J)	+62
PHIL COLLINS Look Through My Eyes (Walt Disney/Hollywood)	+54

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

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Weekend Show
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America's Best Testing AC Songs 12 + For The Week Ending 9/5/03

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Women 25-54, Women 25-34, Women 35-54. Lists top 12+ songs including Clay Aiken, Matchbox Twenty, Phil Collins, Daniel Bedingfield, Train, Celine Dion, Jim Brickman, Luther Vandross, Eagles, Faith Hill, Simply Red, Shania Twain, Uncle Kracker, Fleetwood Mac, Norah Jones, Santana, and LeAnn Rimes.

Total sample size is 320 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

Indicator

Most Added*

MICHAEL BUBLE How Can You Mend A Broken... (143/Reprise)

Recurrents

Table listing recurrent songs and artists: Vanessa Carlton (A Thousand Miles), Enrique Iglesias (Hero), Sheryl Crow (Soak Up The Sun), Faith Hill (Cry), Faith Hill (One), Train (Drops Of Jupiter), Lonestar (I'm Already There), Celine Dion (A New Day Has Come), Avril Lavigne (Complicated), Kelly Clarkson (A Moment Like This), Calling (Wherever You Will Go), John Mayer (Your Body Is A Wonderland).

Songs ranked by total plays

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

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Reporters

Large grid of reporter information for various markets including Albany, Albuquerque, Anchorage, Atlanta, Baltimore, Boston, Buffalo, Charlotte, Chicago, Cincinnati, Cleveland, Columbia, Dallas, Denver, Detroit, Evansville, Fort Worth, Fresno, Grand Rapids, Greensboro, Harrisburg, Hartford, Houston, Indianapolis, Jacksonville, Kansas City, Knoxville, Las Vegas, Little Rock, Louisville, Madison, Memphis, Miami, Milwaukee, Minneapolis, Mobile, Montgomery, Nashville, New Orleans, New York, Norfolk, Oklahoma City, Omaha, Orlando, Philadelphia, Phoenix, Pittsburgh, Portland, Raleigh, Richmond, Reno, Sacramento, St. Louis, Tampa, Toledo, Tucson, Utah Valley, Wichita, Worcester, and Westchester. Each entry lists the reporter's name and contact information.

Monitored Reporters 135 Total Reporters 122 Total Monitored 17 Total Indicator. Did Not Report, Playlist Frozen (7): WKY/Evansville, IN KEZA/Fayetteville, AR WKYE/Johnstown, PA WSWT/Peoria, IL WGFBR/Rockford, IL KSLB/Santa Barbara, CA WGNW/Wilmington, NC

ON THE RECORD

With
Lance Ballance
Asst. PD/MD, KSFI/Salt Lake City



KSFI (FM 100)/Salt Lake City is one of those radio stations that has wrapped itself around the community, and vice versa. Our P1 listeners are a mirror image of the Salt Lake market. We are also smack-dab in the middle of one of the most competitive markets on the planet, with no less than five other radio stations in some variation

of the AC format. • Even with all this competition, KSFI has the unique fortune to have both the "soft" and "mainstream" position in the format here. We really are Utah's radio station. We get the whole family listening — Mom, Dad and the kids too! Each word in our slogan, "Continuous Soft Hits," sums up who we are in a nice package. • Musically, we are a bit on the safe side, and that's an understatement. We don't take any chances. We let the other guys make mistakes for us, and then we pick and choose what works for us at FM 100. If you take a look at where we are in Arbitron, you can see why every single song counts. Clay Aiken is huge for us right now with "This Is the Night." We have also had great success with "Hole in the World" by The Eagles and Uncle Kracker's "Drift Away." Putting it together is an incredible task. In every set of music every FM 100 listener is getting something they want to hear. • It's an amazing and bittersweet time to be here at KSFI, as we've been waiting patiently for our station to be sold to Bonneville after many proud years as a Simmons Media station. When you're No. 1 in the market, every other station is there to take shots at you. This team has done an incredible job of staying on top, no matter the odds.

On the Hot AC chart, **Train** move to the coveted No. 1 spot with "Calling All Angels" (Columbia), while **Matchbox Twenty** slip to No. 2 after a solid 19-week run at No. 1 ... **Live's** "Heaven" (Radioactive/Geffen) enters the top 10, moving 11-8* ... **John Mayer's** new single, "Bigger Than My Body" (Columbia), jumps 16-13*, grabbing Most Increased honors ... Newcomer **Gavin DeGraw** (J) gets the most adds ... On the mainstream side, multiformat smash **Uncle Kracker's** "Drift Away" (Lava) holds on to the No. 1 spot ... **Michael Bolton's** "When I Fall in Love" (Passion Group) scores Most Added honors two weeks running.

— Anthony Acampora, Director/Charts



artist activity

ARTIST: Sting

LABEL: A&M/Interscope

By MIKE TRIAS/ASSOCIATE EDITOR



Gordon Sumner, otherwise known as living legend Sting, has been writing and singing memorable songs since the '70s as lead singer of The Police and, later, as a solo artist. His track record of writing and performing unforgettable songs continues to this day, and his latest masterpiece is "Send Your Love," the first single from his upcoming album *Sacred Love*. The song has only been out a few weeks but has already climbed to No. 9* and No. 30* on R&R's Triple A and Hot AC charts, respectively.

"Send Your Love" is an upbeat song with undeniable sex appeal, due not only to Sting's distinct vocal prowess, but also to the orchestration. Exotic instrumentation creates a driving feeling of tension between the choruses and verses — instrumentation that creates a feeling of surrealism. At the same time, the percussion and the bassline keep the song light and danceable.

Intertwined within the instruments are the lyrics, which not only provide fantasy-like imagery, but also contain deeper meanings that are a reflection of what Sting feels is the state of the world today. "This is the time of the worlds colliding/ This is the time of kingdoms falling/ This is the time when the world's dividing/ Time to heed your call."

Sting continues his social commentary on "Send Your Love," even touching upon the subject of religion. "There's no religion but sex and music/ There's no religion but sound and dancing/ There's no religion but line and color/ There's no religion but sacred trance." Explains Sting about the lyrics, "I just felt that, in light of Sept. 11

and its aftermath, religion had a lot to answer for," he explains. "It's been used in a very narrow political sense to close down who we are. It's another term that needed to be redefined. So I asked myself, 'What are my religions?' Well, music is one, and the other is love — romantic love, sexual love. They're both ways of approaching eternity, infinity, the impossible things that we simply can't understand. They give us a window onto that, and God created them both!"

Throughout the album Sting continues to relate his philosophical views on many of the tracks. As for the songwriting process, he says, "Mentally, this was a very tough record to make. At first, I just wasn't in the mood to write songs. Then, because of what was going on in the world — the threat of war after Sept. 11, and the actual war happening — it definitely was a difficult time to be creative. You wonder, 'What on earth am I doing this for? What bearing does it have on reality?' And of course a lot of the themes of what's happening in the world come into the record unconsciously."

However, the album, scheduled for release in the U.S. on Sept. 30, is not entirely comprised of serious subject matter. Mary J. Blige guests on "Whenever I Say Your Name," a song about love and attraction. As for promotional efforts, Sting will appear on many television shows during the week of the release, and he will begin a worldwide tour in early 2004.



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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	TRAIN Calling All Angels (Columbia)	3903	-30	259700	22	92/0
1	2	MATCHBOX TWENTY Unwell (Atlantic)	3899	-108	280341	30	95/0
3	3	SANTANA f/ALEX BAND Why Don't You & I (Arista)	3277	+119	213772	13	88/1
4	4	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	3003	-131	188181	16	91/0
5	5	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	2811	-100	183783	29	83/0
6	6	UNCLE KRACKER f/OOBIE GRAY Drift Away (Lava)	2674	-158	167472	33	85/0
7	7	EVANESCENCE Bring Me To Life (Wind-up)	2340	-113	169075	25	73/1
11	8	LIVE Heaven (Radioactive/Geffen)	2289	+137	130427	17	83/3
8	9	JOSH KELLEY Amazing (Hollywood)	2227	-31	137163	22	86/0
9	10	3 DOORS DOWN When I'm Gone (Republic/Universal)	2187	-43	167752	39	74/0
10	11	LIZ PHAIR Why Can't I? (Capitol)	2178	+5	129045	16	87/0
13	12	OIOO White Flag (Arista)	1933	-10	123733	8	81/0
16	13	JOHN MAYER Bigger Than My Body (Columbia)	1834	+188	126566	4	84/2
14	14	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	1742	-125	108010	39	72/0
12	15	JEWEL Intuition (Atlantic)	1717	-319	98542	21	71/0
15	16	KELLY CLARKSON Miss Independent (RCA)	1665	-77	100607	16	46/1
17	17	MATCHBOX TWENTY Bright Lights (Atlantic)	1655	+52	105000	5	85/1
19	18	ATARIS The Boys Of Summer (Columbia)	1270	+72	70691	10	46/1
20	19	3 DOORS DOWN Here Without You (Republic/Universal)	1257	+158	68799	5	68/6
18	20	SALIVA Rest In Pieces (Island/IDJMG)	1230	-7	55067	8	60/0
22	21	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	1013	+9	49177	7	67/1
21	22	WILSHIRE Special (Columbia)	967	-50	37965	9	60/0
23	23	SUGAR RAY Is She Really Going Out With Him? (Atlantic)	965	+9	65392	10	53/1
24	24	VERTICAL HORIZON I'm Still Here (RCA)	949	+65	45640	6	51/2
25	25	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	756	+21	41858	8	40/2
27	26	MERCYME I Can Only Imagine (INO/Curb)	654	+49	32296	7	26/1
28	27	O.A.R. Hey Girl (Lava)	585	-10	15861	7	46/0
31	28	STAIN'D So Far Away (Flip/Elektra/EEG)	495	+149	18266	4	32/2
29	29	GAVIN DEGRAW Follow Through (J)	413	-57	13826	9	42/9
37	30	STING Send Your Love (A&M/Interscope)	408	+162	28347	2	32/4
34	31	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	382	+59	30883	4	7/0
32	32	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	337	+5	22424	3	22/1
26	33	FLEETWOOD MAC Say You Will (Reprise)	336	-325	11480	10	37/0
30	34	JUSTIN TIMBERLAKE Rock Your Body (Jive)	330	-38	16854	19	18/0
35	35	SISTER HAZEL Life Got In The Way (Sixth Man)	277	-14	13199	6	18/0
36	36	SIMPLY RED Sunrise (simplyred.com)	271	-9	18678	3	21/2
39	37	DAVE MATTHEWS Gravedigger (RCA)	247	+33	17960	2	17/0
38	38	SEAL Waiting For You (Warner Bros.)	224	-3	11537	2	19/1
40	39	CHRISTINA AGUILERA Fighter (RCA)	203	-9	14574	13	4/0
Debut	40	UNCLE KRACKER Memphis Soul Song (Lava)	200	+65	6728	1	23/4

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
GAVIN DEGRAW Follow Through (J)	9
3 DOORS DOWN Here Without You (Republic/Universal)	6
STING Send Your Love (A&M/Interscope)	4
UNCLE KRACKER Memphis Soul Song (Lava)	4
NICKELBACK Someday (Roadrunner/IDJMG)	4
LIVE Heaven (Radioactive/Geffen)	3
JEWEL Stand (Atlantic)	3
HOOTIE & THE BLOWFISH Space (Atlantic)	3
EVANESCENCE Going Under (Wind-up)	3

NICKELBACK
someday

BDS MODERN AC: 39* - 34*

Early Adds: WWZZ WQAL WKRQ
KMXB KAMX WNNK
WWWM KLY KSTZ

GOING FOR ADDS SEPT. 8th!


 

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JOHN MAYER Bigger Than My Body (Columbia)	+188
STING Send Your Love (A&M/Interscope)	+162
3 DOORS DOWN Here Without You (Republic/Universal)	+158
STAIN'D So Far Away (Flip/Elektra/EEG)	+149
LIVE Heaven (Radioactive/Geffen)	+137
SANTANA f/ALEX BAND Why Don't You & I (Arista)	+119
THIRD EYE BLIND Crystal Baller (Elektra/EEG)	+84
JEWEL Stand (Atlantic)	+75
ATARIS The Boys Of Summer (Columbia)	+72
BARENAKED LADIES Another Postcard (Chimps) (Reprise)	+66

95 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/24-8/30. 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.

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



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SEAL "WAITING FOR YOU"

THE DEBUT SINGLE FROM THE ALBUM THAT PEOPLE ARE TALKING ABOUT

R&R HOT AC: 38

ADULT TOP 40 MONITOR: 39*

R&R AC: 28

WLTW, KBIG, KLLC, KIOI, KOSI, WQ5X, KKLT, WLTE, KEZR, KQMB,
KBEE, WTIC, WJLK, WLHT, WYSF, WHUD, WAJI, WTSS, KYIS,
WMC, WRSN, KCDU, WLRQ, WCDA, WTCB, KLLY, KURB, WMGN,
KPEK, WMGS, WINK, WRMM, KQIS, WFMK, KWAV, KVLV, WDEF,
KVKI, KSII, WMXL, KTRR, KHOP, KKPN, KVUU, WKSZ

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 Balson
Management: azoffmusic management - Irving Azoff, Susan Markheim, John Baruck, Tom Consolo

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CAROL ARCHER

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When You Care Enough To E-Mail The Very Best

An interactive marketing tool for websites that also generates NTR

Six weeks ago I received the following e-mail from KJCD/Denver PD Michael Fischer: "Click on the icon below and hit play ... turn up your speakers ... new database b'day card." When I opened the attached rich-media electronic birthday card from KJCD, I saw Dave Koz. After he played a few bars on sax, Koz said, "Somebody told me it's your birthday. I can see you through the computer, and you look great! You don't look a year older, you look a year younger." I was so blown away by this brilliant marketing tool that I contacted Monica Thomas, co-founder/CEO of the company that innovated this program for Smooth Jazz and Urban AC, to learn more.



Monica Thomas

Thomas explains that her company, DVGGreets, which launched in December 2002, provides a perfect turnkey interactive marketing system for radio stations. "We launched our site using well-known music artists with hopes of getting stations to partner with us and integrate our technology to build new content for their websites," she says.

"We deliver an upscale broadband product with a great 'wow' feature for e-mail blasts. Our customized versions of video-streaming e-cards can also feature local on-air talent announcing special concert events. That makes DVGGreets a great NTR product for radio stations, particularly those that have broadband Internet clients.

"This tool can give top-of-mind awareness to any event and build your e-mail database through our viral marketing campaigns. It not only outshines any standard html page, it will make money for your website."

Cool Content

In addition to Koz, DVGGreets offers electronic birthday, holiday and Valentine's Day greeting cards (new-baby wishes are in the works) featuring Kirk Whalum, Michael McDonald, Kenny Loggins, Roberta Flack, Jonathan Butler, George Duke, Phil Perry, Jim Brickman, Mannheim Steamroller and The Harlem Boys Choir — all of whom, incidentally, were paid advance fees and receive a residual on every card sold.

After she conceived DVGGreets in 2001, Thomas created a series of prototypes for the video-streaming technology that featured Whalum, who, she says, is the project's co-architect. Those early models were intended to appeal to listeners, but Thomas' thinking soon evolved.

"Taking the conventional route of just being a product and advertising on-air isn't the most productive route for us or Smooth Jazz," she says. "We need to work out partnerships with radio stations so they can sell this as a tool for themselves.

"I'm so gratified by Mike Fischer's enthusiasm, and I hope that other markets will embrace DVGGreets as a nontraditional-revenue tool. I invite stations that need cool content to check out DVGGreets."

Take a test drive and try DVGGreets for yourself: Visit www.dvggreets.com to view a sample card (click on "Artists"). Contact Thomas at mthomas@dvggreets.com to receive a free account.

Diary-Recall Hints

By Mark Ramsey

Consistency: It's what we always remind ourselves is so important. If you do what you do and do it well — all the time — then you've maximized the chance that listeners will remember you when they're filling out their diaries, right? Wrong.

Behavioral research has shown that when customers (listeners) remember an experience (a listening occasion), they don't recall every single event. Instead, write authors Diana LaSalle and Terry Britton in their new book, *Priceless*, customers remember only a few events vividly, especially the ending, and gloss over the rest. In other words, people remember snapshots, not movies. Therefore, the longer the listening event, the more important it is to manage the sequences and "snapshots."

Movies Vs. Snapshots

In radio lingo, a "movie" is an entire daypart or show or day or week, and a "snapshot" is an attention spike, a highlight or a peak experience. Managing those highlights is the key to unlocking recall.

For HBO, a snapshot would be *Sex and the City*. For Hot AC KLLC (Alice) / San Francisco, it's a morning show interview with Madonna. For your station, it could be a feature, a benchmark or any scheduled event that makes the listeners' hearts beat faster and their ears stick to the radio like Krazy Glue.

Additionally, research has shown that listeners favor a sequence of events that improves over time. This is why cruise ships carefully construct their agendas to provide increasingly pleasant snapshots, starting out slowly and building to a finale. Do your snapshots build dramatically to a crescendo, like TV's *Survivor*? Or do they end just as they began?

Are you programming your station consistently — that is, in a steady stream of predictable sameness? Or are you scheduling snapshots of content designed to be recalled when listeners are sitting with their diaries at the end of the day, trying desperately to reconstruct their listening?

And I'm not talking about dumb benchmarks or throwaway features here; I mean things that pop, things that people will talk about and remember — snapshots worthy of filing away in that most important photo album of all, the Arbitron diary.



Mark Ramsey

Blackout!

They say the neon lights are bright on Broadway

Shortly after 4pm on Aug. 14, the lights went out at 1755 Broadway. The Verve Music Group staff, including Sr. VP/Promotion Suzanne Berg, are used to frequent fire drills, so they gathered on the sidewalk outside their office. "Then we noticed other people doing the same up and down the block," Berg recalls. "The policemen's radios weren't working, and we began to get a little freaked. We asked people driving by if we could listen to WINS for news."

The group decided to go back to the office for their things and some candles and other supplies. "About eight of us walked over to the Ritz Hotel, where the parents of one of our staff members were staying, but they weren't there, and the hotel wasn't letting anyone in," Berg says. "Instead, we went to the apartment where I've been staying on Central Park South while mine is being remodeled."

When they arrived, the group took a wrong turn into an empty restaurant with a radio playing in the background. "We stood around the bar, listening," Berg says. "When the owner returned he was really startled to see us, but he said he didn't have to be home for a couple of hours, so we listened to the radio and drank all his beer before it got warm."

After several hours the group climbed the seven flights of stairs to Berg's digs. "We had candles, but no media — only a Walkman, which we took turns listening to," she says. "We then realized we had no idea how long we'd be without power, so our CFO, Michael Kaufmann, and I walked back down to get a bunch of sandwiches and Danishes from a nearby diner.

"Michael had to take a cab to the Williamsburg Bridge, then walk across the bridge and 20 blocks more to get home. He said it was like being in a war. The next day we went to Fiorello's at 63rd and Broadway for lunch. We ordered lots — pies and pies! — of pizza and handed out slices to people. It was great to talk to and meet so many different people, but it was troubling not knowing how and where the rest of your friends were."

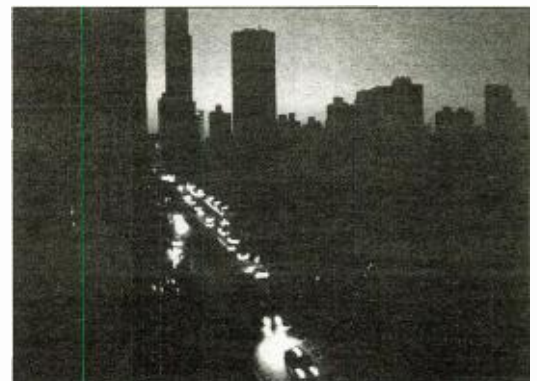
Meanwhile, In Manhasset

Power outages are common on Long Island, so at first Shanachie's Bill Cason, who works from a home office in Manhasset, NY didn't give the one that afternoon much thought. He was talking with Rob Reinhart from Ann Arbor, MI's *Acoustic Café* show when the line went dead. Cason called back and learned that the power was down in Michigan too.

Cason turned on his portable radio-TV but found nothing on the air. "I was sitting alone, thinking the world was coming to an end. I found one AM station, but it didn't report anything for 10 minutes, and then gave only very incomplete reports. My gut told me it might be a computer virus or a hacker attack. Isn't it crazy that we think that way now?"

He tracked down a complete set of batteries, then gathered his portable electronics — a Discman, an MP3 player and three fully charged laptops for watching DVDs — a candelabra and three flashlights.

"I knew my parents were OK," Cason says. "I had cold soda and a gas stove, so I could make some dinner before it got dark. Plus, my Scottie, Otis, was there for company."



CENTRAL PARK SOUTH This is the view, looking to the west at sunset, from the scene of Verve Sr. VP/Promotion Suzanne Berg's blackout vigil. She and a number of colleagues climbed seven flights up, then back down to stock up on food and give away slices of pizza to people in the neighborhood.

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)	1008	+32	120294	17	44/0
2	2	BRIAN CULBERTSON Say What? (Warner Bros.)	905	+45	109696	21	42/0
3	3	PAUL JACKSON, JR. It's A Shame (Blue Note)	737	+2	80276	16	41/0
4	4	RICHARD ELLIOT Corner Pocket (GRP/VMG)	696	-28	76633	22	40/0
7	5	M. McDONALD I Heard It Through The Grapevine (Motown/Universal)	624	-2	58359	14	44/0
8	6	URBAN KNIGHTS Got To Give It Up (Narada)	615	+23	66386	16	38/0
5	7	CHIELI MINUCCI Kickin' It Hard (Shanachie)	599	-56	67492	31	34/0
11	8	KENNY G. Malibu Dreams (Arista)	591	+23	69604	9	35/1
9	9	CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	580	+11	62973	13	41/0
6	10	JEFF LORBER Gigabyte (Narada)	571	-63	44314	24	34/0
10	11	LUTHER VANDROSS Dance With My Father (J)	569	0	55278	15	39/0
12	12	DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)	561	+1	45182	18	38/0
15	13	PRAFUL Sigh (Rendezvous/N-Coded)	520	+22	71382	8	41/1
14	14	MINDI ABAIR Flirt (GRP/VMG)	503	+1	55963	8	38/1
16	15	PAUL TAYLOR On The Move (Peak)	475	-9	41385	13	37/0
23	16	DAVE KOZ Honey-Dipped (Capitol)	412	+163	41722	2	40/2
17	17	RICK BRAUN Green Tomatoes (Warner Bros.)	369	-1	31960	6	33/0
19	18	ACOUSTIC ALCHEMY No Messin' (Higher Octave)	366	+18	32222	10	28/0
18	19	PHIL COLLINS Come With Me (Atlantic)	348	-3	29709	20	25/0
20	20	WALTER BEASLEY Precious Moments (N-Coded)	318	+1	31903	20	25/1
22	21	JAZZMASTERS Puerto Banus (Trippin' N' Rhythm)	315	+45	37270	4	31/2
21	22	CHUCK LOEB eBop (Shanachie)	283	+4	38035	6	25/2
25	23	SIMPLY RED Sunrise (SimplyRed.com)	243	+29	10632	4	18/2
26	24	J. SOMMERS Take My Heart (You Can Have...) (Gemini/Higher Octave)	218	+7	31383	3	20/1
24	25	FATBURGER Sizzlin' (Shanachie)	202	-13	17134	18	19/0
29	26	RONNY JORDAN At Last (N-Coded)	175	+19	28651	6	16/0
28	27	JEFF GOLUB Boom Boom (GRP/VMG)	158	-2	15695	2	18/1
27	28	STEVE OLIVER Positive Energy (Native Language)	150	-11	4137	2	15/1
-	29	MICHAEL LINGTDN Off The Hook (3 Keys Music)	145	-1	14321	3	14/1
30	30	GREGG KARUKAS Riverside Drive (N-Coded)	144	-6	9467	2	13/1

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

BRIAN HUGHES Along The Way (A440 Music Group)

Total Plays: 143, Total Stations: 12, Adds: 0

BLAKE AARON She's So Fine (Innervation)

Total Plays: 138, Total Stations: 13, Adds: 0

CHRIS BOTTI Indian Summer (Columbia)

Total Plays: 129, Total Stations: 14, Adds: 1

HIROSHIMA Revelation (Heads Up International)

Total Plays: 121, Total Stations: 12, Adds: 0

NICK COLIONNE High Flyin' (3 Keys Music)

Total Plays: 113, Total Stations: 10, Adds: 1

PAMELA WILLIAMS Afterglow (Shanachie)

Total Plays: 106, Total Stations: 13, Adds: 0

MARION MEADOWS Treasures (Heads Up)

Total Plays: 106, Total Stations: 8, Adds: 0

BERNIE WILLIAMS / **DAVID BENOIT** Just Because (GRP/VMG)

Total Plays: 98, Total Stations: 7, Adds: 0

MARC ANTDINE Funky Picante (Rendezvous)

Total Plays: 85, Total Stations: 9, Adds: 0

RIPPINGTONS Bella Luna (Peak)

Total Plays: 80, Total Stations: 8, Adds: 0

Songs ranked by total plays

Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
DAVE KOZ Honey-Dipped (Capitol)	2
JAZZMASTERS Puerto Banus (Trippin' N' Rhythm)	2
CHUCK LOEB eBop (Shanachie)	2
SIMPLY RED Sunrise (SimplyRed.com)	2
DAVE KOZ & JEFF KOZ Blackbird (Rendezvous/Warner Bros.)	2
PONCHO SANCHEZ One Mint Julep (Concord)	2
TWIST OF MDTOWN Inner City Blues (GRP/VMG)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DAVE KOZ Honey-Dipped (Capitol)	+163
BRIAN CULBERTSON Say What? (Warner Bros.)	+45
JAZZMASTERS Puerto Banus (Trippin' N' Rhythm)	+45
DAVID SANBORN Comin' Home Baby (GRP/VMG)	+32
SIMPLY RED Sunrise (SimplyRed.com)	+29
URBAN KNIGHTS Got To Give It Up (Narada)	+23
KENNY G. Malibu Dreams (Arista)	+23
PRAFUL Sigh (Rendezvous/N-Coded)	+22
RIPPINGTONS Bella Luna (Peak)	+21
BASS X Vonni (Liquid 8)	+20

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SPYRO GYRA Getaway (Heads Up)	468
EUGE GROOVE Rewind (Warner Bros.)	461
KIM WATERS Waterfall (Shanachie)	238
RICK DERRINGER Hot And Cool (Big3)	202
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	169
PIECES OF A DREAM Love's Silhouette (Heads Up)	152
J. THOMPSON Tell Me The Truth (AMH)	139
GREG ADAMS 'Sup With That (Ripa/Blue Note)	97
PETER WHITE Who's That Lady? (Columbia)	81
CRUSADERS Viva De Funk (Verve/VMG)	77
BDB BALDWIN The Way She Looked At Me (Narada)	70
MINDI ABAIR Lucy's (GRP/VMG)	63
BDB JAMES Morning, Noon & Night (Warner Bros.)	63

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

Reporters

KAJZ/Albuquerque, NM
PD: Paul Levine
APD/MID: Jeff Young
No Adds

KJCD/Denver, CO
PD/MID: Michael Fischer
TO: DAVE KOZ
TWIST OF MDTOWN
RICK COLIONNE

KSBR/Los Angeles, CA
OM/PO: Terry Westel
MD: Susan Kachibay
1 PONCHO SANCHEZ
1 ERIC JACOBSEN

WJZZ/Milwaukee, WI
OM/PO: Steve Scott
MD: Jeff Peterson
2 STEVE OLIVER

Jones Smooth Jazz/Palm Springs, CA
PD: Steve Hubbard
MD: Cheryl Roseheart
1 SIMPLY RED

KKSF/San Francisco, CA
OM: Michael Martin
PD/MID: Steve Williams
No Adds

WSSM/St. Louis, MO
PD: David Myers
4 GRG KARUKAS

WJZZ/Atlanta, GA
PD/MID: Nick Francis
7 JAZZMASTERS

WVMV/Detroit, MI
OM/PO: Tom Slesker
MD: Sandy Kevach
PRAFUL

KTWH/Los Angeles, CA
PD: Paul Goldstein
APD/MID: Samantha Windmann
No Adds

KRYR/Moderato, CA
OM/PO: Doug Wirth
PD: Jim Bryn
No Adds

WJZZ/Philadelphia, PA
PD: Michael Toffi
MD: Frank Collins
No Adds

KMGQ/Santa Barbara, CA
PD: Blank De Andia
8 CHRIS BOTTI
GREGG KARUKAS
JEFF GOLUB

WSJT/Tampa, FL
PD: Ross Black
MD: Kathy Curtis
No Adds

WNJA/Chicago, IL
OM: Bob Krause
PD/MID: Steve Stiles
KENNY G

KSEC/Fayetteville, AR
PD/MID: Ken Couch
No Adds

WELM/Macon, GA
PD/MID: Rick Smith
No Adds

WDCO/New York, NY
OM: John Bluffis
PD/MID: Charley Connolly
DIVE K22

KYOT/Phoenix, AZ
PD: Shaun Healy
APD/MID: Amie Handa
UNDI ABRAH

KJZY/Santa Rosa, CA
PD: Gordon Zlot
APD: Rob Sington
MD: Pat Schellor
7 JAZZMASTERS

WJZW/Washington, DC
OM: Kenny King
PD: Carl Anderson
MD: Renee Deary
No Adds

WWVV/Cleveland, OH
OM/PO: Bernice Kimble
7 DAVE KOZ & JEFF KOZ
STIVI COLE

WORR/Fl. Myers, FL
OM/PO: Phil Beckman
MD: Brandi Beckman
MARC ANTDINE
3 JEFF GOLUB
9 BDB
1 DAVE KOZ & JEFF KOZ
9 SEMMY G
9 STEVE COLE
8 EUGE GROOVE
2 CHUCK LOEB
2 JIMMY SOMMERS

WCJZ/Madison, WI
OM/PO: Mike Ferris
APD: Sybil McGuire
2 SIMPLY RED

WJCD/Norfolk, VA
OM/PO: Darcy Davis
APD/MID: Larry Hollowell
No Adds

KJZZ/Reno, NV
OM: Rob Brooks
PD: Harry Reynolds
APD/MID: Doug Thomas
No Adds

KWJZ/Seattle, WA
PD: Carol Harding
MD: Suzanne Pears
10 WALTER BEASLEY
1 PETER WHITE
1 JONATHAN BUTLER
1 DAVID BENOIT

45 Total Reporters

Did Not Report, Playlist Frozen (6):
KEZL/Fresno, CA
KHJZ/Houston, TX
KNIK/Anchorage, AK
KVJZ/Des Moines, IA
WJZV/Richmond, VA
WYJZ/Indianapolis, IN

KOAI/Dallas, TX
OM/PO: Kerry Johnson
MD: Mike Sanford
CHUCK LOEB

KOAS/Las Vegas, NV
PD/MID: Erik Lezz
MICHAEL LINGTON

WJVE/Miami, FL
OM: Rob Roberts
PD/MID: Rich McMillan
No Adds

WLOQ/Orlando, FL
PD: Brian Morgan
MD: Patricia James
No Adds

KSSJ/Sacramento, CA
PD/MID: Lew Hansen
APD: Ken Jones
No Adds

WEIB/Springfield, MA
PD: Carol Curtis
MD: Jonathan Shivers
11 PONCHO SANCHEZ
1 S&L
6 RAY FALLEN
JACKIE ALLEN



The Pros And Cons Of Small-Market Radio

Making the most of what you have

I'm a big-city girl. I grew up in Los Angeles, so defensive driving is a part of my subconscious, waiting in long lines doesn't seem unusual, and I'm accustomed to all the latest innovations and trends appearing here first. However, I spent many years away from the bright lights, living in a small market.

Having been blessed to get my start in radio in that small market, I can appreciate some of the trials and tribulations programmers go through when they don't have a \$500,000-a-year promotional budget. But a small market can nevertheless be a valuable training ground for radio tadpoles—or a wonderful place for seasoned veterans to share their experience with others.

So, what are some of the challenges and rewards of doing radio in a smaller market? This week a few programmers share their points of view on the subject.

Paul Oslund, PD of WAMX/Huntington, WV, says, "When we do events, like concerts, the local newspapers and TV stations are more likely to think of them as big events that they'd want to cover. The con is not having as much of a promotions budget as I'd like to have."

KZOZ/San Luis Obispo, CA PD David Atwood first offers two pros: "It's easier to reach out to more listeners on an individual basis, and it's easier to integrate yourself personally into the community."

As for the downside, he says, "There is a smaller talent pool to draw from for part-timers. There are challenges in trying to present big-market ideas to small-market-minded local clients. It's also hard to convince label reps that your station *does* have an impact on record sales in your market and to get the same promotional support from them that the larger markets get."

Intimacy Is Important

John Stevens, OM/PD/middays at WRQR/Wilmington, NC, is also PD of CHR/Pop sister WAZO. "At the top of the list of the pros is intimacy with your audience that you'd never have in a larger market," he says. "People call me on my show and say, 'Hey, John, would you do such and such?' or, 'John, I saw you at such and such a place.'

"You can get to know the audience

a lot better and in a more intimate fashion. You're right there, and you go to many of the same places they go. There's a better chance for recognition and a one-on-one relationship with the audience."

One reason that relationship is so important in Wilmington is that it's an extremely competitive market, especially in Rock. "There's an Alternative, a Classic Rock and us in our own market," Stevens

says. "Then there's an Active Rock 50 miles up the road, plus the Myrtle Beach, SC stations that compete in our market."

He points out some other positive attributes of small-market living: "Being able to get to places pretty fast is nice. You don't have to spend all day doing a remote—you can leave an hour before it starts and get it done. Even though the traffic is fairly bad here for a small market, it's still nothing compared to Charlotte, Raleigh or Atlanta."

More Multitasking

Another upside, according to Stevens, is that the audience isn't jaded by a constant barrage of concerts. "Concerts are very special to people

"We gave away a cow, piece by piece. We can't necessarily give away the big prizes, but we try to make our prizes a whole lot more fun."

Jeff Miller

in smaller markets like this, and the listeners are a lot more gracious when we give them concert tickets," he says.

"We do a lot of bus trips to concerts. We just finished taking a group to see Lynyrd Skynyrd, and we've taken listeners to see Kiss and Aerosmith. For almost any core band that plays within 120 miles, we'll try to do a bus promotion. It's a fun, exciting event for our listeners."

But the fact that concerts are not local is also a negative. "We don't get a lot of shows because we don't have a lot of venues," Stevens says. "The House of Blues is 80 miles down the road, so that helps. We do have the Myrtle Beach venues and the Alltel Pavilion in Raleigh, but they are a good drive away."

Other cons are lack of promotional support. "The fact is that Indicator stations don't get the support from record companies that we used to get," Stevens says. "We have to get more and more creative on how to make our budgets work and how to do promotions with a limited amount of support from the labels."

He also cites staffers' double duties, saying, "We have a small staff, so everybody multitasks. Everybody has another hat they wear. We don't have anyone on the staff who is just a jock. I'm the Program Director of two stations and the midday person, the afternoon guy is the Asst. PD/MD, and the night guy is the Promotions Director. So there's a lot more multitasking than people may be used to in larger markets."

'Moose-ama-bin-eaten'

At WCLG/Morgantown, WV, PD Jeff Miller says that, on the positive side, "My boss is in the building whenever I am. I can get an immediate answer on anything. He owns the station. I have no corporate layers to go through. If we want to do something, we can usually get an immediate yes or no." He laughs, then continues, "But the cons are, a lot of times it's no.

"Obviously, in a small market you don't have the same financial base as the big guys, so you have to sometimes scale down the ideas and try to be more creative on how to do things. Then again, creativity itself is not a

con. We come up with some goofy stuff that works."

Miller describes a recent goofy event: "In the spring we had one that started out as a joke, then turned into a very big buzz. We gave away a cow, piece by piece—steaks, roasts, etc. Basically, we bought two sides of beef and gave away one side piece by piece, and the other side was the grand prize."

"Good radio is good radio, regardless of the market. I've heard excellent radio in micromarkets and horrible radio in metroplexes."

Eric Slayter

"The best part was that when we started it, we held a contest to have the listeners name the cow. They named it 'Moose-ama-bin-eaten.' It got ridiculous from there. It lit up, and the production pieces got nuts."

How did this utterly ridiculous idea come about? "It started off as a joke," Miller says. "We were doing a promotional meeting, brainstorming ideas, and our sales manager had on her desk a brochure for an organic beef farm. We saw it there, and my promotion guy said, 'Let's give away a cow, piece by piece.' We all thought it was pretty funny, but he insisted, 'No, I'm serious. Let's do it.'"

"We brought in a sponsor because we needed a place to store the beef. The sponsor was a restaurant, and we used the space in their freezer. The cost to the station was \$600. That's a

goofy thing you come up with when you don't have a lot of cash to spend, then you realize it could be fun. We can't necessarily give away the big prizes, but we try to make our prizes a whole lot more fun."

Lastly, Miller talks about salary. "Obviously, you don't get paid as much and you still have to work just as hard," he says. "In theory, the cost of living should be lower to compensate, but this is a college town, so the real estate prices are a little inflated.

"On the other hand, you don't have a lot of crime. There are advantages to being in a small town, especially when you're an hour away from a relatively large city like Pittsburgh. So you've got the best of both, really."

Do It For The Love

KZRK/Amarillo, TX PD Eric Slayter says, "I have never really put my career on a scale of big market vs. little market. Good radio is good radio, regardless of the market it gets executed in. I think the real advantage to large markets is that they definitely

have the edge of a larger talent pool to pull from, but I've heard excellent radio in micromarkets and horrible radio in metroplexes.

"I have friends in large markets. I have friends in small markets. It's weird: Regardless of market size, we all seem to have things in common. Radio has a knack of being the great equalizer. We all gripe about pay scale, hours, budgets and all the things that are completely out of our control.

"I enjoy my small market because I feel a real sense of belonging—not in the sense of big fish, little pond, but in the sense that I can have an impact. I love the sense of community you have in a small town. I never did radio in Dallas, but I lived there for about two years. Big markets can be the loneliest places on earth.

"The pros and cons are what you make of them. When it comes down to it, I try not to let my ZIP code determine my worth, my abilities and, more importantly, my happiness. In the end I try to remember what my dad always said: 'Do it for the love, not the money.' I guess when I say that to my kids, I'll add 'market size' to the quote."

Pros Are Cons

Ron Harris, Director of Operations/Programming for Clear Channel/Yakima, WA and PD/morning personality for KATS/Yakima, offers three pros to doing radio in a small market: "We have the ability to teach and coach younger up-and-coming air talent. We usually have shorter commute times than in a larger market; thus, we spend less time sitting in traffic and have to hear or program fewer annoying traffic reports on the air. And we only have to worry about two Arbitron rating periods per year."

"We have to get more and more creative on how to make our budgets work and how to do promotions with a limited amount of support from the labels."

John Stevens

However, he points out that some of those pros are or can become cons. "Although we'd love to hold on to some of them for a longer period of time, the on-air people we teach and coach move on to bigger markets—if they're good," he says. "We only have two Arbitron rating periods per year. Our promotional budgets are much smaller compared to larger markets, and everyone has extra responsibilities caused by smaller staffs."

SPINESHANK



SMOTHERED

Over 30 stations "Smothered" by impact date:

WAAF	WCCG	KUFO	WILL
WTPT	WNOR	WKKB	WKLC
WWBN	KRZR	KAZR	KHTQ
WRTT	WRXR	WJJO	KOOJ
KIBZ	WRQC	KCAL	WGIR
KMRQ	KXFX	WZBH	WIXO
KCCG	KFRQ	KLFX	KFMX
KRQR and more			

Self Destructive Pattern in stores September 9
On co-headline tour now with Ill Niño

ROADRUNNER
RECORDS

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www.roadrunnerrecords.com

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Produced by QGGarth
Co-Produced by Mike Sarkisyan and Tommy Parker
Mixed by Jay Baumgardner
Career direction: Scott Koenig at King Artist Management,
assisted by Michael "Stick" Shefrin

Taken from the new album
"SELF-DESTRUCTIVE PATTERN"
IN STORES SEPTEMBER 9TH

SPINESHANK





September 5, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+ / - PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	STAINED So Far Away (Flip/Elektra/EEG)	673	-16	35192	11	29/0
2	2	NICKELBACK Someday (Roadrunner/IDJMG)	607	-20	33111	5	28/0
3	3	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	532	+34	24281	12	28/0
4	4	TRAPT Headstrong (Warner Bros.)	447	-51	31904	34	24/0
5	5	AUDIOSLAVE Like A Stone (Interscope/Epic)	425	-26	27042	32	29/0
6	6	LINKIN PARK Faint (Warner Bros.)	395	+3	20010	11	16/0
8	7	BLACK LABEL SOCIETY Stillborn (Spitfire)	348	0	19222	23	22/0
9	8	SHINEDOWN Fly From The Inside (Atlantic)	332	+9	15053	16	23/0
10	9	FUEL Falls On Me (Epic)	328	+31	12767	6	21/0
11	10	GODSMACK Serenity (Republic/Universal)	303	+6	11489	10	24/0
7	11	JANE'S ADDICTION Just Because (Capitol)	285	-64	12397	13	21/0
14	12	A PERFECT CIRCLE Weak And Powerless (Virgin)	279	+17	8388	4	22/0
12	13	FOO FIGHTERS Times Like These (Roswell/RCA)	269	-3	15893	32	21/0
13	14	CHEVELLE Send The Pain Below (Epic)	247	-18	12803	29	17/0
16	15	WHITE STRIPES Seven Nation Army (Third Man/V2)	204	-1	7888	4	15/1
15	16	DISTURBED Liberate (Reprise)	200	-14	8304	10	15/1
24	17	3 DOORS DOWN Here Without You (Republic/Universal)	183	+32	6855	4	22/3
18	18	QUEENSRYCHE Open (Sanctuary/SRG)	164	-15	4879	8	13/0
21	19	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	163	+1	5915	10	13/0
23	20	TRAPT Still Frame (Warner Bros.)	162	+8	5451	5	17/1
17	21	VELVET REVOLVER Set Me Free (Decca/Immortal)	157	-34	7364	12	15/0
19	22	KORN Did My Time (Immortal/Epic)	156	-20	6020	8	13/0
22	23	METALLICA Frantic (Elektra/EEG)	154	-1	5239	3	19/2
20	24	FOO FIGHTERS Low (Roswell/RCA)	145	-22	7752	6	14/0
25	25	LIMP BIZKIT Eat You Alive (Flip/Interscope)	125	-8	3891	2	9/0
Debut	26	SEETHER Gasoline (Wind-up)	107	+44	3829	1	14/0
27	27	IRON MAIDEN Wildest Dreams (Columbia)	101	0	3038	2	8/0
29	28	JIBE Yesterday's Gone (226)	99	+3	2928	5	7/0
26	29	LYNYRD SKYNYRD f/KID ROCK Gimme Back My Bullets (Sanctuary/SRG)	99	-4	3303	3	9/0
30	30	MUDVAYNE World So Cold (Epic)	97	+2	1881	3	8/0

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 8/24-8/30. 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

JET Are You Gonna Be My Girl (Elektra/EEG)
Total Plays: 80, Total Stations: 12, Adds: 1

COLD Suffocate (Flip/Geffen/Interscope)
Total Plays: 78, Total Stations: 9, Adds: 0

ILL NINO How Can I Live (Roadrunner/IDJMG)
Total Plays: 77, Total Stations: 11, Adds: 0

SEVENDUST Enemy (TVT)
Total Plays: 72, Total Stations: 8, Adds: 1

POWERMAN 5000 Action (DreamWorks)
Total Plays: 56, Total Stations: 6, Adds: 0

FINGERTIGHT Guilt (Hold Own) (Columbia)
Total Plays: 47, Total Stations: 6, Adds: 0

ZZ TOP Piece (RCA)
Total Plays: 45, Total Stations: 6, Adds: 4

THREE DAYS GRACE (I Hate) Everything About You (Jive)
Total Plays: 40, Total Stations: 4, Adds: 0

SLOTH Someday (Hollywood)
Total Plays: 36, Total Stations: 4, Adds: 0

INDIGENOUS C'mon Suzie (Silvertone)
Total Plays: 36, Total Stations: 3, Adds: 0

Songs ranked by total plays

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
ZZ TOP Piece (RCA)	4
3 DOORS DOWN Here Without You (Republic/Universal)	3
CHEVELLE Closure (Epic)	3
SPINESHANK Smothered (Roadrunner/IDJMG)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SEVENDUST Enemy (TVT)	+48
SEETHER Gasoline (Wind-up)	+44
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	+34
3 DOORS DOWN Here Without You (Republic/Universal)	+32
FUEL Falls On Me (Epic)	+31
JET Are You Gonna Be My Girl (Elektra/EEG)	+29
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	+20
ZZ TOP Piece (RCA)	+20
POWERMAN 5000 Action (DreamWorks)	+20
COLD Suffocate (Flip/Geffen/Interscope)	+18

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
GODSMACK Straight Out Of Line (Republic/Universal)	216
3 DOORS DOWN When I'm Gone (Republic/Universal)	203
SALIVA Always (Island/IDJMG)	174
MUDVAYNE Not Falling (Epic)	174
3 DOORS DOWN The Road I'm On (Republic/Universal)	172
SEETHER Fine Again (Wind-up)	166
LINKIN PARK Somewhere I Belong (Warner Bros.)	165
REVIS Caught In The Rain (Epic)	152
FOO FIGHTERS All My Life (Roswell/RCA)	144
PUDDLE OF MUDD Orit & Oie (Flawless/Geffen/Interscope)	143

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

Reporters

KZRR/Albuquerque, NM*
GEO: 88.5 FM
FM: Phil Anderson
No Adds

KIDC/Beaumont, TX*
No Adds

WKLC/Charleston, WV
FM: John Proppert
CHEVELLE
SPINESHANK
ZZ TOP
STAINED

WQBZ/Macon, GA
FM: Brian West
No Adds

KDKB/Phoenix, AZ*
FM: Jay Brantano
No Adds

KSJO/San Jose, CA*
GMP: Jay Brantano
No Adds

WKLT/Traverse City, MI
FM: Tom Ray
SEETHER

WROR/Wilmington, NC
GMP: John Stewart
APM: Greg Sharp
ZZ TOP

KZMX/Alexandria, LA
GMP: Bill Hines
FM: Brian Casey
No Adds

WKGB/Binghamton, NY
GMP: John Proppert
No Adds

WEBN/Cincinnati, OH*
GMP: Scott Proppert
No Adds

WCLG/Morgantown, WV
GMP: Jeff Miller
No Adds

WHEB/Portsmouth, NH*
FM: John Proppert
No Adds

KZDZ/San Luis Obispo, CA
FM: John Proppert
No Adds

KLPX/Tucson, AZ*
FM: John Proppert
No Adds

KATS/Yakima, WA
GMP: John Stewart
FM: Sibley/Soul
SEVENDUST

WZZO/Allentown, PA*
FM: Brian Casey
No Adds

WBUF/Buttalo, NY*
FM: John Proppert
3 METALLICA
3 DOORS DOWN

WVRK/Columbus, GA
GMP: John Stewart
No Adds

WDHA/Morrisstown, NJ*
FM: John Proppert
No Adds

WBAB/Nassau, NY*
FM: John Proppert
3 DOORS DOWN

KCAL/Riverside, CA*
FM: John Proppert
No Adds

KAFX/Santa Rosa, CA*
FM: John Proppert
No Adds

WNCD/Youngstown, OH*
GMP: John Stewart
No Adds

KWHL/Anchorage, AK
FM: John Proppert
No Adds

WRQK/Canton, OH*
GMP: John Stewart
No Adds

KNCN/Corpus Christi, TX*
GMP: John Stewart
2 SEVENDUST

WDBA/Nassau, NY*
FM: John Proppert
3 DOORS DOWN

WROV/Roanoke, VA*
FM: John Proppert
No Adds

KISW/Seattle, WA*
FM: John Stewart
No Adds

31 Total Monitored

20 Total Indicator

KLBJ/Austin, TX*
FM: John Proppert
No Adds

WPXC/Cape Cod, MA
GMP: John Stewart
No Adds

WRCO/Fayetteville, NC*
FM: John Proppert
No Adds

WRRX/Pensacola, FL*
FM: John Proppert
No Adds

WRRX/Rockford, IL
FM: John Proppert
No Adds

KTUX/Shreveport, LA*
FM: John Proppert
No Adds

Reported Frozen Playlist (1):
WMZK/Wausau, WI

Did Not Report, Playlist Frozen (5):
WPHD/Elmira-Corning, NY
WRKR/Kalamazoo, MI
KFZX/Odessa-Midland, TX
KCLB/Palm Springs, CA
WVCT/Peoria, IL

KOQJ/Baton Rouge, LA*
FM: John Proppert
No Adds

WYBB/Charleston, SC*
FM: John Proppert
No Adds

KLQL/Houston, TX*
GMP: John Stewart
3 DOORS DOWN

WMNR/Philadelphia, PA*
FM: John Proppert
No Adds

KBER/Salt Lake City, UT*
FM: John Proppert
No Adds

KXUS/Springfield, MO
GMP: John Stewart
No Adds

ACTIVE ROCK TOP 50

Powered By



September 5, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
	1	LINKIN PARK Faint (Warner Bros.)	2109	-5	121718	17	61/0
3	2	STAIN'D So Far Away (Flip/Elektra/EEG)	1951	+15	99032	12	63/0
2	3	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	1891	-59	102560	23	62/0
4	4	NICKELBACK Someday (Roadrunner/IDJMG)	1679	+85	96982	5	62/0
5	5	DISTURBED Liberate (Reprise)	1507	+53	77528	14	61/0
6	6	SHINEDOWN Fly From The Inside (Atlantic)	1484	+37	79595	24	61/1
7	7	A PERFECT CIRCLE Weak And Powerless (Virgin)	1435	+97	77683	5	63/0
10	8	GODSMACK Serenity (Republic/Universal)	1368	+74	70754	12	60/0
11	9	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	1248	+48	54576	22	57/0
9	10	KORN Did My Time (Immortal/Epic)	1224	-89	64758	10	59/0
8	11	CHEVELLE Send The Pain Below (Epic)	1186	-151	57494	33	57/0
12	12	TRAPT Headstrong (Warner Bros.)	1054	-6	67548	47	59/0
16	13	TRAPT Still Frame (Warner Bros.)	989	+44	43150	12	57/0
17	14	LIMP BIZKIT Eat You Alive (Flip/Interscope)	941	+19	47297	4	57/0
15	15	MUDVAYNE World So Cold (Epic)	930	-32	39035	17	53/0
18	16	WHITE STRIPES Seven Nation Army (Third Man/V2)	915	+79	37719	16	44/0
14	17	COLD Stupid Girl (Flip/Geffen/Interscope)	878	-136	46137	28	46/0
21	18	FUEL Falls On Me (Epic)	784	+52	33394	6	45/0
19	19	AUDIOSLAVE Like A Stone (Interscope/Epic)	766	-28	47101	34	59/0
13	20	JANE'S ADDICTION Just Because (Capitol)	761	-279	31473	14	39/0
22	21	METALLICA Frantic (Elektra/EEG)	639	-8	23610	9	56/1
23	22	FOO FIGHTERS Low (Roswell/RCA)	583	-36	21340	9	48/0
24	23	ADEMA Unstable (Arista)	559	-49	16849	11	47/0
29	24	SEVENDUST Enemy (TVT)	522	+155	20663	3	46/4
36	25	COLD Suffocate (Flip/Geffen/Interscope)	511	+208	18157	4	47/3
25	26	MOTOGRAFTER Down (No Name/EEG)	496	+15	15870	7	48/1
35	27	SEETHER Gasoline (Wind-up)	492	+179	15248	4	50/7
26	28	SLOTH Someday (Hollywood)	461	+32	11544	7	50/2
27	29	THREE DAYS GRACE (I Hate) Everything About You (Jive)	430	+5	13309	15	45/4
30	30	EVANESCENCE Going Under (Wind-up)	395	+34	12726	7	25/0
31	31	ILL NINO How Can I Live (Roadrunner/IDJMG)	391	+38	11600	5	41/3
32	32	3 DOORS DOWN Here Without You (Republic/Universal)	390	+54	14059	5	32/2
34	33	POWERMAN 5000 Action (DreamWorks)	375	+53	10349	3	35/2
28	34	AFI The Leaving Song Part II (DreamWorks)	359	-60	9660	12	33/0
37	35	FINGERTIGHT Guilt (Hold Down) (Columbia)	280	0	5268	6	37/1
39	36	PRESENCE Remember (Curb)	278	+5	3872	7	25/0
40	37	ATARIS The Boys Of Summer (Columbia)	273	0	9009	12	14/0
42	38	THRICE All That's Left (Island/IDJMG)	249	+16	4606	9	30/1
38	39	HOTWIRE Not Today (RCA)	245	-34	5786	6	30/0
33	40	SALIVA Raise Up (Island/IDJMG)	238	-87	10018	12	29/0
41	41	ALIEN ANT FARM These Days (DreamWorks)	158	-76	2710	8	24/0
Debut	42	JET Are You Gonna Be My Girl (Elektra/EEG)	154	+71	3220	1	16/0
43	43	311 Creatures (For A While) (Volcano)	146	-64	3503	8	13/0
Debut	44	MUSHROOMHEAD Sun Doesn't Rise (Republic/Universal)	132	+45	3369	1	11/0
46	45	MANMADE GOD Safe Passage (American/IDJMG)	126	-58	3151	13	18/0
48	46	V SHAPE MIND Monsters (Republic/Universal)	122	-4	2190	2	12/0
47	47	METALLICA St. Anger (Elektra/EEG)	112	-41	4033	14	19/0
45	48	(HED) PLANET EARTH Other Side (Volcano/Jive)	105	-99	2885	10	16/0
44	49	VELVET REVOLVER Set Me Free (Decca/Immortal)	105	-102	3892	11	12/0
Debut	50	CAVE IN Inspire (RCA)	102	+23	1593	1	16/1

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
CHEVELLE Closure (Epic)	27
SPINESHANK Smothered (Roadrunner/IDJMG)	12
STATIC-X The Only (Warner Bros.)	11
SEETHER Gasoline (Wind-up)	7
SEVENDUST Enemy (TVT)	4
THREE DAYS GRACE (I Hate) Everything About You (Jive)	4
ENDD Simple Lies (DVB/Columbia)	4
COLD Suffocate (Flip/Geffen/Interscope)	3
ILL NINO How Can I Live (Roadrunner/IDJMG)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
COLD Suffocate (Flip/Geffen/Interscope)	+208
SEETHER Gasoline (Wind-up)	+179
SEVENDUST Enemy (TVT)	+155
A PERFECT CIRCLE Weak And Powerless (Virgin)	+97
NICKELBACK Someday (Roadrunner/IDJMG)	+85
STATIC-X The Only (Warner Bros.)	+82
WHITE STRIPES Seven Nation Army (Third Man/V2)	+79
GODSMACK Serenity (Republic/Universal)	+74
JET Are You Gonna Be My Girl (Elektra/EEG)	+71
DEFTONES Hexagram (Maverick/Reprise)	+58

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LINKIN PARK Somewhere I Belong (Warner Bros.)	733
SEETHER Fine Again (Wind-up)	658
MUDVAYNE Not Falling (Epic)	590
GODSMACK Straight Out Of Line (Republic/Universal)	566
CHEVELLE The Red (Epic)	552
REVIS Caught In The Rain (Epic)	528
DISTURBED Remember (Reprise)	526
DISTURBED Prayer (Reprise)	520
3 DOORS DOWN When I'm Gone (Republic/Universal)	518
SALIVA Always (Island/IDJMG)	487

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 8/24-8/30. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

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ON THE RECORD

With **Sparky**

Asst. PD/MD/Promotion Director/
Afternoon Drive Guy, KIBZ/Lincoln, NE



Since the MTV Video Music Awards just happened, can I run off at the mouth about MTV? Good! On a continual basis during my afternoon drive shift I'll mention my loathing for the one-time music video channel. Seriously, I boycotted after seeing them cut up the Smile Empty Soul video for "Bottom of a Bottle" by removing the word *drugs* from the song. It's OK if the Christina Aguilera video for "Beautiful" has two men kissing, but

MTV has to cut the word *drugs* out of a song? Isn't it far more offensive to the mainstream viewer to see men kiss than to hear the word *drugs*? Seriously, that's just one of a hundred reasons I will never support or watch MTV again! • On a VMA positive note, I read today that Queens Of The Stone Age won a Moonman for their "Go With the Flow" video, and Linkin Park won for "Somewhere I Belong." Congrats to both bands. • There are several new releases on my "can't live without" list. First off is Zakk Wyld and Black Label Society's *The Blessed Hellride*. Could that CD kick any more ass? I've been a fan of Zakk Wyld since he joined Ozzy all those years ago. In fact, I named my son after him. The new Korn single, "Did My Time," kicks mucho butt. Can't wait to hear more. If you didn't listen to Korn's *Untouchables* album, you missed out on the best rock album released last year. • Other newly released CDs that I can't get enough of include Adema's *Unstable*, Marilyn Manson's *The Golden Age of Grotesque* and Powerman 5000's *Transform*. Thumbs up to Scott Weiland and his new project, Velvet Revolver. Can't wait to hear more. And, Scott, stay off the Brown Pony this time — you're better than that!

The Most Added crown at Active Rock this week goes to Chevelle's "Closure," with 27 adds. This song is destined to take a permanent spot on playlists everywhere — bank on it! ... Spineshank pick up 12 adds, with WNOR/Norfolk; WCCC/Hartford; and WTPT/Greenville, SC among those who are "Smothered" ... Adds are starting to roll in for Static-X, with 11 stations saying yes to "The Only" ... The artist development story continues for The White Stripes, as "Seven Nation Army" climbs 18-16. WBBB/Raleigh and WQXA/Harrisburg have been leading the charge with more than 30 plays per week; KRFR/Bakersfield and WTFX/Louisville also give it similar airplay ... Smile Empty Soul's "Bottom of a Bottle" has been on the chart for nearly half the year! The track shows no sign of slowing down and this week rose 11-9 on the chart ... For a moment I thought I was seeing double when I saw Trapt on the chart at both No. 12 and No. 13. "Headstrong" is really living up to its name — it's been on the chart for 47 weeks! Now "Still Frame" is heading for the top and gets a nice bump this week, 16-13 ... "Steady as she goes" is the chant for Evanescence, as "Going Under" progresses. KBPI/Denver joins in, and nine stations are giving it 20-29 plays per week ... Over at Rock, Staind ("So Far Away") hold on to No. 1 for five consecutive weeks ... ZZ Top's "Piece" gets some interest from four stations out of the box: WYBB/Charleston, SC; KLBK/Austin; KLPX/Tucson; and KMOD/Tulsa. **MAX PIX: STATIC-X "The Only" (Warner Bros.)**



— Cyndee Maxwell, Active Rock/Rock Editor

Record Of The Week

ARTIST: Fireball Ministry
TITLE: *The Second Great Awakening*
LABEL: Nuclear Blast



Was there ever any question that rock 'n' roll is a bonafide religion? Any rock band worth its salt knows to worship at Zep's *Houses of the Holy* and regularly observe the Sabbath. Not a problem for the aptly named Fireball Ministry, who deliver fire 'n' brimstone rock to the masses with their latest effort, *The Second Great Awakening*. Fronted by Rev. James A. Rota II, who combines Ozzy's wail with a gruff growl, the Ministry lay out thick slabs of warm, '70s-influenced rock that references everything from Sabbath and Priest to Grand Funk Railroad and ZZ Top. "King" establishes itself as rock royalty right out of the gate with a thicker-than-mud bass and guitar groove, while the lead single, "Flatline," knocks 'em dead with a hook-laden blast of real rock. Nu metallers, repent!

— Frank Correia, Rock Specialty Editor

active
INSIGHT

ARTIST: Finger Eleven

LABEL: Wind-up

By FRANK CORREIA / ROCK SPECIALTY EDITOR



Is the pen truly mightier than the sword? Well, if you're any sort of writer — of songs, of poems, of manifestos urging the commoners to throw off the shackles of oppression — then, yes, the pen has its point. And unless you're fronting a Nordic metal band, the pen outweighs the sword for rock vocalists as well. Take Finger Eleven's Scott Andersen, who was wise enough to pack a writing utensil as he drove his Honda Prelude around town, blasting the music tracks from his band's new album.

"Lyrical inspirations were scribbled down on receipts, ATM slips, my arm — whatever was handy," he, ahem, notes. "The words to 'Therapy' came to me in a supermarket parking lot. In the end we had 30 songs to choose from."

Those 30 tracks were whittled down to a lean 12-song set for the group's eponymous third effort for Wind-up. Following up 1997's *Tip* and 2000's even-better sophomore effort, *The Greyest of Blue Skies*, the Burlington, Ontario natives have stepped up their game even further with *Finger Eleven*. The key? Foosball.

"Whenever we ran into a roadblock or whenever tensions got too high, we'd blow off steam and settle our differences over the foosball table," says guitarist James Black, referring to the game producer Johnny K (Disturbed, Soil) set up outside of his studio.

Apparently the gaming worked. Tracks like "Complicated Questions" wind along

with complex rhythms, while "Stay in Shadow" showcases Andersen's emotive vocal range. "Good Times" packs everything its title promises headbangers looking for an adrenaline shot, featuring rolling rhythms, supercharged guitars and vocals that sound like Andersen downed a case of Red Bull.

But it certainly wasn't an energy drink that the singer was chugging when cutting the lead single, "One Thing." "The vocal take for 'One Thing' was done under the influence of a lot of beer," Andersen admits. "I don't remember singing a single note."

Guitarist Rick Jackett says, "The song was written at the country mansion of a friend whose ancestor allegedly invented the cigarette filter. So, clearly, the song would never have been possible without the contributions of booze and smokes."

Either way, "One Thing" shows a whole different side to the group, with delicate acoustic guitars the perfect backdrop for Andersen's pensive lyrics. The track has found early support from Active Rockers like WRXR/Chattanooga, TN; WRXW/Jackson, MS; and KQRC/Kansas City. Rock outlets like WYBB/Charleston, SC and WZZO/Allentown are also lending their calls to the cause. Keep a pen handy when considering your adds for next week.

R&R **TOP 20 SPECIALTY ARTISTS**

1. FREEDY VS. JASON (Roadrunner/IDJMG) "The Waste"
2. SUPERJOINT RITUAL (Sanctuary/SRG) "Dress Like A Target"
3. SPINESHANK (Roadrunner/IDJMG) "Violent Mood Swings"
4. STATIC-X (Warner Bros.) "Destroy All"
5. ARCH ENEMY (Century Media) "Silent Wars"
6. PRO-PAIN (Spitfire) "Iron Fist"
7. SICK OF IT ALL (Fat Wreck Chords) "Relentless"
8. UNDERWORLD SOUNDTRACK (Lakeshore) "Throwing Punches"
9. MOTOGRATER (Elektra/EEG) "Suffocate"
10. KILLING JOKE (Red Ink/Epic) "Asteroid"
11. DOPE (Recon/Artemis) "I Am"
12. POISON THE WELL (Atlantic) "Ghostchant"
13. AS I LAY DYING (Metal Blade) "94 Hours"
14. NEVERMORE (Century Media) "Enemies of Reality"
15. BLACK DAHLIA MURDER (Metal Blade) "Funeral Thirst"
16. BLOOD HAS BEEN SHED (Ferret) "She Speaks To Me"
17. CHIMAIRA (Roadrunner/IDJMG) "Pure Hatred"
18. GOATWHORE (Rotten) "Sky Funeral"
19. COAL CHAMBER (Roadrunner/IDJMG) "Headstones & The Walking Dead"
20. METAL BLADE: UNCORRUPTED STEEL 2 (Metal Blade) "Amerika The Brutal"

Ranked by total number of shows reporting artist.

R&R:

Active: 29 (430x, +5)
 Alternative: 27 - 26 (1017 +33)

MONITOR:

Modern: 29 - 27* (1034x, +34) - Audience: 4.1 Million
 Active Rock: 33* (346x, +17) - Audience: 651K

FANTASTIC NEW ADDS CONTINUE:

WKQX / Chicago
 KISS/ San Antonio
 KATT / Oklahoma City
 KFMA/ Tucson
 KMYZ/ Tulsa
 KRTQ/ Tulsa
 KTEG/ Albuquerque
 KORB / Quad Cities

AMAZING PHONES STORIES:

#1 PHONES

WNOR KTZO KJEE WDYL WPBZ

TOP 5:

WXTM WWDX WXEG WLUM KICT WWBX

TOP TEN

WGIR KILO KXXR WXQR
 WNFZ WWDX WXTM KROX
 WNFZ KJEE KHRO KHBZ

THREE DAYS GRACE

(I HATE)

EVERYTHING ABOUT YOU



MOST PLAYED AT:

CIMX - #6	35x	KHBZ - #1	48x
KILO - #18	20x	KNXX - #13	33x
KRBZ - #1	48x	KTZO - #14	26x
KUPD - #15	18x	KXTE - #6	36x
KZON - #4	42x	WARQ - #4	41x
WEDG - #8	27x	WEND - #12	24x
WHRL - #7	35x	WKRL - #13	27x
WMRQ - #1	54x	WNFZ - #12	21x
WNOR - #6	25x	WPBZ - #1	39x
WQXA - #14	16x	WRQC - #13	21x
WXEG - #2	47x	WXTM - #7	39x
KXXR - #18	17x		



Fuse Top Twenty
 Most Played Video (22x)



TOUR:

On Tour w/ Trapt now.
 Opening for Nickelback
 beginning Mid - October

CALLOUT SUCCESS STORIES:

KXTE - Great Callout
 KZON - #1 Callout
 WXTM WNOR
 KHBZ KZON
 WARQ #4 power rotation
 CIMX #5 power rotation
 WXTM #3 power rotation
 KHBZ #1 power rotation
 KZON #11 power rotation
 WPBZ #10 power rotation
 WMRQ Huge Callout power rotation
 WXEG #1 core pop score #2 potential
 Mediabase Callout Alternative male 18-24 #4
 Rate the Music Active #14 overall male 18-24 #10
 Rate the Music Alternative #12 women 18-34

GREAT SALES CONTINUE:

Over 25,000 scanned already!!
 Breakout Sales Markets Include:

- Detroit
- Cleveland
- Dayton
- Hartford
- Minneapolis
- Phoenix
- Toledo
- Debut rank in Colorado Springs





Cloned, Hatched Or Born?

Continued from Page 1

I raised the subject with Lenny Diana, PD of WEDG/Buffalo. He was quick to suggest that I look at what deregulation has done to the current generation of PDs. When I pointed out that he is part of the current generation of PDs, he replied, "I'd like to push you down the stairs just to hear what you'd sound like."

However, his point is that our format is now populated by people who came from formats other than Alternative and who now have to manage three or four different formats in their market. Maybe this had an impact on the skill set for the 21st century.

Execution Specialist

A programmer I knew in a major

"You have to find and hire the person you would hope would one day be your replacement."

Pat Lynch

market once had an MD position to fill. He considered looking outside the building, perhaps bringing in someone from another market, someone with a good reputation and good ears.

Then he considered what he had within the building. Were there any jocks who deserved to move up? What about one of the programming assistants? He was looking for someone who understood the vision of the station and who didn't mind working a billion hours a day without complaint.

Suddenly, it occurred to this PD that the perfect candidate was right under his nose. It was the station's production director. At this station, the production director also handled imaging. For years — often on very short notice and under great duress, with spots waiting to be produced piling up at the door — he created sweepers, IDs, contest promos, etc., that perfectly fit the vibe of the station. He knew what was expected. He needed very little direction from the PD.

The PD thought, "Wow, great work ethic. And he knows how to execute the vision of the station. These are the qualities I'm looking for in an MD. Maybe he even deserves the Asst. PD title."

Interestingly, the production director had never even thought to

apply for the job. He'd assumed that he'd never get it, because no one ever thinks to look in that direction. He was floored when the PD asked him if he wanted the job.

"I really like to promote from within. As for qualities, it's three very simple things: passion, dedication and really, really low self-esteem. That way I can be me, and they can fucking deal with it!"

John O'Connell

One day the PD decided to leave the station and do something wacky, like record promotion. The Asst. PD/MD was promoted and maintained the great ratings of WFNX/Boston for another year and a half. Oops. OK, yes, it was I who promoted Kurt St. Thomas to MD from production director. The moral of the story: Take a look at your production director.

More Execution

Another respected programmer/fruit farmer who shares the vision is KITS/San Francisco PD Sean Demery. He agrees that it's important to find someone who knows how to execute.

"And the reason why it's important to say 'execute' is because being a music director is not all about scheduling music," says Demery. "It hasn't been for years. Anybody who's properly utilizing their MD has them doing all sorts of other stuff that deals with the vision and taste of the station."



GOOD CHARLOTTE IN THE ZONE WZZN (The Zone)/Chicago recently welcomed Good Charlotte to the studios. Seen here (l-r) are Zone DJ Shark, the band's Benji, Zone jock Matt Wright and Good Charlotte guitar slinger Billy.

Demery believes that it's harder now than, say, 15 years ago to find the right skills in a new MD. "Fifteen or 20 years ago jocks had to program their shifts with that little box with all the cards," he says. "The card box forced disc jockeys to think about flow."

He rightly recalls that those who executed well didn't need a spanking every week during the aircheck meeting. Concludes the free-fruit purveyor, "The point is, people who did it well would make great music directors."

I thought it would be wise to ask some other well-known PDs what they would do if they had to go out and get a new MD tomorrow. What qualities would they look for in the new hire?

Pat Lynch

PD, WJRR/Orlando

You have to find and hire the person you would hope would one day be your replacement. This person needs to know what you would do in a given situation in case you're not around to ask. This person must be your right-hand man (or woman). You have to trust this person in every facet, in and out of work.

And, last but not least, you have to let this person have responsibility for helping run the station. Don't be afraid to delegate some authority to this person so he or she can learn and grow into a responsible manager. Don't micromanage people. I've found that this will drive most people apeshit.

Ian McCain

PD, KCPX/Salt Lake City

I feel you can come from a number of different backgrounds, and I actually think the more diverse experience a person has, the more valuable it makes him or her as a music director. Promotion, imaging, an extreme passion for the music and a love for Alternative radio all help make a good MD. Then there's

Paul Krieger. That guy is just a freak of nature.

Kim Monroe

PD, WXTM/Cleveland

If I had to find a new MD or Asst. PD, first I would look within. After all, there are folks here who are already music-heads and part of the team. If there was interest expressed from within, I would talk to those folks first. After that I would want someone with some street sense. As for Selector knowledge, it's helpful but not mandatory. I would be happy to teach.



Kim Monroe

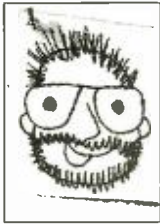
"Fifteen or 20 years ago jocks had to program their shifts with that little box with all the cards. The card box forced disc jockeys to think about flow."

Sean Demery

John O'Connell

PD, WPBZ/
West Palm Beach

I really like to promote from within. I think it's best when you can someone grow in an environment that they are already familiar with and comfortable with. It's always good to have a strong bullpen in case your music director goes down with an injury (say, carpal tunnel syndrome). I've always had a backup trained in RCS, and many times it's paid off. As for qualities, it's three very simple things: passion, dedication and really, really low self-esteem. That way I can be me, and they can fucking deal with it!



Lenny Diana



ROBOTS INVADE BOSTON When Virgin Records told WFNX/Boston that Irobot would stop by the station, staffers had no idea that an actual robot would be making the rounds. Ah, if only all artist visits were this easy. The robot is currently in Detroit, where it dropped in at the General Motors factory to help build some Hummer H2s. Seen here (l-r) are WFNX PD Cruz, the robot and WFNX MD Kevin Mays.



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5	6	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	2171	+67	150447	13	72/0
8	7	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	2037	+16	130591	21	68/0
12	8	NICKELBACK Someday (Roadrunner/IDJMG)	1996	+137	127879	5	79/0
11	9	EVANESCENCE Going Under (Wind-up)	1964	+49	130476	13	75/3
7	10	CHEVELLE Send The Pain Below (Epic)	1907	-128	141316	32	76/0
10	11	WHITE STRIPES Seven Nation Army (Third Man/V2)	1882	-49	160597	29	80/0
9	12	TRAPT Headstrong (Warner Bros.)	1789	-146	143792	44	77/0
13	13	EVE 6 Think Twice (RCA)	1618	-208	85153	15	65/0
15	14	RANCID Fall Back Down (Hellcat/Warner Bros.)	1523	-32	96840	7	71/0
14	15	JANE'S ADDICTION Just Because (Capitol)	1375	-274	109514	14	66/0
22	16	DASHBOARD CONFSSIONAL Hands Down (Vagrant)	1332	+109	99928	9	67/3
18	17	AUDIOSLAVE Like A Stone (Interscope/Epic)	1294	-109	104176	35	82/0
17	18	KORN Did My Time (Immortal/Epic)	1267	-170	78576	10	64/0
16	19	FOO FIGHTERS Low (Roswell/RCA)	1258	-190	69693	9	72/0
21	20	AFI The Leaving Song Part II (DreamWorks)	1254	0	78015	12	63/1
19	21	FUEL Falls On Me (Epic)	1246	-24	71777	6	64/1
20	22	LIMP BIZKIT Eat You Alive (Flip/Interscope)	1232	-29	70619	4	64/0
23	23	GODSMACK Serenity (Republic/Universal)	1231	+77	71445	11	59/0
28	24	WHITE STRIPES The Hardest Button To Button (Third Man/V2)	1182	+220	93046	11	63/0
24	25	TRAPT Still Frame (Warner Bros.)	1138	+83	67200	9	65/4
27	26	THREE DAYS GRACE (I Hate) Everything About You (Live)	1017	+33	52907	12	52/4
26	27	DISTURBED Liberate (Reprise)	1010	-2	44964	12	45/0
25	28	THRICE All That's Left (Island/IDJMG)	994	-35	52529	10	69/0
29	29	BILLY TALENT Try Honesty (Atlantic)	821	+55	42051	7	54/1
30	30	SWITCHFOOT Meant To Live (Red Ink/Columbia)	762	+84	35232	9	46/1
32	31	3 DOORS DOWN Here Without You (Republic/Universal)	640	+50	30312	5	33/1
35	32	YELLOWCARD Way Away (Capitol)	588	+79	23920	5	49/5
38	33	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	557	+152	42038	3	31/5
36	34	BRAND NEW The Quiet Things That No One... (Razor & Tie)	541	+78	46230	4	34/2
43	35	RADIOHEAD Go To Sleep (Capitol)	525	+188	39123	2	43/1
Debut	36	JET Are You Gonna Be My Girl (Elektra/EEG)	508	+237	39054	1	40/6
41	37	DAVE MATTHEWS Gravedigger (RCA)	507	+122	40956	2	31/2
46	38	COLD Suffocate (Flip/Geffen/Interscope)	482	+173	19883	2	38/3
47	39	SEVENDUST Enemy (TVT)	474	+165	24220	2	34/2
33	40	ADEMA Unstable (Arista)	455	-118	12958	8	36/0
50	41	SEETHER Gasoline (Wind-up)	450	+163	21842	2	37/2
34	42	LESS THAN JAKE The Science Of Selling Yourself Short... (Warner Bros.)	446	-64	30166	8	31/0
39	43	METALLICA Frantic (Elektra/EEG)	426	+21	29582	3	33/0
31	44	ALIEN ANT FARM These Days (DreamWorks)	410	-250	17455	8	34/0
42	45	B.R.M.C. Stop (Virgin)	405	+35	21588	4	33/2
Debut	46	OUTKAST Hey Ya! (Arista)	353	+102	50381	1	18/4
Debut	47	THURSDAY Signals Over The Air (Island/IDJMG)	347	+72	18990	1	34/5
Debut	48	LINKIN PARK Numb (Warner Bros.)	322	+139	46555	1	9/1
Debut	49	STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	286	+21	10562	1	26/2
48	50	SHINEDOWN Fly From The Inside (Atlantic)	274	-19	16519	18	12/0

85 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/24-8/30. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
CHEVELLE Closure (Epic)	19
STROKES 12:51 (RCA)	10
HOT HOT HEAT Talk To Me, Dance With Me (Sub Pop/Reprise)	8
STATIC-X The Only (Warner Bros.)	8
JET Are You Gonna Be My Girl (Elektra/EEG)	6
ALIEN ANT FARM Glow (DreamWorks)	6
YELLOWCARD Way Away (Capitol)	5
THURSDAY Signals Over The Air (Island/IDJMG)	5
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JET Are You Gonna Be My Girl (Elektra/EEG)	+237
WHITE STRIPES The Hardest Button To Button (Third Man/V2)	+220
RADIOHEAD Go To Sleep (Capitol)	+188
COLD Suffocate (Flip/Geffen/Interscope)	+173
SEVENDUST Enemy (TVT)	+165
STROKES 12:51 (RCA)	+165
SEETHER Gasoline (Wind-up)	+163
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	+152
A PERFECT CIRCLE Weak And Powerless (Virgin)	+143
LINKIN PARK Numb (Warner Bros.)	+139

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
FOO FIGHTERS Times Like These (Roswell/RCA)	1023
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	1016
QUEENS OF THE STONE AGE No One Knows (Interscope)	948
COLD Stupid Girl (Flip/Geffen/Interscope)	899
FOO FIGHTERS All My Life (Roswell/RCA)	893
LINKIN PARK Somewhere I Belong (Warner Bros.)	848
EVANESCENCE Bring Me To Life (Wind-up)	830
QUEENS OF THE STONE AGE Go With The Flow (Interscope)	755
CHEVELLE The Red (Epic)	688
3 DOORS DOWN When I'm Gone (Republic/Universal)	589

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 **Dred Scott**
Writer, Westwood One

I adore The White Stripes. Yes, I know, but I was all over them before *White Blood Cells* came out, so back off, man! Still, I wonder if the Jack-and-Meg phenomenon is an "even a blind squirrel finds an acorn every once in a while" thing, or does it signal that the Alternative supertanker is slowly coming about in the direction of real rock songs? And does anyone remember



the *Exxon Valdez*? Songs, not merely riffs — that's all I ask. • Other great CDs: Dandy Warhols; Yeah, Yeah, Yeahs; Postal Service; Duritti Column; Libertines; Fountains Of Wayne; Soundtrack Of Our Lives; Caesars; and Grandaddy. Can't wait for the new Black Rebel Motorcycle Club album. • Electronica is *not* dead, it just smells funny. Can anyone put a face on this stuff and make it work for radio? I hope so. One more request: For convenience, can we combine all the emo/punk/pop bands into one supergroup called, let's see, Jimmy Eat Dashboard Saves The New-Found Yellowcard Glory Day? • I know this isn't music, but *American Splendor* is an awesome film and very rock 'n' roll in a queer (not gay) way. It's the anti-*Hulk*. Finally, if anyone needs a truly irreverent newsman in the *Daily Show* mold, please inquire within.

No. 1 is ... hmm, let's see. I know I had it somewhere. Hang on a sec ... umm, yeah ... dammit, it was right here. I put it down right here, I swear. Oh, there it is: **Linkin Park**. Duh ... **Staind** hang in there for another week at No. 2 ... **A Perfect Circle** hit the top five at No. 5 ... **Audioslave** are right behind at No. 6 ... **Smile Empty Soul** continue to slip quietly upward and now sit at No. 7 ... **Nickelback** take a nice jump 12-8 ... **Evanescence** go 11-9 ... No more bullets until we get to the mid-teens, with **Dashboard Confessional** making a nice move 22-16 ... Performing in much the same way as "Seven Nation Army," **The White Stripes'** "The Hardest Button to Button" is moving steadily upward. It's now sitting at No. 24, with healthy spin increases each week ... Three bands that have nice buzzes right now are all marching upward together: **Yellowcard**, **Fountains Of Wayne** and **Brand New**. They come in at Nos. 32, 33 and 34, respectively ... New to the chart this week are **Jet**, **OutKast**, **Thursday**, **Linkin Park** and **Story Of The Year** ... Most Added: **Chevelle**, **Strokes**, **Hot Hot Heat**, **Static X**, **Jet**, **Alien Ant Farm** and **Yellowcard** ... Most Should Be Added: **Pennywise**, **BRMC**, **OutKast**, **Killing Joke**, **Fountains Of Wayne**, **Something Corporate**.



— Max Tolkoff, *Alternative Editor*

COMING RIGHT UP

ARTIST: **Jet**

LABEL: **Elektra/EEG**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



So one, two, three/Take my hand and come with me/Because you look so fine/That I really want to make you mine."

So begins one of the catchiest damn slabs of rock 'n' roll to come down the pike in a long, lonely, lonely, lonely, lonely, lonely time. The band? **Jet**. The song? "Are You Gonna Be My Girl," which rocks along like Iggy's "Lust for Life" and rolls so 'effin cool that you find your feet tapping the rhythm before you're even to the chorus. No wonder The Rolling Stones personally picked **Jet** to open the Australian leg of their 2003 tour.

It's also Down Under that the boys call home. Growing up in the suburbs of Melbourne, the Cester brothers (guitarist-vocalist Nic and drummer Chris) grew healthy on a strict diet of classic rock: The Beatles' *Abbey Road* was the first record they ever heard. "My parents had some bad records," explains Chris. "But that one always stood out as great. I'd sit there banging on these cushions with a pair of chopsticks, playing 'Mean Mr. Mustard.' We formed an entire imaginary band, where we'd play guitars on tennis rackets and do gigs."

But as the boys graduated to real instruments, they found themselves woefully out of touch with modern music

when the highly touted grunge wave hit Australian shores. "I couldn't stand the stuff," says Nic. "To me that was real slit-your-wrists music. It didn't relate to this idea of rock 'n' roll I had in my head. I'd grown up loving The Who, The Easybeats, The Faces and the Stones, and these guys were taking music somewhere I didn't want to go. They didn't have that feeling in the music that all great bands have. Oasis were the last ones."

The brothers recruited bassist Mark Wilson, and **Jet's** first few shows fortuitously coincided with The Vines' global success. After a glowing review in *NME* called **Jet** a hybrid of The Rolling Stones and AC/DC, A&R hounds were salivating at the prospects.

With their Elektra debut, *Get Born*, **Jet** resurrect rock without forgetting the roll, blasting out the kind of energetic grooves that handclaps and foot stomps were made for. The boys get The Kinks out with the guitar strut of "Get What You Need," while slower numbers like "Move On" are the blues after last call, where the group lets it bleed Stones-style. The vocals throughout *Get Born* channel that classic rock 'n' roll id, full of yeahs, c'mons and good ol' howls. The guitars burn bright and warm, and some honest-to-god solos blare through the speakers. This is what rock 'n' roll is about.

TELL US WHAT YOU THINK!

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September 5, 2003



America's Best Testing Alternative Songs 12 +
For The Week Ending 9/5/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
LINKIN PARK Faint (Warner Bros.)	4.19	4.25	98%	24%	4.07	3.94	4.20
TRAPT Still Frame (Warner Bros.)	4.04	4.03	81%	14%	3.94	3.85	4.04
THRICE All That's Left (Island/IDJMG)	4.00	4.02	53%	5%	3.86	3.67	4.06
ATARIS The Boys Of Summer (Columbia)	3.98	3.93	98%	33%	4.01	3.92	4.09
TRAPT Headstrong (Warner Bros.)	3.97	3.98	98%	46%	3.95	3.84	4.06
EVE 6 Think Twice (RCA)	3.96	3.97	86%	15%	3.89	3.88	3.91
STAIMD So Far Away (Flip/Elektra/EEG)	3.92	3.94	94%	26%	3.90	3.74	4.07
SMILE EMPTY SOUL Bottom Of A Bottle (Laval)	3.92	3.97	86%	22%	3.78	3.75	3.81
EVANESCENCE Going Under (Wind-up)	3.89	3.85	95%	27%	3.86	3.71	4.02
AFI The Leaving Song Part II (DreamWorks)	3.88	3.79	78%	15%	3.78	3.62	3.96
CHEVELLE Send The Pain Below (Epic)	3.83	3.87	98%	45%	3.80	3.68	3.92
AUDIOSLAVE Like A Stone (Interscope/Epic)	3.83	3.70	98%	47%	3.89	3.88	3.90
FUEL Falls On Me (Epic)	3.83	3.83	68%	11%	3.84	3.67	4.02
A PERFECT CIRCLE Weak And Powerless (Virgin)	3.82	3.89	58%	9%	3.87	3.76	3.99
COLD Stupid Girl (Flip/Cel/Epic/Interscope)	3.81	3.87	97%	35%	3.76	3.81	3.71
FOO FIGHTERS Low (Roswell/RCA)	3.80	3.83	75%	15%	3.82	3.74	3.91
DASHBOARD CONFESSIONAL Hands Down (Vagrant)	3.80	3.73	72%	13%	3.69	3.48	3.92
RANCID Fall Back Down (Hellcat/Warner Bros.)	3.76	3.75	67%	11%	3.63	3.47	3.82
311 Creatures (For A While) (Volcano)	3.75	3.93	82%	16%	3.69	3.61	3.78
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	3.73	3.68	87%	26%	3.77	3.84	3.71
THREE DAYS GRACE (I Hate) Everything About You (Jive)	3.68	3.75	61%	14%	3.56	3.41	3.71
DISTURBED Liberate (Reprise)	3.65	3.65	76%	18%	3.64	3.76	3.51
JANE'S ADDICTION Just Because (Capitol)	3.64	3.73	87%	26%	3.72	3.84	3.61
NICKELBACK Someday (Roadrunner/IDJMG)	3.53	3.70	80%	17%	3.51	3.38	3.64
WHITE STRIPES Seven Nation Army (Third Man/V2)	3.47	3.46	96%	49%	3.49	3.45	3.54
GODSMACK Serenity (Republic/Universal)	3.41	3.50	78%	24%	3.49	3.36	3.64
BILLY TALENT Try Honesty (Atlantic)	3.41	-	33%	9%	3.28	3.02	3.57
KORN Did My Time (Immortal/Epic)	3.40	3.48	79%	23%	3.47	3.45	3.49
WHITE STRIPES The Hardest Button... (Third Man/V2)	3.24	-	54%	17%	3.38	3.24	3.56
LIMP BIZKIT Eat You Alive (Flip/Interscope)	2.96	2.90	64%	22%	2.94	2.98	2.89

Total sample size is 446 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.

R&R TOP 20 SPECIALTY ARTISTS

- CHEMICAL BROTHERS (Astralwerks) "The Golden Path"
- MANDO DIAO (Mute) "Sheepdog"
- KILL HANNAH (Atlantic) "Kennedy"
- THURSDAY (Island/IDJMG) "Signals Over The Air"
- KILLING JOKE (Red Ink/Epic) "Seeing Red"
- MXPX (A&M/Interscope) "Everything Sucks"
- SAVES THE DAY (DreamWorks) "Anywhere With You"
- BLACK REBEL MOTORCYCLE CLUB (Virgin) "Stop"
- STEREOPHONICS (V2) "Maybe Tomorrow"
- UNDERWORLD SOUNDTRACK (Lakeshore) "Worms Of The Earth"
- RANCID (Warner Bros.) "Indestructible"
- STORY OF THE YEAR (Maverick) "Until The Day I Die"
- DANDY WARHOLS (Capitol) "We Used To Be Friends"
- BRONX (White Drugs/Ferret) "Notice Of Eviction"
- JET (Elektra/EEG) "Are You Gonna Be My Girl"
- ANDREW WK (Island/IDJMG) "Tear It Up"
- BOUNCING SOULS (Epitaph) "Kids And Heroes"
- GUIDED BY VOICES (Matador) "The Best Of Jill Hives"
- FIRST FLOOR RARITIES II (Spin/A&R Network) "Jag Tune"
- OUTKAST (Arista) "Hey Ya!"

Ranked by total number of shows reporting artist.

Record Of The Week

ARTIST: Firewater

TITLE: *The Man on the Burning Tightrope*

LABEL: Jet Set



Ladies and gentlemen, programmers of all ages, gather round and marvel at the latest extravaganza from New York's Firewater, *The Man on the Burning Tightrope!* Thrill to the vocal talent of ex-Cop Shoots Cop bassist Tod A. as he channels Tom Waits and Leonard Cohen while his backing band bring a dark carnival to life with a sordid blend of carousel organs, bazouki, accordion and more! Watch as lyrical losers take the center ring, boozing and bluesing their way through the dark comedy that is modern life! Gasp as Firewater wrap dark observations in an upbeat Latin groove on "Anything at All," drink in the drunken tango that is "Dark Days Indeed," burn to the evil jazz of "The Vegas Strip" and hold on tightly for the title track. Most of all, wonder at the inherent greatness found in these eclectic songs! Come one and all — *The Man on the Burning Tightrope* is a show not to be missed!

— Frank Correia, Rock Specialty Editor

93.3
KDKB
BOSTON

96.3
SOL
96.3

93.3
FLZ

ROCK
102.1
OTT

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KTEG/Albuquerque, NM* PD: Bill Boy MD: Steve Young 13 STATIC-X THREE DAYS GRACE	WAVF/Charleston, SC* PD: Dave Rossi APD/MO: Danny Vitalebas DAVE MATTHEWS	CINQ/Detroit, MI* PD: Murray Bruchstein APD: Vince Casanova MD: Matt Frandino 7 BAREBACK LADIES 6 STROKES BRAND NEW	KUCD/Honolulu, HI* PD: Jamie Hoyt 1 ALLEN ANT FARM	KROQ/Los Angeles, CA* PD: Kevin Weathersby APD: Gene Sawdholm MD: Lisa Warden 1 EVANESCENCE THURSDAY	XTRA/San Diego, CA* PD: Bryan Schoed MD: Chris Mackey 10 STROKES	KRZO/Reno, NV* OM: Rob Brooks PD: Jeremy Smith APD/MO: Sue Diabolo 2 OUTKAST SEVENEIGHT STORY OF THE YEAR	XTRA/San Diego, CA* PD: Bryan Schoed MD: Chris Mackey 10 STROKES	WSUN/Tampa, FL* PD: Shark APD: Pat Largo No Adds
KTZO/Albuquerque, NM* PD: Scott Sothra MD: Don Kelley STROKES	WEND/Charlotte* OM: Mike Horton PD: Jack Howell APD/MO: Kristan Hooeycraft 1 YELLOWCARD KILL HANNAH	KHRD/El Paso, TX* OM: Mike Preston PD/MO: Jojo Garcia No Adds	KTBX/Houston, TX* PD: Scott Jamison APD: Eric Schmitt 2 STATIC-X	WMFS/Memphis, TN* PD: Rob Crossman MD: Mike Kildavew 1 CHEVELLE FOUNTAINS OF WAYNE	KHBZ/Oklahoma City, OK* OM: Bill Hervey PD: Jimmy Bernade TRAPT YELLOWCARD SAVES THE DAY	WYLL/Richmond, VA* PD: Bill Hervey MD: Keith Dalin 2 STROKES HOT HOT HEAT PETE YORN	KITS/San Francisco, CA* PD: Sean Demery APD: Spud MD: Aaron Auzon No Adds	KFMA/Tucson, AZ* PD: Lily Carrisson MD: Matt Sery 10 THREE DAYS GRACE
WMOX/Atlanta, GA* OM: Leslie Fram PD: Chris Williams MD: Jerry Norman FOUNTAINS OF WAYNE FUEL STROKES	WKQX/Chicago, IL* PD/MO: Mary Sabatino CHEVELLE THREE DAYS GRACE YELLOWCARD ALLEN ANT FARM STATIC-X	KINR/Duquesne, OR Slt: Mike Grushong OM: Russ Davidson PD: Chris Crowley APD/MO: Sha Alton 7 STONE SOUR 7 PUDDLE OF NUDDO 7 NICKELBACK 7 LUNCH PARK 6 KILL HANNAH 6 CHEVELLE	WRZ/Indianapolis, IN* PD: Scott Jamison MD: Michael Young No Adds	WZTA/Miami, FL* PD: Tony Hanson APD/MO: Ryan Castle 8 HOT HOT HEAT	WRRR/Ontario, FL* OM: Adam Cook PD: Pat Lynch APD: Rick Everett MD: Brian Dickerman 7 CHEVELLE 1 STATIC-X	WYLL/Richmond, VA* OM: Bill Hervey MD: Keith Dalin 2 STROKES HOT HOT HEAT PETE YORN	KMIL/San Jose, CA* PD: Mike Smith MD: Bobby Smith No Adds	KMYZ/Tulsa, OK* PD: Lynn Barstow MD: Corbin Pierce 1 THREE DAYS GRACE BILLY TALENT
WJSE/Atlantic City, NJ* PD: Al Parnello APD/MO: Jesse Utland CHEVELLE HOT HOT HEAT KILL HANNAH KILLING JOKE DEAD DAY SUN	WZZN/Chicago, IL* PD: Bill Gamble APD: Steve Levy MD: James Vandenberg 14 BLACK LABEL SOCIETY 12 EVANESCENCE 8 ALONSO CLAVE 4 JET	KFRF/Fresno, CA* PD: Chris Squires MD: Reverend No Adds	WRZ/Johnson City* PD: Mark McKinney SWITCHFOOT COLD IMA ROBOT	WHTG/Worthington, NJ* PD: Derek Smith No Adds	WVOC/Orlando, FL* PD: Alan Smith MD: Bobby Smith No Adds	WZLW/Milwaukee, WI* PD: Tommy White MD: Kenny Heumann CHEVELLE SAVES THE DAY THURSDAY BOXING DAY	KCIX/Riverside, CA* OM: Bill McElroy PD: Kelli Crago APD/MO: Cheryl James CHEVELLE	WPRZ/W. Palm Beach, FL* PD: John D'Connell MD: Eric Kristensen ROCKY
KROX/Austin, TX* OM: Jeff Carroll PD: Michael Leo MD: Toby Ryan 1 COLD CHEVELLE	WQQZ/Cincinnati, OH* PD/MO: Jeff Nagel No Adds	WJRX/FL Myers, FL* OM/PO: John Rozz APD: Fitz Alford MD: Jeff Zito 1 CHEVELLE 1 YELLOWCARD	KRBZ/Kansas City, MO* PD: Greg Berger MD: Lutz PETE YORN KILL HANNAH OUTKAST	KMBY/Monterey, CA* PD/MO: Kasey Allen No Adds	WPLY/Philadelphia, PA* PD: Jim McGhee MD: Dan Fain 2 FOUNTAINS OF WAYNE JET	KEDJ/Phoenix, AZ* OM: Laura Hoyt PD: Nancy Stevens APD: David Air Stone MD: Robbie Bush 3 PENNYWISE 1 SOMETHING CORPORATE 1 CHEVELLE ALL-AMERICAN REJECTS JACK JOHNSON	WZZ/Reno, NV* OM: Bob Travis PD: Greg Travis MD: Bill Hollenberg CHEVELLE HOT HOT HEAT DEFONES OUTKAST ALLEN ANT FARM STATIC-X	WPHS/Washington, DC* PD/MO: Bob Walsh MD: Pat Ferriss 3 EVANESCENCE 1 FOUNTAINS OF WAYNE
WRAX/Birmingham, AL* PD: Susan Groves MD: Mark Lindsay CHEVELLE BOXING DAY	WXTM/Cleveland, OH* PD: Kim Hildebrand APD: Don Harfella MD: Pam Schieles STORY OF THE YEAR STATIC-X	WJXX/FL Myers, FL* OM: JJ Fabbri APD: Joe Wilbur APD: Matt Jericho MD: Greg Travis 1 SPINNAK SAVES THE DAY STATIC-X CHEVELLE DEFONES	KRZB/Kansas City, MO* PD: Greg Berger MD: Lutz PETE YORN KILL HANNAH OUTKAST	KMBY/Monterey, CA* PD/MO: Kasey Allen No Adds	WPLY/Philadelphia, PA* PD: Jim McGhee MD: Dan Fain 2 FOUNTAINS OF WAYNE JET	KEDJ/Phoenix, AZ* OM: Laura Hoyt PD: Nancy Stevens APD: David Air Stone MD: Robbie Bush 3 PENNYWISE 1 SOMETHING CORPORATE 1 CHEVELLE ALL-AMERICAN REJECTS JACK JOHNSON	WZZ/Reno, NV* OM: Bob Travis PD: Greg Travis MD: Bill Hollenberg CHEVELLE HOT HOT HEAT DEFONES OUTKAST ALLEN ANT FARM STATIC-X	WPHS/Washington, DC* PD/MO: Bob Walsh MD: Pat Ferriss 3 EVANESCENCE 1 FOUNTAINS OF WAYNE
KOXR/Boise, ID* PD: Janet Jackson MD: Kaitie COLDRAY	WARD/Columbia, SC* PD: Dave Stewart MD: Dave Farris 5 FOUNTAINS OF WAYNE 3 SEVENEIGHT 2 SEETHER	WGRD/Grand Rapids, MI* PD: Bobby Duncan MD: Michael Gray 1 ANDREW W.K.	WHFZ/Knoxville, TN* PD: Anthony Proffitt MD: Darin Matthews COLD B.R.M.C. JET	KMBY/Monterey, CA* PD/MO: Kasey Allen No Adds	WPLY/Philadelphia, PA* PD: Jim McGhee MD: Dan Fain 2 FOUNTAINS OF WAYNE JET	KEDJ/Phoenix, AZ* OM: Laura Hoyt PD: Nancy Stevens APD: David Air Stone MD: Robbie Bush 3 PENNYWISE 1 SOMETHING CORPORATE 1 CHEVELLE ALL-AMERICAN REJECTS JACK JOHNSON	WZZ/Reno, NV* OM: Bob Travis PD: Greg Travis MD: Bill Hollenberg CHEVELLE HOT HOT HEAT DEFONES OUTKAST ALLEN ANT FARM STATIC-X	WPHS/Washington, DC* PD/MO: Bob Walsh MD: Pat Ferriss 3 EVANESCENCE 1 FOUNTAINS OF WAYNE
WBCB/Boston, MA* OM: Tony Bertalini PD: Deshayes APD/MO: Steven Strick No Adds	WWCD/Columbus, OH* OM: Randy Malloy PD: Andy Davis MD: Josh DeWane MANDO DAO SOMETHING CORPORATE	WGRD/Grand Rapids, MI* PD: Bobby Duncan MD: Michael Gray 1 ANDREW W.K.	WHFZ/Knoxville, TN* PD: Anthony Proffitt MD: Darin Matthews COLD B.R.M.C. JET	KMBY/Monterey, CA* PD/MO: Kasey Allen No Adds	WPLY/Philadelphia, PA* PD: Jim McGhee MD: Dan Fain 2 FOUNTAINS OF WAYNE JET	KEDJ/Phoenix, AZ* OM: Laura Hoyt PD: Nancy Stevens APD: David Air Stone MD: Robbie Bush 3 PENNYWISE 1 SOMETHING CORPORATE 1 CHEVELLE ALL-AMERICAN REJECTS JACK JOHNSON	WZZ/Reno, NV* OM: Bob Travis PD: Greg Travis MD: Bill Hollenberg CHEVELLE HOT HOT HEAT DEFONES OUTKAST ALLEN ANT FARM STATIC-X	WPHS/Washington, DC* PD/MO: Bob Walsh MD: Pat Ferriss 3 EVANESCENCE 1 FOUNTAINS OF WAYNE
WFNX/Boston, MA* PD: Cezze MD: Kevin Mays 13 STATIC-X 1 BRAND NEW 1 SOMETHING CORPORATE	WQEG/Dallas, TX* PD: Dianne Oakley APD/MO: Alan Ays 5 JET	WGRD/Grand Rapids, MI* PD: Bobby Duncan MD: Michael Gray 1 ANDREW W.K.	WHFZ/Knoxville, TN* PD: Anthony Proffitt MD: Darin Matthews COLD B.R.M.C. JET	KMBY/Monterey, CA* PD/MO: Kasey Allen No Adds	WPLY/Philadelphia, PA* PD: Jim McGhee MD: Dan Fain 2 FOUNTAINS OF WAYNE JET	KEDJ/Phoenix, AZ* OM: Laura Hoyt PD: Nancy Stevens APD: David Air Stone MD: Robbie Bush 3 PENNYWISE 1 SOMETHING CORPORATE 1 CHEVELLE ALL-AMERICAN REJECTS JACK JOHNSON	WZZ/Reno, NV* OM: Bob Travis PD: Greg Travis MD: Bill Hollenberg CHEVELLE HOT HOT HEAT DEFONES OUTKAST ALLEN ANT FARM STATIC-X	WPHS/Washington, DC* PD/MO: Bob Walsh MD: Pat Ferriss 3 EVANESCENCE 1 FOUNTAINS OF WAYNE
WEDG/Buffalo, NY* PD: Tony Ginn MD: Ryan Patrick 3 TRAPT 3 DOORS DOWN	WXEG/Dayton, OH* PD: Steve Kramer MD: Bremer No Adds	WGRD/Grand Rapids, MI* PD: Bobby Duncan MD: Michael Gray 1 ANDREW W.K.	WHFZ/Knoxville, TN* PD: Anthony Proffitt MD: Darin Matthews COLD B.R.M.C. JET	KMBY/Monterey, CA* PD/MO: Kasey Allen No Adds	WPLY/Philadelphia, PA* PD: Jim McGhee MD: Dan Fain 2 FOUNTAINS OF WAYNE JET	KEDJ/Phoenix, AZ* OM: Laura Hoyt PD: Nancy Stevens APD: David Air Stone MD: Robbie Bush 3 PENNYWISE 1 SOMETHING CORPORATE 1 CHEVELLE ALL-AMERICAN REJECTS JACK JOHNSON	WZZ/Reno, NV* OM: Bob Travis PD: Greg Travis MD: Bill Hollenberg CHEVELLE HOT HOT HEAT DEFONES OUTKAST ALLEN ANT FARM STATIC-X	WPHS/Washington, DC* PD/MO: Bob Walsh MD: Pat Ferriss 3 EVANESCENCE 1 FOUNTAINS OF WAYNE

* Monitored Reporters

94 Total Reporters

85 Total Monitored

9 Total Indicator

 Did Not Report, Playlist Frozen (2):
 KXNA/Fayetteville, AR
 WCYY/Portland, ME


New & Active

HOT HOT HEAT Talk To Me, Dance With Me (*Sub Pop/Reprise*)
 Total Plays: 255, Total Stations: 22, Adds: 8

ILL NINO How Can I Live (*Roadrunner/IDJMG*)
 Total Plays: 252, Total Stations: 22, Adds: 1

GOOD CHARLOTTE Girls & Boys (*Daylight/Epic*)
 Total Plays: 223, Total Stations: 11, Adds: 0

STROKES 12:51 (*RCA*)
 Total Plays: 165, Total Stations: 10, Adds: 10

SAVES THE DAY Anywhere With You (*Vagrant/DreamWorks*)
 Total Plays: 162, Total Stations: 16, Adds: 3

KILL HANNAH Kennedy (*Atlantic*)
 Total Plays: 156, Total Stations: 21, Adds: 3

IMA ROBOT Dynamite (*Virgin*)
 Total Plays: 135, Total Stations: 16, Adds: 2

JACK JOHNSON Wasting Time (*Jack Johnson Music/Universal*)
 Total Plays: 133, Total Stations: 10, Adds: 1

RIISING Cradle (*Maverick/Reprise*)
 Total Plays: 121, Total Stations: 11, Adds: 0

CHEVELLE Closure (*Epic*)
 Total Plays: 115, Total Stations: 22, Adds: 19

Songs ranked by total plays

Indicator

Most Added*

 THURSDAY Signals Over The Air (*Island/IDJMG*)

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PART ONE OF A TWO-PART SERIES

The Triple A Crystal Ball

Triple A programming luminaries share their thoughts

The business sessions at this year's R&R Triple A Summit in Boulder, CO got started with "The Triple A Crystal Ball." Last year a similar panel took a look at how the Triple A format had evolved over the previous decade or so. This year we addressed issues that loom for the format in the distant — and not-too-distant — future.

The session was moderated by KINK/Portland, OR PD Dennis Constantine, and the panel included KBCO/Denver PD Scott Arbough, KTCZ/Minneapolis PD Lauren MacLeash, KFOG/San Francisco PD Dave Benson, WXRT/Chicago VP/Programming Norm Winer, WBOS/Boston PD Chris Herrmann, WXPN/Philadelphia PD Bruce Warren and KGSR/Austin PD Jody Denberg.

New World Order

Constantine got the session started by referring to new forms of competition for Triple A. Several large-market Triple A's have stations of one form or another going directly against them — in most cases, with a "Triple A Classic Rock" approach. Constantine suggested that we could take this as a compliment of sorts but wondered what, if anything, we need to do about it.

In Denver, it's Entercom's KQMT (The Mountain) that has been mining KBCO's past. "They certainly appeal to many of our core listeners," Arbough said. "It is ironic that this format has now been around long enough that we actually have a Classic Rock version of it. I simply accept them as a reality, and we make every effort to point out the fact that KBCO is a living, breathing, growing entity that will continue to move into the future.

"We have always felt that it's important to challenge KBCO listeners, and that is where The Mountain falls short. That ability to present new music to an audience that wants to hear it is the real beauty of this format and can be used to our advantage, no matter what competitor comes into the market. No radio station can be all things to everybody — except maybe Triple A."

WXRT is also faced with a softer Classic Rock competitor in Chicago with WDRV (The Drive). Winer feels

that WXRT has withstood the assault and that the market has found a new balance. However, he said, "Bonneville, with two Classic Rock stations, one being The Drive, and a Hot AC, is certainly a force that can affect our standing in the market if we are not careful.

"We certainly cannot rest on our laurels, by any stretch of the imagination. We always have to remain vigilant for anyone who might try to attack us on any front. We learned our lessons a long time ago about overreacting. Today we simply try to hold the course and evolve over time."

In Minneapolis, ABC's WGTX (The Drive) is going against KTCZ on the current-music level, but, to this point, its ratings impact has been soft. "The way I look at them, or any other competition, is that if you feel you are doing your station right, then keep doing it," MacLeash said. "Just because someone else comes on the dial doesn't mean you automatically have to change or adjust things. More often than not, that is where you can get into trouble.

"You have to face the fact that you can never stop sampling by your audience. Almost all listeners have more than one choice on the dial. You just need to make sure they keep coming back to your station."

The Other End Of The Dial

Certainly, public radio is a force to be reckoned with, and most commercial Triple A stations share quite a bit of audience with the NPR affiliate or affiliates in the market. But we also have a public-radio segment in our community of stations that is dedicated to programming all, or almost all, music. A trend is emerging that indicates that Triple A is a growing format in the noncomm world.

Constantine's question for the pan-

el was, "Right now, Triple A public-radio stations are mainly filling a void in markets where there isn't a commercial Triple A station. But that could change. Do we need to worry about that on the commercial side?"

Warren thinks the answer is yes — but, he said, "Not to the point that it should become a major distraction as to what you have to do to compete in the marketplace with your commercial competitors. I don't really look at you as my competition."

In Philadelphia, WXPN's top-sharing station is WHYI, which is NPR's news and information station in the market. "I know that I can never compete with them directly, so I have to act as an alternative choice for adults who lean that way," Warren said. "When they want music and some news and information, they come to us. When they want a lot of news, they go to them."



Bruce Warren

"No radio station can be all things to everybody — except maybe Triple A."

Scott Arbough

"But my main concern these days is to make sure that WXPN is still perceived as a noncommercial station and that we provide a significantly different listening experience than commercial stations do. Before you laugh, look at how far most public stations have come in recent years in terms of underwriting and sponsorships, and you'll soon realize that the line of demarcation is getting a little blurry."

Good For The Format

In Austin, KGSR shares most of its audience with public station KUT, which is a mixture of news and music programming. Denberg said,

"My main concern these days is to make sure WXPN is still perceived as a noncommercial station and that we provide a significantly different listening experience than commercial stations do."

Bruce Warren

"There is no doubt that we share quite a bit of our audience with KUT, but I firmly believe that most listeners go to them for the news and information they program, not so much for the music they program. This is backed up with some perceptual research we recently did.

"I think they are a great radio station, and they have long-term personalities in the market they can capitalize on. I know we can't compete with them on the news and info level — NPR is way too good at it — but I can compete effectively when it comes to the music."

Benson likes the public-radio connection. "I am comforted by the fact that our audience shares so much with public radio," he said. "I think it's good for the format, in that we won't be as distracted by the Hot ACs and other contemporary music stations targeting adults.

"If you look at cume-sharing, yeah, you have to be aware of them, but if you look at the quarter-hours, then the sharing goes much more in the direction of public radio. It's a benefit that we are attracting such an intelligent and well-informed listener. That means we are being perceived as delivering a quality product. It allows us to move the bar higher."

Internal Pressures

Constantine lived things up by setting up this scenario, "Your general sales manager just walked into your office, and he's excited about the fact that they have just closed the station's largest contract in history, with the Kit Kat Strip Club in town. The strip club is going to sponsor the morning show, and it wants the morning host to be the spokesperson. What do you say?"

There was a unanimous no from the panel. Herrmann said, "I'll listen to them, and I will try to understand the business realities of why they think we should move forward with this, but I am in a brand-building process right now, and I already have some very clearly defined brands all around me on the dial. I cannot afford to muddyp up our goals for a short-term gain.

"I know I speak for us all when I say that we, as programmers, are aware of the revenue pressures all of radio is under these days, but we still have to be smart when it comes to matching clients with the personality of the radio station."

MacLeash said, "The key to that kind of problem is being proactive

with your sales and marketing staffs. The programming department has to make the effort to make sure everyone is on the same page. If the GM is walking in the door with that kind of proposal, there is not enough communication going on."

Concerned Citizens

Benson said, "You have to hold firm about aligning the right advertisers with the station's brand. We just did a 10th-anniversary CD sampler of our *Acoustic Sunday* morning show. It's a soft, delicate and organic kind of show, and the CD was sponsored by Hummer!

"We did get some e-mail from concerned citizens about that affiliation, but we lived through it. By and large, the CD was a huge success and created many positive things for the station. Having said that, that experience has prompted a lot of discussions of late about what is brand-appropriate. We know that is very important to the long-term health of the station, especially a station like ours."

Warren pointed out that the issue also translates into a very important



Lauren MacLeash, Dave Benson and Norm Winer

concern at public radio. "Noncomm programmers have been getting nervous about increased underwriting and the fact that it's becoming more commercial-like all the time," he said. "But at the Public Radio Conference in May a new underwriting study was released, and it found that increased underwriting and airtime devoted to it are not as offensive as we may think.

"The more important concern is to make sure the right kind of sponsors and underwriters are involved with the station and to make sure that all the departments at the station know the ground rules to make that happen. This has to be balanced with the new pressures to increase our revenue, and we need to explore new ways to accomplish that while still meeting our listeners' expectations."

Next week: The panel discusses the changing landscape of radio and the potential for a bright future for the Triple A format.

R&R TRIPLE A TOP 30

September 5, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	524	-9	27791	15	24/0
3	2	JOHN MAYER Bigger Than My Body (Columbia)	470	+32	27774	4	21/0
5	3	PETE YORN Crystal Village (Columbia)	464	+40	23144	9	22/0
2	4	JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)	457	+10	21791	9	24/0
4	5	EASTMOUNTAINSOUTH You Dance (DreamWorks)	428	-5	18387	9	24/1
8	6	BEN HARPER Diamonds On The Inside (Virgin)	417	+18	26332	5	25/0
7	7	DAVE MATTHEWS Gravedigger (RCA)	396	-5	19930	3	23/0
6	8	NICKEL CREEK Smoothie Song (Sugar Hill)	370	-51	21008	17	22/0
10	9	STING Send Your Love (A&M/Interscope)	367	+36	22635	2	23/0
9	10	TRAIN Calling All Angels (Columbia)	364	-17	28519	22	23/0
11	11	JASON MRAZ You And I Both (Elektra/EEG)	338	+14	13037	10	21/0
15	12	WALLFLOWERS Closer To You (Interscope)	276	+12	14605	10	20/1
13	13	ANNIE LENNOX Pavement Cracks (J)	254	-18	11110	13	18/0
12	14	COLDPLAY Clocks (Capitol)	254	-25	17947	40	24/0
17	15	DIDO White Flag (Arista)	234	-1	12361	6	11/0
19	16	LOS LONELY BOYS Heaven (Or)	215	+7	6918	5	14/0
23	17	BLUES TRAVELER Let Her & Let Go (Sanctuary/SRG)	197	+18	4834	6	16/0
21	18	HOWIE DAY Perfect Time Of Day (Epic)	192	+7	10788	3	19/2
16	19	FLEETWOOD MAC Say You Will (Reprise)	179	-61	7621	11	19/0
24	20	GRANDDADDY Now It's On (V2)	178	+19	11828	6	13/0
20	21	JAYHAWKS Tailspin (American/Last Highway/IDJMG)	174	-21	6704	8	15/1
Debut	22	JONNY LANG Red Light (A&M/Interscope)	166	+54	11767	1	20/20
Debut	23	COLDPLAY God Put A Smile Upon Your Face (Capitol)	159	+39	10873	1	4/2
22	24	O.A.R. Hey Girl (Lava)	155	-25	6488	11	14/0
Debut	25	DAMIEN RICE Volcano (Vector Recordings)	131	+23	7502	1	14/0
27	26	GOO GOO DOLLS Sympathy (Warner Bros.)	131	-3	9874	3	4/0
25	27	DAVID GRAY Caroline (ATO/RCA)	131	-17	3385	6	12/0
30	28	WARREN ZEVON Knockin' On Heaven's Door (Artemis)	130	-3	3138	4	14/0
28	29	SANTANA f/ALEX BAND Why Don't You & I (Arista)	128	-6	9430	4	6/0
Debut	30	FOO FIGHTERS Times Like These (Roswell/RCA)	124	+22	9242	1	4/0

26 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/24-8/30. 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

JOHN HIATT Circle Back (New West)
Total Plays: 118, Total Stations: 10, Adds: 0

L. WILLIAMS Real Live Bleeding Fingers And Broken Guitar Strings (Last Highway)
Total Plays: 111, Total Stations: 9, Adds: 0

TRAIN When I Look To The Sky (Columbia)
Total Plays: 101, Total Stations: 12, Adds: 1

RADIOHEAD Go To Sleep (Capitol)
Total Plays: 91, Total Stations: 9, Adds: 1

WIDESPREAD PANIC Fishing (Widespread/SRG)
Total Plays: 91, Total Stations: 9, Adds: 0

3 DOORS DOWN When I'm Gone (Republic/Universal)
Total Plays: 84, Total Stations: 4, Adds: 0

MAVERICKS I Want To Know (Sanctuary/SRG)
Total Plays: 80, Total Stations: 8, Adds: 1

NORTH MISSISSIPPI ALLSTARS Eyes (Tone-Cool/ATO)
Total Plays: 78, Total Stations: 10, Adds: 1

MICHAEL FRANTI / SPEARHEAD Everyone Deserves Music (iMusic)
Total Plays: 76, Total Stations: 6, Adds: 0

MATCHBOX TWENTY Bright Lights (Atlantic)
Total Plays: 75, Total Stations: 3, Adds: 0

Songs ranked by total plays

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
JONNY LANG Red Light (A&M/Interscope)	20
TORI AMOS Strange (Epic)	3
HOWIE DAY Perfect Time Of Day (Epic)	2
JOE FIRSTMAN Breaking All The Ground (Atlantic)	2
EDIE BRICKELL Rush Around (Universal)	2
COLDPLAY God Put A Smile Upon Your Face (Capitol)	2
BLUR Out Of Time (Virgin)	2
BILLY BOB THORNTON The Desperate One (Sanctuary/SRG)	2
HOOTIE & THE BLOWFISH It's Alright (Atlantic)	2

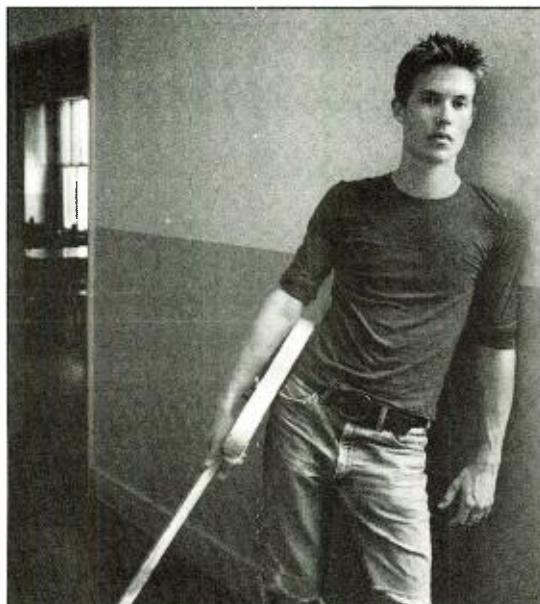
Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TRAIN When I Look To The Sky (Columbia)	+89
JONNY LANG Red Light (A&M/Interscope)	+54
LYLE LOVETT My Baby Don't Tolerate (Lost Highway/Curb)	+53
EDIE BRICKELL Rush Around (Universal)	+44
PETE YORN Crystal Village (Columbia)	+40
COLDPLAY God Put A Smile Upon Your Face (Capitol)	+39
STING Send Your Love (A&M/Interscope)	+36
TRAVIS Re-Offender (Epic)	+36
JOHN MAYER Bigger Than My Body (Columbia)	+32
L. WILLIAMS Real Live Bleeding Fingers... (Last Highway)	+28

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	228
ZIGGY MARLEY True To Myself (Private Music/AAL)	219
JACK JOHNSON The Horizon... (Jack Johnson Music/Universal)	198
COLDPLAY The Scientist (Capitol)	190
MATCHBOX TWENTY Unwell (Atlantic)	163
MAROON 5 Harder To Breathe (Octone/LJ)	157
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	143
DAVE MATTHEWS BAND Grace Is Gone (RCA)	124
TORI AMOS A Sorta Fairytale (Epic)	113
JACK JOHNSON Flake (Enjoy/Universal)	113

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



JONNY LANG "Red Light"

MOST ADDED!

BDS Monitor Debut 22*
R&R Triple A Debut 22

KBCO KFOG KTCZ KINK WXPB KMTT
WBOS WTTS KPRI WDET and more

Produced by Ron Fair for Faircraft and Jonny Lang
ProTools and Recorded by Tal Herzberg
Mixed by Chris Lorg-Alge

on tour this fall



ON THE RECORD

With
Harry Reynolds
PD, KTHX/Reno, NV



It's a weird thing to write a review of an album by one of your heroes; it's even weirder when you know that hero could die any day. Warren Zevon was able to come to terms with his cancer diagnosis and pour himself into the making of *The Wind*. I'm having a tough time with it, but Zevon's trademark sense of humor is helping. To release a cover of "Knockin' on Heaven's Door" as the first single certainly under-

underscores the gallows humor. His version is powerful and moving, but as a hard core fan, I'm much more excited over the lead track, "Dirty Life and Times" — a song that puts the "auto" in this autobiographical set of songs. • If your appreciation of Zevon's body of work runs a bit deeper than "Werewolves of London," you'll recognize that *The Wind* is one of his best. Yes, it has a star-studded supporting cast, but all the guest solos and background vocals ever recorded couldn't save bad material. It's the songwriting, stupid. • There are some gut-wrenching songs, such as "Please Stay" and the romantic and tragic "El Amore de Mi Vida," but there are also the uplifting tunes like "The Rest of the Night" and "Disorder in the House." The latter seems uplifting on the surface, but I think it's more of an indictment of the whacked-out world Zevon is leaving behind. In this age of multiple farewell tours, I just want to tell Zevon that he can do as many farewell albums as he wants.

Guster remain at the top of the monitored chart again this week, but several artists are gaining on them, including **John Mayer** at 2* and **Pete Yorn** at 3* ... **Jack Johnson** remains strong at 4*, **Ben Harper** increases to 6*, and **Sting** is at 9* after just two weeks of airplay ... Other projects showing gains include **Jason Mraz** (11*-11*), **The Wallflowers** (15*-12*), **Los Lonely Boys** (19*-16*), **Blues Traveler** (23*-17*), **Howie Day** (21*-18*) and **Grandaddy** (24*-20*) ... **Jonny Lang**, **Coldplay** ("God Put..."), **Damien Rice** and **Foo Fighters** debut ... On the Indicator side, **Johnson** continues to dominate the top of the chart, **Harper** is 2*, **Matthews** jumps to 3*, **EastMountainSouth** remain at 4*, and **Yorn** is now top five at 5* ... **Los Lonely Boys**, **Mayer** and **Sting** round out the bulleted top 10 ... **Gainers** this week include **Michael Franti & Spearhead** (20*-15*), **Robert Randolph & The Family Band** (23*-18*), **Keller Williams** (22*-20*), **Cash Brothers** (28*-25*) and **Widespread Panic** (30*-27*) ... **Day**, **Maktub** and **NMS** debut ... In spite of the holiday weekend, the new **Lang** is by far the Most Added new song, with 33 total adds (No. 1 on both panels) ... Also off to a good start are **Billy Bob Thornton** and **Hootie & The Blowfish** ... **Travis**, **Blur**, **Steadman**, **Josh Rouse**, **Edie Brickell**, **Rodney Crowell**, **Leona Naess** and **Joe Firstman** close some important holes.



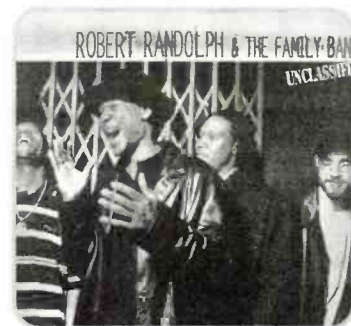
— John Schoenberger, Triple A Editor

AAA ARTIST OF THE WEEK

ARTIST: **Robert Randolph & The Family Band**

LABEL: **Warner Bros.**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



The pedal steel — or Sacred Steel, as it is called — has been included in church services since the '30s but only came into its own in the 1970s. Robert Randolph started playing the instrument as a teenager and soon began performing at his church, the House of God Church, an African-American Pentecostal congregation in Orange, NJ. His mentors, such as Calvin Cooke and Ted Beard, were also church players who basically never listened to or played any other type of music. This back-to-roots training remains at the core of Randolph's playing, and even though he is often compared to Stevie Ray Vaughan and Jimi Hendrix. In fact, Randolph admits he's only heard many of the artists he's compared to in the last few years.

Randolph was discovered playing at the Sacred Steel Convention in Florida in 2000. Soon he segued to secular venues, opening for such acts as North Mississippi Allstars and Medeski, Martin and Wood. It wasn't long before Randolph and his Family Band — comprising cousins Danyell Morgan (bass) and Marcus Randolph (drums) and friend John Ginty (keyboards) — were playing in front of people from coast to coast.

His first recording was with John Medeski and members of North Mississippi Allstars for an all-instrumental album inspired by gospel and blues classics, *The Word*. Then Randolph & The Family Band released a live album that coincided with their exploding touring schedule. Praise emerged from all corners, not only for Randolph's amazing dexterity on his pedal steel and the obvious talent of his

band, but also for the uplifting and positive message in his lyrics.

"Robert, just like Aretha Franklin and Ray Charles, is taking church grooves and harmonies and making sexy R&B songs out of them," says North Mississippi Allstars' Luther Dickinson. "In many ways he reminds me of Bob Marley, with the religion and the lifestyle and the fact that his music actually stands for something."

Unclassified, Robert Randolph & The Family Band's debut studio effort, is now out and receiving strong support. The album, says Randolph, is as much about the message as the messenger. He admits he did some dumb things as a teenager living on the street and feels blessed that he was able to find a new path via the church. He wants to help spread the word of the universal truths he discovered to other people, especially troubled youth who might not realize there is another way.

"The music we play doesn't fall into any category," Randolph says. "It's just good music, and it sounds fun and makes you move. But it also has a positive message. I want people to know that they don't have to answer to anybody. You've got your own heart and soul, and you should follow it."

Check out "I Need More Love," "Squeeze" and "Soul Refreshing" for starters.

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September 5, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	JOE ELY Streets Of Sin (Rounder)	798	+12	5986
2	2	DWIGHT YOAKAM Population Me (Audiium)	642	-9	5518
4	3	TIM O BRIEN Traveler (Sugar Hill)	586	+35	2799
3	4	SCOTT MILLER Upside Downside (Sugar Hill)	567	-16	8978
5	5	J. LAUDERDALE W/ DONNA THE BUFFALO Wait... (Dualtone)	544	-2	4910
6	6	GILLIAN WELCH Soul Journey (Acony)	481	-16	7485
8	7	CHRIS SMITHER Train Home (Hightone)	474	+31	2815
7	8	ALLISON MOORER Show (Universal South)	431	-16	3350
12	9	E. SCRUGGS, D. WATSON, R. SKAGGS The Three... (Rounder)	420	+23	2607
11	10	WAYNE HANCOCK Swing Time (Bloodshot)	413	+13	1476
28	11	RODNEY CROWELL Fate's Right Hand (Columbia)	399	+141	976
15	12	JAY FARRAR Terroir Blues (Act/Resist)	395	+40	2141
9	13	ROBINELLA... Robinella And The CC String Band (Columbia)	383	-32	4861
10	14	GREG TROOPER Floating (Sugar Hill)	381	-27	7855
14	15	JOHN HIATT... Beneath This Gruff Exterior (New West)	371	-2	10106
13	16	RHONDA VINCENT One Step Ahead (Rounder)	365	-12	8254
18	17	JUNE CARTER CASH Wildwood Flower (Dualtone)	331	+2	892
19	18	DANNY BARNES Dirt On The Angel (Terminus)	331	+4	1271
16	19	EASTMOUNTAINSOUTH Eastmountainsouth (DreamWorks)	327	-22	3884
17	20	DRIVE BY TRUCKERS Decoration Day (New West)	320	-14	2986
22	21	YONDER MOUNTAIN... Old Hands (Frog Pad Records)	312	+13	3646
21	22	BIG AL DOWNING One Of A Kind (Hayden's Ferry)	297	-5	2080
26	23	PAT GREEN Wave On Wave (Republic)	287	+8	2950
20	24	DERAILERS Genuine (Lucky Dog)	277	-27	12589
27	25	RECKLESS KELLY Under The Table & Above The Sun (Sugar Hill)	276	+3	6923
Debut	26	DARRELL SCOTT Theatre Of The Unheard (Full Light)	270	+95	445
25	27	BIG SANDY AND THE FLYRITE BOYS It's Time (Yep Roc)	264	-22	3140
30	28	VARIOUS ARTISTS Johnny's Blues (NorthernBlues)	264	+16	1335
24	29	RAY BENSON Beyond Time (Audiium)	256	-33	4233
Debut	30	DEL MCCOURY BAND Its Just The Night (McCoury Music)	246	+86	461

The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts. For more information please visit www.americanamusic.org.
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Americana Spotlight

by John Schoenberger

Artist: Wayne Hancock

Label: Bloodshot



Born in 1965 in Texas, Wayne "The Train" Hancock knew music would be his calling at an early age: He began writing his own songs at the age of 12 and won a prestigious talent competition at 18. But his career path got sidetracked when he joined the Marines for six years. After serving, Hancock returned to Texas and started playing around, eventually ending up in Austin. There he landed a part in the musical theater production of *Chippie*, performing alongside such legends as Joe Ely, Butch Hancock, Robert Earle Keene and Terry Allen. His recording career began shortly thereafter,

with the release of *Thunderstorms and Neon Signs* in 1995. It was a critical success and quickly established Hancock as an artist who synthesizes all of the Texas country, swing and rockabilly traditions into a sound that is heavy on homage without sounding dated. In 1997 he released *That's What Daddy Wants*, which displayed a more big-band approach. With his third album, 1999's *Wild, Free & Reckless*, Hancock tried his hand at a more country boogie style, once again showing his versatility without straying too far from his roots. He continued with this more stripped-down sound on 2001's *A-Town Blues*. Now Hancock and his crack band return with *Swing Time*, a live outing recorded at the famous Austin nightspot the Continental Club. Most of the selections are Hancock originals, such as "Louisiana Blues," "Juke Joint Jumpin'" and "Thunderstorms & Neon Signs," but there are also some classics like "Lose Your Mind" and "Route 66."

Americana News

Jimmy Buffett, Kid Rock and Sheryl Crow all received mentions when nominations for the 37th annual CMA Awards were announced Aug. 26 at the Grand Ole Opry House. Country veterans Johnny Cash, Willie Nelson and Dolly Parton received nominations, too, but two of today's most successful female artists — Shania Twain and Faith Hill — did not. Toby Keith led the pack with seven mentions, while The Dixie Chicks received only two. For a complete list log on to www.cmaworld.com ... The Nashville Songwriters Association International (NSAI) has announced the fourth annual CMT/CMT.com NSAI Song Contest. The contest provides the best avenue for emerging songwriters to open doors to industry contacts and have their song pitched to record labels and top publishing executives. Last year's grand-prize winner, Tracey Naples, signed a label deal with DreamWorks Records. Log on to www.cmt.com for details ... According to daughter Rosanne Cash, Johnny Cash is living for his work now. "He has thrown himself into his work and has been recording scores of new material since the death of June Carter Cash," she says. "He is recording up to three songs a day!" In other Cash news, a boxed set collecting more than 100 outtakes from the country legend's work with Rick Rubin over the past decade is being prepared for a possible Christmas release through American/Lost Highway. Tentatively titled *Unearthed*, the collection will most likely span five discs, four of which will be composed entirely of previously unreleased material.

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

Most Added*

ARTIST TITLE LABEL(S)	ADDS
Rodney Crowell Fate's Right Hand (Columbia)	14
Kate Campbell Twang On A Wire (Large River Music)	9
Adrienne Young Plow To The End Of The Row (Addie Belle)	9
Jesse Dayton Tall Texas Tales (Stag)	8

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Marketing To The People

What do Christian radio listeners really pay attention to?

Have you ever planned out a marketing campaign for your station, only to see it flop harder than *Gigli*? Having great information at your fingertips can help you avoid that type of situation. In a survey conducted exclusively for R&R, Point-to-Point Marketing discovered what Christian radio listeners are really paying attention to when it comes to your station's marketing plans.

By way of Mercury Radio Research, Point-to-Point Marketing conducted 600 interviews with radio listeners 25-54 years old in the top 50 markets to find out current trends in today's radio marketing landscape. Over the next two weeks we will unveil its findings.

To participate in the study, respondents had to have listened to the radio for at least 30 minutes per day, on average. Also, 41% of the sample are "likely diarykeepers."

The survey asked listeners how they remember radio marketing, what types of marketing are the best or worst, and the ways they discover a new radio station. Some of the answers may come as a surprise to you.

Direct Mail Stimulates TSL

While Christian formats are thriving, they did well in some areas of the survey and not so well in others. So, what is the most effective way to attract trial listening and enhance TSL? Of the three major marketing techniques, TV advertising is the best at attracting new listeners, while direct mail is best at stimulating TSL.

In the area of direct mail, two-

thirds of survey participants say they "read or look over" mail from radio stations. This form of marketing works best when it comes from a familiar source and has informative, eye-catching material or useful inserts. The worst way to get your message across, according to the sample, is to address it from someone the recipient doesn't know using plain letterhead and enclosing station promotional trinkets.

When respondents were asked what formats they listen to, Christian finished 10th (Chart 1) — not bad for a genre that has only recently been recognized within industry circles as a viable format.

Advertising Recall

People involved in the survey are most likely to recall seeing a TV ad for a station (62%). Direct mail from the station is the next most popular response (40%), and telemarketing calls finish last (18%). As seen in Chart 2, men 35-44 prefer seeing radio spots on TV, while women 35-44 favor the direct-mail route much more than any other female demo.

Recall by fans of Christian radio shines brightly. The format ranks in

the top five of each type of marketing concept used by radio. Surprisingly, Christian radio comes in ahead of every other format in the area of telemarketing advertising recall. The top five formats in each category are listed in Chart 3.

When it comes to generating trial listening, TV advertising is the most effective way of reaching potential listeners (45%). Direct mail is not that far behind, at 38%. When broken down by demo, men 25-34 consider all three techniques to be effective, while women 25-34 and 45-54 choose TV over the other two. Direct mail and TV ads virtually tie among women 35-44 and men 35-54.

Stimulating Interest

Getting people to tune in to Christian radio for the first time is a tough task, and the numbers in this survey speak volumes about this uphill battle. Using direct mail, TV and telemarketing, Christian radio comes in dead last at attracting new listeners. Although recall is high in some of these areas, the action point of people tuning in doesn't seem to be there with Christian radio as it is with other formats.

When asked to respond to the statement "I've tried a radio station because I saw a commercial for a Christian station by way of" the sample responded:

Direct Mail	32%
TV Ad	28%
Phone Call	12%

By themselves, the numbers don't look that bad. But compared to every other format in the country, Christian radio comes in at No. 14. We're at the very back of the bus.

Growing TSL

Increasing TSL is something stations are always looking to do. And what better way to do it than to market your station to your core listeners, right? Well, yes, but we're not doing it effectively, it seems.

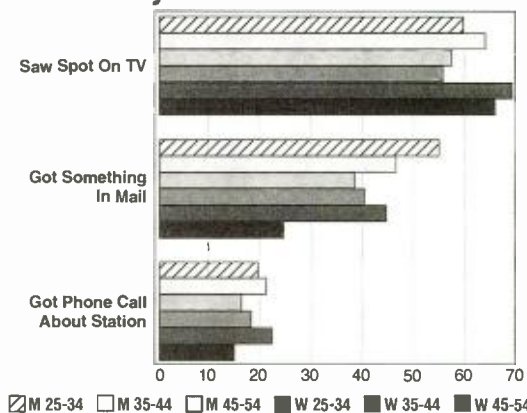
After seeing a TV spot, receiving direct mail or answering a telemarketing call for a station, does the avid listener listen to that station for a longer span of time? The difference is marginal, but direct mail is better at stimulating TSL than the other options, especially among women and men 25-34. But only 11% of the people re-

Chart 1 Favorite Formats

Listens often to format:

Hot AC	35%	NPR	17%
News/Talk	34%	Sports	16%
Classic Rock	25%	Christian	15%
CHR	23%	Soft AC	14%
Oldies	21%	R&B	12%
Rock	20%	Hip-Hop	10%
Country	18%	Smooth Jazz	7%

Chart 2 Who Pays Attention To What



ceiving direct mail say they spend more time listening following the mail. That dips to 8% when it comes to TV commercials. And after taking that telemarketing call? Less than 1%.

Advertising Behaviors

Respondents say they are a little more likely to notice a TV spot for a radio station than for any other product. About 40% of the sample, however, also say that they switch channels whenever they see any type of commercial on TV.

Two-thirds of the sample say they read or look over radio-driven direct

mail when they receive it. Only one-third say they throw it away without taking a look at it first. When discussing telemarketing, a third of the sample state that they listen to everything the caller has to say, while more than 60% say they cut the call short.

For more details about this survey, check out Jeff Green's piece in the Management/Marketing/Sales section of the June 20 issue of R&R. Next week we will take a closer look at what makes a person check out a station for the first time and explore what listeners really like in the way of contests.

Chart 3

Which Method Works

Which format's fans have the best recall of each of the three main station marketing methods? The top five for each method are listed below.

TV Advertising Recall		Telemarketing Recall by Format Fans	
Hot AC	69%	Christian	28%
CHR	68%	R&B	27%
Soft AC	65%	Hip-Hop	23%
Christian	65%	News/Talk	22%
R&B	64%	Sports	22%

Direct Mail Recall by Format Fans

Soft AC	52%	Country	43%
Hot AC	46%	Christian	42%
NPR	43%	News/Talk	42%

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The **CCM** Update

Editor
Lizza Connor

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Catching Up With ... CeCe Winans

New album *Throne Room* set for release Sept. 9

A perennial gospel music favorite, CeCe Winans, is set to release the followup to her Grammy-winning 2001 self-titled album on Sept. 9. The new project, the 16-song *Throne Room* (Wellspring/Capitol), is mellow and meditative in its first half — “prayers from my heart,” in Winans’ own words — while the back half segues to upbeat Praise & Worship.

Winans, who is also working on a pop album to be released in 2004 on Epic/Sony, says she made a real effort to keep her latest offering stripped down and simple in melody, lyrics and production, in keeping with the true spirit of how the project was inspired. THE CCM UPDATE Editor Lizza Connor talks with Winans about *Throne Room*, writing songs between laundry loads and life as a solo artist in a family of musical talent.



CCM: Tell us a little about the new album. When did you begin working on it?

CW: I started on the concept last year. God had been dealing with me for a while to create something that would usher people into the throne room and encourage them to meditate, pray and worship. I tried to keep

nature. I wanted to deliver a pure project.

CCM: You wrote or co-wrote the majority of the songs for *Throne Room*. Describe the songwriting process for you.

CW: Sometimes I have appointments to write with other writers, and sometimes I write in the laundry room, when a melody just drops in my heart. A lot of these melodies came to me in my prayer time. It’s always different for me. I woke up a few days ago, and there was a song on my heart. It wouldn’t leave my head, so I started there.

CCM: Andrae Crouch appears as a special guest on this CD. How did that come about?

CW: Oh, my gosh — God blessed me to do a writing session with him. He just sat down at the piano and began to play and sing these songs he’d written, and I wept. I rejoiced, I wept, I was a mess.

He started playing the chords to a chorus of “Throne Room,” and I asked him if I could go home and finish the song. That became the title of the record, because that was the reason for the CD — to encourage people to get into the throne room and learn what it means to be a true worshiper.

CCM: Tell us about the recording. Did it take place in Nashville?

CW: Yes. We had the Nashville Symphony play on a few songs, and

my brother-in-law Cedric Caldwell and Victor Caldwell produced the CD.

CCM: How involved are you in “dressing” the songs in the studio?

CW: How much would I like to do? I’d like to get in and get out as soon as possible. That’s what I used to do when I started out, especially when I was singing with [brother] BeBe, because he enjoyed the production aspect. With *Throne Room*, I was totally involved. With this more than anything, I felt the responsibility to make sure it came off just like I imagined it. I was more hands-on than anytime before. I had to fight for the simplicity.

CCM: How are you going to support this album?

CW: I’ve been out on the road some already, but I’ll most likely tour next year.

CCM: Last year you explored some new creative avenues with guest spots on TV shows like *Doc* and *Seventh Heaven*. Any similar plans in the works?

CW: I had fun doing those things, and whatever I do has got to count. If I feel that it can be a witness or that

“You pray that the Lord’s will will be done. You have to trust that, and then He begins to open up doors.”

there’s a life lesson to be learned, then I’m willing to do it. I just really want my steps to be ordered. Everything I do has got to count in the Father’s eyes. If He gives me that platform, I’m ready to dive in. Right now I’m doing the music thing though. I’m working on this project, as well as a project for Epic/Sony next year.

CCM: How did you get your start in music?

CW: In the church choir, then studio sessions. When I was 16 I realized



THEIR HEARTS KNOW Recording artist Jamie Slocum recently stopped by WMBI/Chicago to chat with the morning team about his newest single, “My Heart Knows.” Seen here are (l-r) WMBI morning co-hosts Mark Ellstrand and Diana Berryman, Slocum and WMBI morning co-host Dan Mitchell.

that this was a calling more than a talent or gift.

CCM: Do you remember exactly when you came to that realization?

CW: I remember singing and knowing how I felt and then seeing the reaction of the audience. I don’t hate my voice, but I hear better every day. But this was an anointing, a power that I couldn’t explain. It was like, “Huh, maybe I don’t have a choice in this.”

You pray that the Lord’s will will be done. You have to trust that, and then He begins to open up doors.

CCM: What’s your first musical memory?

CW: Growing up, I wasn’t allowed to listen to secular music. I remember going to the corner store when I was kid in Detroit and hearing Stevie Wonder singing “You Are the Sunshine of My Life.” Tears would come into my eyes, and I thought it was the most beautiful song. I think God had to be with him when he was writing that song, because it’s so sweet and pure.

CCM: Who are your favorite singers, writers or musicians?

CW: Andrae Crouch has been the most influential person in my entire family’s life. His music has no color. His writing, concerts and recordings are unbelievable. He taught me that gospel music is second to none. He has always done it in a first-class way.

Steven Curtis Chapman is a great writer and person. Keith Thomas is probably my favorite producer. BeBe is a good writer and singer. There are so many. That’s a hard question. Donnie McClurkin, Yolanda Adams, Amy Grant — I could just go on. There’s a lot of talent in this genre. Sara Groves is a new talent who’s unique.

CCM: What’s BeBe Winans up to these days?

CW: He’s finishing up a new project and busy being a dad. Maybe next year we’ll get started on something together. I don’t see him a lot, because he’s always gone. He’s producing now too. Even though I’ve been doing a lot of things on my own, my favorite place to sing is with BeBe.

CCM: Your entire family — mother, father and nine siblings — is musical, and you’ve all worked in some aspect of that field for a living. What is the dynamic like when you all get together?

CW: First of all, we are a real family. It’s not the Brady Bunch, but I can’t imagine a better family to be a part of. They love God, they live the witness, and they are there for me every day. They don’t tell me what I want to hear, but what I need to hear. When you say “family,” you have trouble, fallouts and disagreements. My parents always told us to pray for each other, love each other and forgive each other, and that’s why we’re all still close.

Just recently, when we did the family tour, I thought I was going to fall out, because it was so hard to get everything together. There are so many of us, so many different schedules and personalities. But when we finally all got together, we had the best time just seeing God’s faithfulness and singing together.

We’ve always been each other’s greatest fans and greatest critics. We always have a little bit of competition going on, a healthy competition. We’ll get onstage and sing, and then it’ll be like, “All right, who’s going to follow that?” There’s competition, lots of laughing, but never jealousy.

“Throne Room became the title of the record, because that was the reason for the CD — to encourage people to get into the throne room and learn what it means to be a true worshiper.”

it simple in the singing and the writing, because that’s how it was given to me. Worship is not about you, about how you feel or what you can do; it’s about God and His awesome

September 5, 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)	1707	-135	19	55/2
2	2	CHRIS RICE Smile (Just Want To Be With You) (Rocketown)	1651	+28	17	59/0
3	3	ZOEGIRL You Get Me (Sparrow)	1610	+110	9	60/0
5	4	SONICFLOOD Cry Holy (INO)	1401	+89	12	52/3
4	5	WARREN BARFIELD My Heart Goes Out (Creative Trust Workshop)	1373	-77	16	49/1
7	6	AVALON New Day (Sparrow)	1099	+39	5	49/2
9	7	JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.)	1062	+46	10	41/2
6	8	STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)	989	-210	16	38/0
11	9	SHAUN GROVES See You (Rocketown)	966	+15	12	38/2
19	10	NEWSBOYS You Are My King (Amazing Love) (Sparrow)	928	+190	3	42/7
16	11	ACROSS THE SKY Found By You (Word/Curb/Warner Bros.)	902	+106	7	40/4
10	12	THIRD DAY You Are So Good To Me (Essential)	891	-63	26	29/0
13	13	CAEDMON'S CALL Hands Of The Potter (Essential)	882	+25	9	35/1
8	14	JEREMY CAMP I Still Believe (BEC)	881	-158	24	30/0
15	15	AMY GRANT Simple Things (Word/Curb/A&M/Interscope)	859	+58	7	32/0
12	16	PHILLIPS, CRAIG & DEAN Hallelujah (Your Love Is Amazing) (Sparrow)	859	-12	11	34/1
17	17	NEWSONG Life In My Day (Reunion)	840	+74	6	35/2
20	18	FFH Ready To Fly (Essential)	820	+102	4	38/5
21	19	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	723	+99	5	31/4
14	20	POINT OF GRACE Day By Day (Word/Curb/Warner Bros.)	700	-149	22	24/1
22	21	TODD AGNEW This Fragile Breath (Ardent)	624	+25	5	27/0
23	22	JAMI SMITH Salt And Light (Integrity)	617	+50	6	27/4
18	23	NICHOLE NORDEMAN Legacy (Sparrow)	606	-142	25	22/0
Debut	24	MICHAEL W. SMITH Signs (Reunion)	565	+341	1	34/17
29	25	BIG DADDY WEAVE Fields Of Grace (Fervent)	508	+124	2	26/4
25	26	CASTING CROWNS If We Are The Body (Reunion)	481	+31	3	22/1
27	27	PAUL COLMAN TRIO I'll Be With You (Essential)	447	+18	3	21/1
24	28	JEFF DEYO I Give You My Heart (Gotee)	438	-73	8	22/0
26	29	AVALON Everything To Me (Sparrow)	391	-39	30	14/0
Debut	30	KRISTY STARLING I Need You (Word/Curb/Warner Bros.)	366	+14	1	12/0

Most Added

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ARTIST TITLE LABEL(S)	ADDS
MICHAEL W. SMITH Signs (Reunion)	17
NEWSBOYS You Are My King (Amazing Love) (Sparrow)	7
J. MCBRAYER & J. MARIA Never Alone (Nunca Solo) (Sparrow)	6
FFH Ready To Fly (Essential)	5
ACROSS THE SKY Found By You (Word/Curb/Warner Bros.)	4
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	4
JAMI SMITH Salt And Light (Integrity)	4
BIG DADDY WEAVE Fields Of Grace (Fervent)	4
VARIOUS ARTISTS The Gathering (Essential)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MICHAEL W. SMITH Signs (Reunion)	+341
NEWSBOYS You Are My King (Amazing Love) (Sparrow)	+190
BIG DADDY WEAVE Fields Of Grace (Fervent)	+124
ZOEGIRL You Get Me (Sparrow)	+110
ACROSS THE SKY Found By You (Word/Curb/Warner Bros.)	+106
FFH Ready To Fly (Essential)	+102
S. ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	+99
4HIM Fill The Earth (Word/Curb/Warner Bros.)	+91
SONICFLOOD Cry Holy (INO)	+89
J. MCBRAYER & J. MARIA Never Alone (Nunca Solo) (Sparrow)	+76

Christian Activity

by Rick Welke

Make It 10

MercyMe join a very elite crowd this week, setting the record with 10 consecutive weeks at No. 1 at Christian AC. The party is probably over, however, as Chris Rice and Zoegirl are both within striking distance to take over the top spot next week. Rice has been waiting patiently at No. 2 for five weeks in a row.

Movers and shakers include Newsboys, who slam up the chart nine places (19-10) into the top 10 after only three weeks on the chart. Michael W. Smith, as expected, leaps on to the scene at No. 24 with a healthy debut from his forthcoming best-of project.

Big Daddy Weave (+124), FFH (+102) and Across The Sky (+106) all make sizable play moves to lay a firm foundation for bigger chart moves in the coming weeks.

62 AC reporters. Songs ranked by total plays for the airplay week of Sunday 8/24 - Saturday 8/30.
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New & Active

BY THE TREE Root Of It All (Fervent)

Total Plays: 366, Total Stations: 17, Adds: 2

SWIFT 'Til I Met You (Flicker)

Total Plays: 342, Total Stations: 16, Adds: 1

VARIOUS ARTISTS The Gathering (Essential)

Total Plays: 310, Total Stations: 18, Adds: 4

R. ST. JAMES & CHRIS TOMLIN Expressions Of Your Love (ForeFront/Sparrow)

Total Plays: 292, Total Stations: 15, Adds: 0

SALVADOR Can't Keep It In (Word/Curb/Warner Bros.)

Total Plays: 284, Total Stations: 14, Adds: 0

CHRISTINE DENTE Summer (Rocketown)

Total Plays: 247, Total Stations: 11, Adds: 2

4HIM Fill The Earth (Word/Curb/Warner Bros.)

Total Plays: 222, Total Stations: 12, Adds: 3

JAMIE SLOCUM Top Of The World (Curb)

Total Plays: 211, Total Stations: 10, Adds: 0

AUDIO ADRENALINE Strong (ForeFront)

Total Plays: 208, Total Stations: 10, Adds: 1

KELCEY First Things First (B-Rite)

Total Plays: 185, Total Stations: 8, Adds: 0

Songs ranked by total plays



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CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1		TODD AGNEW This Fragile Breath (Ardent)	1000	-55	15	26/0
2	2	SWITCHFOOT Gone (Sparrow)	993	+46	10	26/1
3	3	JEREMY CAMP I Still Believe (BEC)	925	-19	18	22/0
5	4	EVERYDAY SUNDAY Hanging On (Flicker)	828	-4	17	22/0
6	5	W. BARFIELD My Heart... (Creative Trust Workshop)	799	+26	12	21/0
7	6	STACIE ORRICO (There's Gotta Be)... (ForeFront/Virgin)	783	+68	7	26/1
4	7	SEVEN PLACES Everything (BEC)	779	-71	14	22/0
8	8	ZOEGIRL You Get Me (Sparrow)	752	+48	9	25/0
10	9	TOBYMAC Love Is In The House (ForeFront)	666	+25	12	18/1
12	10	MERCYME The Change Inside Of Me (INO)	640	+50	10	16/0
9	11	DOWNHERE What It's Like (Word/Curb/Warner Bros.)	626	-6	14	20/0
11	12	RELIENT K Getting Into You (Gotee/EMC)	504	-108	25	15/0
14	13	LIFEHOUSE Take Me Away (Sparrow/DreamWorks)	484	+10	17	4/0
17	14	NATE SALLIE All About You (Curb)	482	+55	5	18/1
	15	SIXPENCE NONE... Waiting... (Squint/Curb/Reprise)	449	+74	4	16/1
13	16	JOY WILLIAMS Every Moment (Reunion)	441	-61	19	13/0
19	17	SHAUN GROVES See You (Rocketown)	433	17	10/1	
18	18	BIG DISMAL Remember (I.O.U.) (Wind-up)	425	+2	8	14/0
16	19	JEFF DEYO I Give You My Heart (Go)	404	-32	10	3/0
15	20	THIRD DAY You Are So Good To Me (Essential)	395	-71	25	14/0
25	21	NEWSBOYS You Are My King... (Sparrow)	394	+106	3	18/2
22	22	BY THE TREE Far Away (Fervent)	380	+36	7	12/0
20	23	BEBE NORMAN Falling Down (Essential)	348	-58	23	10/0
23	24	PLUMB Free (Curb)	312	-2	14	12/1
29	25	SONICFLOOD Cry Holy (INO)	289	+43	2	11/2
26	26	AUDIO ADRENALINE Pierced (ForeFront)	265	+9	16	6/0
Debu	27	FM STATIC Crazy Mary (Tooth & Nail)	264	+41	1	10/2
Debu	28	AMY GRANT Simple... (Word/Curb/A&M/Interscope)	257	+35	1	9/1
30	29	JARS OF CLAY The Valley Song (Essential)	244	+13	2	6/1
27	30	AUDIO ADRENALINE Strong (ForeFront)	243	-7	3	11/1

27 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 8/24 - Saturday 8/30.
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New & Active

SWIFT T&I Met You (Flicker)

Total Plays: 225, Total Stations: 10, Adds: 0

GRITS (JENNIFER KNAPP Believe (Gotee)

Total Plays: 206, Total Stations: 8, Adds: 2

SOULJAZZ Let Go (Squint/Curb/Warner Bros.)

Total Plays: 192, Total Stations: 8, Adds: 0

CHRIS RICE Smile (Just Want To Be With You) (Rocketown)

Total Plays: 190, Total Stations: 8, Adds: 0

CAEDMON'S CALL Hands Of The Potter (Essential)

Total Plays: 178, Total Stations: 8, Adds: 0

SALVADOR Can't Keep It In (Word/Curb/Warner Bros.)

Total Plays: 178, Total Stations: 7, Adds: 0

STRANGE CELEBRITY Free (Squint/Curb/Warner Bros.)

Total Plays: 165, Total Stations: 4, Adds: 0

OUT OF EDEN Showpiece (Gotee)

Total Plays: 163, Total Stations: 5, Adds: 1

BIG DADDY WEAVE Fields Of Grace (Fervent)

Total Plays: 147, Total Stations: 8, Adds: 2

JUMP 5 Why Do I Do (Sparrow)

Total Plays: 132, Total Stations: 8, Adds: 0

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	FM STATIC Crazy Mary (Tooth & Nail)	447	+57	5	30/3
2	2	EAST WEST For Every Wish (Floodgate)	384	+10	11	30/0
5	3	RELIENT K Forward Motion (Gotee)	376	+43	7	33/1
	4	JEREMY CAMP Take My Life (BEC)	374	+68	5	34/3
9	5	SKY HARBOR In Stereo (Inpop)	333	+33	9	32/1
8	6	SEVENTH DAY SLUMBER Innocence (Crown)	325	+23	7	3/2
6	7	38TH PARALLEL Turn... (Squint/Curb/Warner Bros.)	321	+11	12	26/1
11	8	NATE SALLIE All About You (Curb)	318	+35	10	22/0
13	9	STEREO MOTION Rise (Flicker)	284	+8	5	23/2
3	10	PAX217 PSA (ForeFront)	284	-88	13	28/0
14	11	BIG DISMAL Reality (Wind-up)	279	+19	3	28/1
16	12	PILLAR Indivisible (MCA)	256	+14	8	30/2
17	13	T-BONE, M. TAIT & D. LEWIS Raised In Harlem (Meaux)	248	+11	4	24/3
4	14	THOUSAND FOOT KRUTCH Bounce (Tooth & Nail)	246	-88	17	26/1
18	15	AUDIO ADRENALINE Worldwide: Two (ForeFront)	243	+11	5	26/1
1	16	MODERN DAY JOHN Disdain (Independent)	23	-51	11	8/0
23	17	ROCK 'N' ROLL WORSHIP... A Beautiful Glow (INO)	228	+24	2	26/2
20	18	POOR MAN'S RICHES Motions (Independent)	228	+13	8	18/0
25	19	EVERYDAY SUNDAY Lose It Again (Flicker)	224	+34	4	20/4
12	20	BENJAMIN GATE Need (ForeFront)	222	-61	2	20/0
26	21	SWITCHFOOT Ammunition (Red Ink/Columbia)	216	+31	2	26/3
30	22	FURTHER SEEMS... The Sound (Tooth & Nail/EMC)	200	+28	4	13/2
22	23	PIVITPLEX Overshaken (Sonic Fish)	198	-7	7	19/0
Debu	24	DAKONA Richest Man (Maverick/Warner Bros.)	178	+19	1	9/0
15	25	STRANGE CELEBRITY Free (Squint/Curb/Warner Bros.)	177	-68	17	21/0
Debu	26	DISCIPLE Wait (Slain)	173	+	1	1/3
Debu	27	RADIAL ANGEL Your Name (Squint/Curb/Warner Bros.)	169	+29	1	12/1
Debu	28	OLD MAN SHATTERED Sentimental Time (Acoustic Live/108)	168	+13	1	12/1
-	29	SANCTUS REAL Audience Of One (Sparrow)	166	+3	18	16/0
29	30	LIFEHOUSE Take Me Away (Sparrow/DreamWorks)	155	-20	16	12/0

42 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 8/24 - Saturday 8/30.
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New & Active

PETRA Jekyll And Hyde (Inpop)

Total Plays: 154, Total Stations: 20, Adds: 1

HANGNAIL I Aspire (BEC)

Total Plays: 144, Total Stations: 12, Adds: 2

LUCERIN BLUE Monday In Vegas (Tooth & Nail)

Total Plays: 134, Total Stations: 9, Adds: 1

COOL HAND LUKE This Is Love (Floodgate)

Total Plays: 134, Total Stations: 8, Adds: 2

WATASHI WA AR I Do Me (Tooth & Nail)

Total Plays: 119, Total Stations: 10, Adds: 2

SUPERCHICK Me Against The World (Inpop)

Total Plays: 115, Total Stations: 9, Adds: 6

NUMBER ONE GUN On And On (Salvage/Floodgate)

Total Plays: 109, Total Stations: 11, Adds: 2

AMBERLIN Cadence (Tooth & Nail)

Total Plays: 96, Total Stations: 12, Adds: 6

SEVEN PLACES Everything (BEC)

Total Plays: 86, Total Stations: 9, Adds: 1

KJ-52 Dear Slim Pt. 2 (BEC/Uprok)

Total Plays: 80, Total Stations: 10, Adds: 2

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INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	CHRIS RICE Smile (Just Want To Be With You) (Rocketown)	400	-9	11	21/0
3	2	PHILLIPS, CRAIG & DEAN Hallelujah... (Sparrow)	364	+12	9	18/0
1	3	MERCYME Word Of God Speak (IND)	364	-53	17	19/0
6	4	JAMIE SLOCUM I Cannot Turn Away (Curb)	346	+29	6	21/1
7	5	TWILA PARIS God Of All (Sparrow)	299	+24	7	20/0
12	6	NATALIE GRANT I Desire (Curb)	280	+33	7	17/0
4	7	AL DENSON Trusting You Alone... (Spring Hill)	276	-56	14	16/0
13	8	JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.)	266	+40	4	18/3
9	9	NEWSBOYS He Reigns (Sparrow)	256	+2	18	12/0
11	10	CHARMAINE AN In All (Elevate/Inpop)	250	+1	8	17/1
10	11	MICHAEL W. SMITH The Wonderful Cross (Reunion)	246	-4	11	14/0
5	12	C. BILLINGSLEY A Loss... (Perpetual Entertainment)	237	-83	16	13/0
8	13	POINT OF GRACE Day By Day (Word/Curb/Warner Bros.)	203	-61	19	13/0
14	14	JIM WITTER You Are The Son (Curb)	193	-3	5	15/0
17	15	COREY EMERSON Sanctuary (Discovery House)	167	+18	3	13/0
Debut	16	CAEDMON'S CALL Hands Of The Potter (Essential)	148	+24	1	11/1
Debut	17	SCOTT KRIPPAYNE You Are Still God (Spring Hill)	144	+11	1	14/1
20	18	RUSS LEE Satisfied In You (Discovery House)	142	-1	2	12/0
15	19	NICHOLE NORDEMAN Legacy (Sparrow)	141	-35	20	9/0
18	20	SCOTT RIGGAN I Love You Lord (Spinning Plates)	138	-11	5	10/0

22 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 8/24 - Saturday 8/30.
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CHR Most Added

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ARTIST TITLE LABEL(S)	ADDS
JODY MCBRAYER & JADYN MARIA Never Alone (Nunca Solo) (Sparrow)	3
NEWSBOYS You Are My King (Amazing Love) (Sparrow)	2
SDMICFLODD Cry Holy (IND)	2
FM STATIC Crazy Mary (Tooth & Nail)	2
GRITS f/JENNIFER KNAPP Believe (Gotee)	2
BIG DADDY WEAVE Fields Of Grace (Fervent)	2
CASTING CRDWNWS If We Are The Body (Reunion)	2
REBECCA ST. JAMES & CHRIS TOMLIN Expressions Of Your Love (ForeFront/Sparrow)	2
JILL PAQUETTE Not The Only One (Reunion)	2

Rock Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
JONAH33 Faith Like That (Ardent)	7
ANBERLIN Cadence (Tooth & Nail)	6
SUPERCHICK Me Against The World (Inpop)	6
THOUSAND FOOT KRUTCH Phenomenon (BEC)	5
EVERYDAY SUNDAY Lose It Again (Flicker)	4
KUTLESS Pride Away (BEC)	4

Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	KJ-52 f/JOHN REUBEN The Choice Is Yours (Uprok)
2	LPG Never Did I (Uprok)
3	VERBS Live To The Music (Gotee)
4	KJ-52 Dear Slim Pt. 2 (BEC/Uprok)
5	SOULJAHZ Jubilee (Squint/Curb/Warner Bros.)
6	CROSS MOVEMENT Forever (BEC)
7	OUT OF EDEN Showpiece (Gotee)
8	JOHN REUBEN Run The Night (Gotee)
9	DJ MAJ The Ringleader (Gotee)
10	GRITS f/JENNIFER KNAPP Believe (Gotee)

Inspo Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
4MIM Fill The Earth (Word/Curb/Warner Bros.)	7
WATERMARK f/SHANE & SHANE There Is None Like You (In The Garden) (Creative Trust Workshop)	5
JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.)	3
SHANNON WEXELBERG In The Waiting (Doxology)	3
VARIOUS ARTISTS The Gathering (Essential)	3
FFH Ready To Fly (Essential)	2
MICHAEL CARD A Fragile Stone (IND)	2
REBECCA ST. JAMES & CHRIS TOMLIN Expressions Of Your Love (ForeFront/Sparrow)	2

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JACKIE MADRIGAL

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Hot Dance Hits

Record pools on the hottest songs at the clubs

With almost every Latin artist doing dance remixes nowadays, we wondered what the hottest songs at the clubs are. Since most of the current remixes in Latin music started out as ballads or simple pop tunes, some may have more success than others.

Then there are those tropical tunes — salsa, merengue, bachata and reggaetón — that were created for the dance floor. Reggaetón is a style that a lot of people are talking about now, especially because it is still somewhat underground. Many of reggaetón's lyrics are not suitable for radio, so it's going to take some time before it transitions fully to the public airwaves. The clubs, however, are spinning it, and people are dancing to it.

What are the hottest songs at the clubs? The answers vary depending on the region, because not all Hispanics like the same music. To get an expert opinion, I went to the source. This week several record pool directors pinpoint the hottest songs at the clubs in the cities they serve.

Tony Orellana

Ritmo Internacional,
San Francisco

There are so many hot songs in



Tony Orellana

the club scene in San Francisco. Here are just a few of the most played songs that are considered to be crowd shakers: Ricky Martin's "Jaleo," Emmanuel's "El Bodeguero," David Bisbal's "Lloraré Las Penas" and Tiziano Ferro's "Perdona." These tracks are hot because they have perfect club beats and the lyrics are catchy.

In tropical, let me start with the new release by merengero Johnny Ventura, "Allá Se Quedó," which is a complete change from his typical genre. This song has been a great hit in the salsa scene.

With the flame of salsa dancing, two great salsa tunes from the East Coast have been in heavy rotation at the clubs: Soneros Del Barrio's "Ahí Nama" and Spanish Harlem's "Mamá Guela." The remakes of these classic tunes are favorites on the dance floor.

Oro Sólido's latest tune, "Tu Papá Y Tu Mamá," is a favorite track. The tune's 150-plus beats per minute

have the crowd dancing and have brought huge requests from the merengeros in California.

It took bachata about seven years to make it to the West Coast club scene. Now that it's here, some of the favorite tracks are "Polos Opuestos" by Monchie y Alexandra, "Obsesión" by Aventura, "Esos Hombreres" by El Gringo De La Bachata and Nueva Era's "Amor Eterno." This is just a taste of the most requested tunes. The music, the lyrics and the dance beat have made these four great songs very popular at the clubs.

In the world of reggaetón and Spanish-language hip-hop there are also favorites. AKWID is one of them, with "No Hay Manera," which is the latest craze to hit the music scene. This group is a favorite. They have great vocals, and a well-known banda track is added to the vocal beats. Confrontación's "Desde La Isla" is another great song with a taste of Latin hip-hop.

Justino Guerrero

El Lobo, Los Angeles

Paulina Rubio's "Todo Mi Amor" is guaranteed to fill the dance floor. This song works first because it is Paulina, and second because the lyrics speak to the soul. Add the throbbing beat of the house mixed with pop, and the combination is unstoppable.

Thalía's "I Want You" is another example. Again, the reason that "I Want You" works is because it has a throb to it that you can feel, taste and hear. It jolts you to the bone and hits you at the base level: the soul.

Ilegales' latest release, "Tú No Sabes," could be a really strong hit. It is a bit slow, but the opening is strong and mixable. It has that groin throb going for it, and if it had a faster beat, it could blow itself off the charts and blow itself up on the dance floor. Remix, remix, remix.

Antonio Ortiz

DJ Latinos, Medford, MA

I have two songs that I consider to be hot right now: "La Comay" by Sonora Carruseles and Celia Cruz's "Rie Y Llorá."

I work at three different venues



NO SHYNESS HERE "Hey, we're sexy too!" is what KSSE/Los Angeles morning DJs Serralde (l) and Ysaac seem to be saying as they pose for this picture with Mexican singer Ninel Conde. Conde is making the rounds to promote her new album, due in stores Sept. 16.



FEELING AT HOME Los Angeles De Charly feel right at home at KLYY/Los Angeles, because this station is all about their music: cumbia. The entire band is seen here. Now, that's a big band!

in Boston. When I perform or hear other DJs in our association play these songs, they don't just reach Latinos, but non-Latinos as well. "La Comay" has good uptempo beats and a good swing that make it a hot pick. At salsa dance contests or events, Sonora Carruseles is a favorite band among dancers. Everyone enjoys their music. It's easy to get a party going with a band like this.



Justino Guerrero

Also, since Celia's death, more and more people are taking time to get to know her and her music better. "Rie Y Llorá" is one of those songs that, when people hear it, they get emotional. It's actually scary how people react to it spiritually. Hot song. Great to get the party started.

I also have to say that reggaetón music is kicking ass at the clubs. With so many artists out there, it's hard to pick just one, but if I had to, I would say that right now Tego Calderon is the favorite. I can't believe the number of people who request his "Al Natural" song. Its slow beats with smooth lyrics have people getting really freaky on the dance floor. I usually let the song play to the very end before mixing out of it.

Danny Peguero

Mixxhits, Gainesville

"Rie Y Llorá" is one of the hottest songs, because it makes people remember Celia Cruz. But the song that I get asked for night after night and even on our radio shows is "Aprende A Querer" by Spanish Harlem Orq. This song sounds a bit old school, and lots of Puerto Ricans and Dominicans love that. It's also hot with the Colombians.

"Aserejé" by Las Ketchup is still tight in the clubs. Girls love that song, which really surprises me. "La Comay" is one of the most danceable songs out there, along with other Colombian styles of salsa. One hot, hot, hot song that everybody is going crazy for is "Soy Mujer" by India.

Bachata is getting really, really heavy. Merengue is a bit down. What's kicking is underground merengue.

The songs that I think will soon be the hottest are "Go Shorty" by Alberto Flash, "Rah Ku Rah" by Karadura, "Tu Papá Y Tu Mamá" by Oro Sólido, "La Mujer Que Yo Amo" by Miles Peña, "Júrame" by Luisito Rosario, "Tim Pop" by Los Van Van, "Quiero Bailar" by Batista, "Te Solté La Rienda" by Ismael Miranda, "Noche Como Boca E Lobo" by Los Soneros Del Barrio and "Sin Poderte Hablar" by Huey Dunbar.



Antonio Ortiz

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This Week in Latin Music

Radio Y Música News

Yolanda Navarro
PD, KLOQ/Merced, CA

We have a great promotion coming up. We're giving away a brand-new truck. We've already started to register listeners on the air and during remotes.

We're doing this promotion together with the Harvest Festival, which is a musical event with bands like Los Originales De San Juan, Raza Obrera, Chuy Chávez Y Sus Jardinero and a few others. This festival is a tribute to our listeners, because most of them work in the fields. They work all year, and during September and October they go back to Mexico. This is a way to acknowledge their work and celebrate with them before they go back.

From Sept. 8-19, we'll be pulling the names of those who have registered. On the 20th they will all come together at an event at the station where they will choose a present. Inside that present will be the name of the prize they've won. One of the lucky finalists will win the truck. Others will win prizes like TVs and cameras. Then, on the 21st, at Merced Fairgrounds during the Harvest Fest, we will officially announce the winner and hand him or her the keys to the truck.



Yolanda Navarro



ONE MORE FOR BISBAL David Bisbal (l) is unstoppable. He recently took home two Premios Tu Música. He's seen here with Puerto Rican singer Chayanne, who also took home an award.



RIVERA SIGNS WITH UNIVISION Lupillo Rivera, previously with Sony Discos, has joined Univision Music Group. Rivera's first release for his new label will be a live album, recorded during his Aug. 23 concert in Los Angeles. It will be released in fall 2003. Seen here are (l-r) Rivera's dad, Pedro Rivera; Lupillo Rivera; and Univision Music Group President/CEO José Behar.



AREA 305 WIN FIRST AWARD Pop quartet Area 305 recently won a Premio Tu Música for Best Recording Duo or Group. Premios Tu Música are handed out in Puerto Rico, and this year's ceremony took place Aug. 19 at Centro de Bellas Artes in San Juan.

See Them Live

September

- 4-7 Kabah, promotion tour and radio festival, San Diego
- 5 Café Tacuba, House of Blues, Las Vegas
- 6 Café Tacuba, San Diego Street Scene, San Diego
- 7 Benny, radio festival, San Diego
- 7 Café Tacuba, Latin Roots & Rock, Los Angeles
- 7-9 Yahir, promotion tour, Los Angeles, San Diego, Bakersfield, Fresno
- 9 Café Tacuba, Fillmore, San Francisco
- 13 Banda Machos, Detroit
- 14 Banda Machos, Grand Rapids, MI
- 14 Julio Jr., KLVE/Los Angeles Festival, El Monte, CA
- 15 Alejandro Fernández, Ceasar's Palace, Las Vegas
- 20 Flaco Jiménez, Verizon Wireless Amphitheater, San Antonio
- 21 Costumbre, KINV/Austin Festival, Austin

October

- 1 Maná, Sports Arena, San Diego
- 3 Maná, Home Depot Center, Carson, CA
- 5 Maná, Shoreline Amphitheater, San Francisco
- 9 Maná, Allstate Arena, Chicago
- 12 Maná, Patriot Center, Washington, DC
- 13 Maná, Madison Square Garden, New York
- 16 Maná, American Airlines Arena, Miami
- 17 Maná, Centroplex, Orlando
- 19 Maná, Gwinnett Center, Atlanta
- 22 Maná, Entertainment Center, Laredo, TX
- 24 Maná, American Airlines Center, Dallas
- 25 Maná, Cynthia Woods Mitchell Pavilion, Houston
- 26 Maná, SBC Center, San Antonio
- 28 Maná, Cricket, Phoenix
- 30 Maná, Mandalay Bay, Las Vegas



Maná

November

- 15 Jaguares, House of Blues, Las Vegas
- 25 Jaguares, House of Blues, Chicago
- 28 Jaguares, Flint Center, Cupertino, CA
- 29 Jaguares, Long Beach Arena, Long Beach, CA
- 30 Jaguares, Marquee Theater, Tempe, AZ



Jaguares



FROM DURANGO TO CHICAGO Mexican band Montéz De Durango filmed the video for "Lágrimas De Cristal" from their album De Durango A Chicago in Chicago. The band has seen incredible success in the Windy City, where its "duranguense"-style music has hit home with the fans.

CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	CHAYANNE Un Siglo Sin Ti (Sony Discos)	108
2	JUANES & NELLY FURTADO Fotografia (Universal)	95
3	GLORIA ESTEFAN Hoy (Sony Discos)	90
4	OBIE BERMUDEZ Antes (EMI Latin)	87
5	AREA 305 Vive La Vida (Univision)	78
6	LA OREJA DE VAN GOGH Puedes Contar Conmigo (Sony Discos)	75
7	DAVID BISBAL Lloraré Las Penas (Universal)	74
8	MARCO A. SOLIS Tu Amor O Tu Desprecio (Fonovisa)	71
9	ALEJANDRO SANZ No Es Lo Mismo (Warner M.L.)	69
10	MANA Mariposa Traicionera (Warner M.L.)	62
11	RICKY MARTIN Asignatura Pendiente (Sony Discos)	58
12	ALEXANDRE PIRES Quitémonos La Ropa (BMG)	54
13	RICARDO ARJONA Minutos (Sony Discos)	52
14	INSPECTOR Amargo Adiós (Universal)	48
15	RICARDO MONTANER Qué Ganas (Warner M.L.)	47
16	MILLIE CORRETJER Suéltalo (BMG)	46
17	SHALIM Se Me Olvidó Tu Nombre (Crescent Moon)	42
18	RICKY MARTIN Tal Vez (Sony Discos)	39
19	PEPE AGUILAR Me Falta Valor (Univision)	37
20	EROS RAMAZZOTTI Una Emoción Para Siempre (BMG)	37
21	A.5 Supervisor De Tus Sueños (Latin World)	36
22	CRISTIAN No Hace Falta (BMG)	34
23	JULIO Déjame Volar (Warner M.L.)	33
24	SIN BANDERA Entra En Mi Vida (Sony Discos)	32
25	TIZIANO FERRO Perdona (EMI Latin)	32

Data is compiled from the airplay week of August 24-30, 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.)
- 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)
- BACILOO 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 Llora (Sony Discos)	154
2	DANIEL RENE & JENNIFER PEÑA El Deseo De Ti (Univision)	117
3	SON DE CALI Son De Cali (Univision)	114
4	VICTOR MANUELLE Poco Hombre (Sony Discos)	114
5	EDDIE DAVIS La Buena Vida (Silva Line)	94
6	INDIA Soy Mujer (Sony Discos)	77
7	ELVIS MARTINEZ Así Te Amo (Premium)	75
8	AREA 305 Vive La Vida (Univision)	67
9	EDDY HERRERA El Idiota (Sony Discos)	55
10	KEVIN CEBALLO Tú Volverás (Universal)	54
11	OBIE BERMUDEZ Antes (EMI Latin)	51
1	GILBERTO S. ROSA Si Te Dijeron (Sony Discos)	50
13	JUNNY Bella Idiota (MP)	49
14	ANTHONY CRUZ Ven (MP)	49
15	FRANKIE RUIZ Que Siga La Fiesta (Universal)	47
16	SOPHY Cuéntale A Ella (Premium)	42
17	ALEJANDRO SANZ No Es Lo Mismo (Warner M.L.)	41
18	JUANES & NELLY FURTADO Fotografia (Universal)	40
19	SON CALLEJERO No Sé (Cutting)	38
20	OLGA TAÑON Cuando Tú No Estás (Warner M.L.)	36
21	NOELIA Ya No Eres El Mismo (Fonovisa)	36
22	GILBERTO S. ROSA Un Amor Para La Historia (Sony Discos)	34
23	HUEY DUNBAR Sin Poderte Hablar (Sony Discos)	34
24	ANTHONY RIOS El Bolsillo Izquierdo (Premium)	34
25	FRANKIE J. Ya No Es Igual (Sony Discos)	34

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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)	289
2	MONTEZ DE DURANGO Hoy Empieza Mi Tristeza (Disa)	255
3	INTOCABLE Eso Duele (EMI Latin)	222
4	CONJUNTO PRIMAVERA Actos De Un Tonto (Fonovisa)	192
5	JOAN SEBASTIAN Así Te Quiero (Balboa)	176
6	PALOMO Te Metiste En Mi Cama (Disa)	145
7	TEMERARIOS Te Regalo Mi Tristeza (Fonovisa)	143
8	MARCO A. SOLIS Tu Amor O Tu Desprecio (Fonovisa)	141
9	CONJUNTO PRIMAVERA Ave Cautiva (Fonovisa)	135
10	ADOLFO URIAS Amor Bésame (Fonovisa)	122
11	ARROLLADORA BANDA EL LIMON En Los Puritos Huesos (Disa)	97
12	LIBERACION Cuánto Me Apuestas (Disa)	94
13	COYOTE Y SU BANDA TIERRA SANTA El Rancho Grande (EMI Latin)	92
14	GERMAN LIZARRAGA La Pila De Agua (Disa)	88
15	MODELO Inseparables (Disa)	83
16	BANDA EL RECODO Acá Entre Nos (Fonovisa)	82
17	LIMITE Soy Así (Universal)	81
18	TUCANES DE TIJUANA El Sinvergüenza (Universal)	80
19	JORGE LUIS CABRERA Quédate Callada (Disa)	75
20	HURACANES DEL NORTE Nomás Por Tu Culpa (Univision)	74
21	ORIGINALES DE SAN JUAN La Motosierra (EMI Latin)	70
22	RAZOS Maria Chuchena (BMG)	70
23	ANGELES DE CHARLY Déjenme Si Estoy Llorando (Fonovisa)	68
24	CUISILLOS Contigo Y Sin Ti (Balboa)	64
25	TIGRES DEL NORTE En Qué Fallé (Fonovisa)	64

Data is compiled from the airplay week of August 24-30, and based on a point system.
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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 COSTEÑA 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)	241
2	DUELO Desde Hoy (Univision)	168
3	KUMBIA KINGS Insomnio (EMI Latin)	149
4	BIG CIRCO La Endiablada (EMI Latin)	133
5	PALOMINOS Tócame (Fonovisa)	113
6	LA CONTRA Ya Tengo Mi Vida (Univision)	105
7	LIMITE Soy Así (Universal)	89
8	MARCOS OROZCO Río Rebelde (Catalina)	83
9	RUBÉN RAMOS Quiero Una Cita (Revolution)	78
10	FRIJOLE ROMANTICOS & BOBBY PULIDO Dónde Está Mi Raza (Universal)	73
11	JIMMY GONZALEZ & GRUPO MAZZ Junto A Ti (Freddie)	71
12	FRANKIE J. Ya No Es Igual (Sony Discos)	70
13	IMAN Amor De Dos Caras (Univision)	70
14	JAY PEREZ No Me Dejes (Sony Discos)	69
15	ELIDA REYNA Te Voy A Olvidar (Tejas)	67
16	ESTRUENDO Conquistar Tu Corazón (Univision)	59
17	JIMMY GONZALEZ & GRUPO MAZZ Dame Un Minuto (Freddie)	57
18	LA ONDA Así, Así (EMI Latin)	55
19	DANIEL RENE & JENNIFER PEÑA El Deseo De Ti (Univision)	51
20	CONTROL Me Quiero Casar (EMI Latin)	49
21	COSTUMBRE Cuánto Te Amo (Warner M.L.)	49
22	ALAZZAN Cómo Olvidarte (Freddie)	44
23	CONTROL Pequeña Y Frágil (EMI Latin)	44
24	CHENTE BARRERA Ya No Ries Como Ayer (Animo)	43
25	COSTUMBRE Cómo Olvidarte (Warner M.L.)	40

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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)
 VARDNIL Y Lloré (Univision)
 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 MOSCA TSE TSE Muchachos, Esta Noche Me Emborracho (EMI Latin)
8	LA LEY Más Allá (Warner M.L.)
9	MUNDO APARTE Jamás (Access Denied Productions)
10	YERBA BUENA Guajira (I Love U 2 Much) (Razor & Tie)
11	LA OREJA DE VAN GOGH Puedes Contar Conmigo (Sony Discos)
12	INSPECTOR Amargo Adiós (Universal)
13	FITO PAEZ Nuevo (Circo Beat)
14	LA BARRANCA Denzura (MW)
15	JARABE DE PALO Bonito (Warner M.L.)

Songs ranked by total number of points. 19 Rock/Alternative reporters.

Record Pool

TW	ARTIST Title Label(s)
1	CELIA CRUZ Rie Y Lloro (Sony Discos)
2	SONORA CARRUSELES La Comay (Fuentes)
3	RICKY MARTIN Jaleo (Sony Discos)
4	JOHNNY VENTURA Allá Se Quedó (MP)
5	OBIE BERMUDEZ Antes (EMI Latin)
6	ORQUESTA GUAYACAN Vas A Llorar (MP)
7	FRUKO Y SUS TESOS Gringo Rumbero Pachanguero (Fuentes)
8	AREA 305 Vive La Vida (Univision)
9	DON DINERO Ahí Parí (Cuban Connection)
10	NICHE Salao (PPM)
11	INDIA Soy Mujer (Sony Discos)
12	TITO ROJAS Cuidala (MP)
13	EMMANUEL El Bodeguero (Universal)
14	EL GRINGO DE LA BACHATA Cómo Duele (Mock & Roll)
15	INDIA Traición (Sony Discos)

Songs ranked by total number of points. 21 Record Pool reporters.

NATIONAL

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RADIO & RECORDS

10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

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NEWS DESK:	310-788-1699	310-203-9763	newsroom@radioandrecords.com	EDITORIAL, OTHER DEPTS:	310-553-4330	310-203-9763	mailroom@radioandrecords.com
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Publishers' Profile

By Erica Farber



MELODIE VIRTUE

Owner, Garvey Schubert Barer

about it is, I'm still doing the same thing with my same partners and same clients that I did before, only with a firm that's 10 times bigger."

Biggest challenge: "It always changes. Every three years we're doing something different, but there's still that base of things that are the same. There's always this new thing that comes along that you have to deal with and learn. It's always changing; it never stays the same."

State of radio: "There are things I like about it and things I don't like about it. I like the fact that stations can get doubled up in their particular markets. The whole idea behind LMAs was that stations were going bankrupt. We were in an economic downturn, and the whole concept of time brokerage agreements grew out of that."

"What I don't like is the '96 Telecom Act. I represent a lot of small-market radio, and I see how difficult it is for them to compete when the big companies come in and have the maximum number of stations in the market. Because of the FCC rules that were in place before June 2, they couldn't pass that 50/70 benchmark without triggering some kind of extra proceeding at the FCC because they were over their limits. It was very difficult, because a smaller company couldn't get bigger to compete with the biggest company in the market. To some extent that is going to be the same with the new rules. It's going to be interesting to see how it shakes out. I like that there are more economies for my clients who are doubled up in markets to do business, but it makes it more difficult when you are the second-largest competitor in the market and you can't get bigger because of the restraints."

The most misunderstood legal issue radio faces: "One is the new EEO rules. They're misunderstood because it looks like a heavy-hand-of-government thing, having to do all this record-keeping. When you read the rule and the report and order, you think it's complicated, but once you understand it, you realize that most stations are already doing this stuff. It's not like a new burden the FCC is putting on broadcasters. Once they understand it, they realize that they've been doing it all along and might as well get credit for it."

"The other issue people need to be focusing on is the new things that you need to be doing for your SPL, your studio links. People don't really care about this. It's way under the radar, and the engineers focus on it. There have been a lot of changes in the auxiliary services rules. The FCC is trying to conform them to their wireless and microwave rules. You assume that once you've got your license, that's it. But you still have to file a notice with the FCC. If you don't, the license disappears. People don't think about it because they never used to have to do this. And it's not very glamorous. People's eyes glaze over. My eyes glaze over when I look at it."

On becoming the President of AWRT: "I got involved with AWRT in 1987. One of my lawyer buddies said, 'Come to this convention.' I wasn't really big into women's organizations; it wasn't my thing. I went and was so impressed that I signed up as a member and never looked back. What I liked about AWRT was that there were a lot of professional women who were smart and had a lot on the ball. It was an interesting group providing a lot of training and panels on industry topics and professional development. I found that to be valuable. Now that I've been through a lot of them, I want other people to be able to participate and get the benefits of those types of things."

Something about AWRT that might surprise our readers: "It was originally an NAB offspring. It was formed out of the women's division that they were discontinuing 50 years ago. If the NAB had kept that division, there probably wouldn't be an AWRT. We were the first professional broadcasting association to create a foundation for educational purposes. It's got some great history."

Most influential individual: "Mike Bader, the senior partner at Haley Bader & Potts. He passed away two years ago. He was an incredibly hard worker. He got more done than anyone else I know. And he always had time for everybody. He treated the smallest client as if they were as important as the biggest client. He was a big fan of client service. He knew how to touch people in a very individual way. The man was quite wealthy, but you'd never know it. He made it a point to go through the office and talk to all the staff. He was always thinking of ways to make it fun and always insisted that things be done right, in the best possible way and with integrity. I miss him and think of him a lot. He shaped the personality of this group and the whole way we approach practicing communications law here."

Career highlight: "Becoming President of AWRT is a good start. Otherwise, getting rid of the Fairness Doctrine. I was an associate at the time, working for WTBH/Syracuse. We had aired image spots for Niagara Mohawk, and the Syracuse Peace Council wanted equal time. It became a complaint at the FCC, and I wrote all the initial pleadings. We lost at the FCC, and we went to the Court of Appeals. It got remanded back and forth, and the end result was that the Fairness Doctrine was gone. They should have called it the Unfairness Doctrine, in my opinion."

Career disappointment: "I feel honored to be able to do broadcast work, because I really do love it, even though sometimes you wonder about the future. Maybe there's an opportunity I haven't created yet. I have this love of music. I go on these 'Blues Cruises' every year. I love going to small clubs and listening to music. If there was some way to take my broadcast knowledge and turn it into an entertainment law practice where I was helping musicians get recording contracts and negotiate their deals, I would be whole."

Favorite radio format: "If I could get a station that had hot, jamming blues and zydeco, I would be in total heaven on earth. There aren't many stations that do that format, but there are stations, particularly on public radio, that have programs and shows that do it."

Favorite television show: "Ground Force on BBC America."

Favorite artist: "I love Marsha Ball, Delbert McClinton, Eric Clapton, Stevie Ray Vaughn and Angélique Kidjo. She's from Africa. She does this jazzy, bluesy, world beat stuff."

Favorite movie: "Amadeus and Harold and Maude."

Favorite book: "The Winds of War and War and Remembrance."

Favorite restaurant: "The Sunflower in Vienna, VA. They do the most amazing things with oddball vegetarian ingredients."

Beverage of choice: "Decaf latte."

Hobbies: "Golf. I also like going out zydeco dancing and swing dancing."

E-mail address: "mvirtue@gsblaw.com."

Advice for broadcasters: "I'm going to put my AWRT hat on for this one. AWRT provides its members with a lot of training opportunities. In this day and age, with how much more productive everyone has to be, there's very little time for volunteerism. Companies should support their employees who want to attend AWRT events or conferences, whether that's full financial support, not taking vacation time from the people who attend, or just saying, 'This is important.' It's a low-cost training opportunity for employees, and employers should encourage and allow their employees to get involved."

"The people involved in AWRT learn how to run meetings, set agendas and work within budgets. All those skills are transferable to jobs. In addition to AWRT participation providing low-cost training opportunities for employees, the FCC's new EEO rules give credit for active participation in organizations such as AWRT as part of broadcasters' required outreach initiatives."

As a little girl, Melodie Virtue wanted to be the first female Supreme Court Justice. Although Sandra Day O'Connor reached that position first, broadcasting was the big winner. As an owner of the law firm of Garvey Schubert Barer — a position equal to partner at other law firms — Virtue is doing what she loves.

In addition to her day job, she has also just been elected President of American Women in Radio and Television.

Getting into the business: "The way I got into broadcasting was pure serendipity.

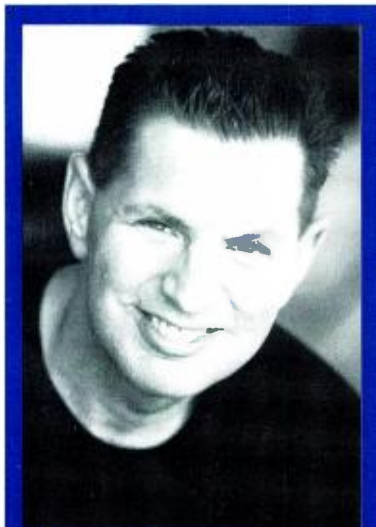
Between my junior and senior years in college I worked for Post Classified. It was a factory. After a week I was ready to get out. My college roommate suggested I apply at Haley Bader & Potts. Her parents went to elementary school with the Potts family on Long Island. I knew Mark Potts, the nephew of Bill Potts. They'd just started this new company, MCI, that no one had heard of. I applied and said I'd do anything because I was going to start law school in the fall.

"I interviewed with Mike Bader. My first day of work was a Saturday. I was a typist that summer. In the fall, when I was going to law school, I wasn't going to work, but Mike made me an offer I couldn't refuse. He said, 'Work as many hours as you feel comfortable with. I only did about 10-15 hours a week during the semester and worked full-time in the summers. I never left. I loved it. When I graduated from law school in '82 we were in a recessionary period, and there weren't a lot of lawyer jobs for people right out of school. I was very fortunate."

The appeal of broadcasting: "After I graduated I was doing hearings for MCI. We were working around the clock, maybe half a dozen of us in the firm. The people I was working with were wonderful. It was a good learning experience. We worked our tails off that first year. It wasn't until the FCC went to lotteries for the second-tier markets that I started doing more broadcast work. The thing I like about broadcast is that you're in touch with your clients a lot. When you're doing the common carrier or the wireless work or the telephone work, you get them their license, and you never really interact with them again until they sell the company. You don't have that relationship building over a long period of time that you do with broadcast clients."

Joining Garvey Schubert Barer: "Haley Bader & Potts Communications Group was a boutique firm. Three years ago we came as a group to Garvey Schubert Barer. We knew with all the consolidation going on that our clients needed more than just regulatory advice. All of a sudden we'd be able to, as part of a larger firm, have all this other expertise to pull from, particularly in the areas of labor and employment. We sort of merged with them — not in the legal sense, but physically. The nice thing

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