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### Gretchen Jacks Up Country

Epic artist **Gretchen Wilson** takes the Country chart by storm this week: "All Jacked Up," the title track from



her upcoming album, scores Most Added on an incredible 105 adds, picks up Most Increased Plays, with a whopping +1,109, and debuts at No. 24\*! Wilson wrote or co-wrote all 12 songs on the album, which hits stores on Sept. 27.

# R&R

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**AUGUST 5, 2005**

### Rhythmic's Most Influential

This week Urban/Rhythmic Editor **Dana Hall** talks to the M.I.P.s (Most Influential People) at Rhythmic radio and records. These programmers and promotion execs are having a positive impact on the format and influencing the direction the it will take in the future. Read all about it, starting on Page 31.



The most anticipated reggaeton album of the year... **"The ReggaeTony Album"**

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### "TRANQUILA"

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KDXX	WXDJ	KXOL	WSQ
KFZO	WMGG-AM	KMGG	
KTCY	WRMD-AM	KQMR	

#### RHYTHM

WKTU	KBTQ	KWIE
KTBT	XHTO	KKSS
WBBM	KZFM	KCAQ
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KDHT	KKFR	KBOS
KBFM	XHTZ	KSEQ
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[www.tonytouch.com](http://www.tonytouch.com)

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



## FORECAST REBORN

Verve Music Group recently revived the prestigious Forecast imprint in an attempt to reach a wider adult audience.



Triple A Editor John Schoenberger talks to Verve President Ron Goldstein about Goldstein's vision for the new label.

See Page 67

## HOWDY, PARTNER

Strategic alliances are all the rage on the tech front, and this week Technology Editor Brida Connolly fills you in on some of the most exciting partnerships and the incredible products and services they've cooked up.

See Page 18

## R&R NUMBER 1'S



**CHILD RHYTHMIC**  
**BOW WOW f/OMARION**  
Let Me Hold You (Columbia)

- CHR/POP**  
MARIAH CAREY We Belong Together (Island/IDJMG)
- URBAN**  
BOW WOW f/OMARION Let Me Hold You (Columbia)
- URBAN AC**  
MARIAH CAREY We Belong Together (Island/IDJMG)
- GOSPEL**  
MARY MARY Heaven (Sony Urban/Columbia)
- COUNTRY**  
TOBY KEITH As Good As I Once Was (DreamWorks)
- SMOOTH JAZZ**  
RICHARD ELLIOT People Make The World... (Artizen)
- AC**  
MICHAEL BUBLÉ Home (143/Reprise)
- HOT AC**  
LIFEHOUSE You And Me (Geffen)
- ROCK**  
FOO FIGHTERS Best Of You (RCA/RMG)
- ACTIVE ROCK**  
SEETHER Remedy (Wind-up)
- ALTERNATIVE**  
FOO FIGHTERS Best Of You (RCA/RMG)
- TRIPLE A**  
JACK JOHNSON Good People (Brushfire/Universal)
- CHRISTIAN CHR**  
KUTLESS Strong Tower (BEC/Tooth & Nail)
- CHRISTIAN AC**  
MERCYME In The Blink Of An Eye (INO/Curb)
- CHRISTIAN ROCK**  
WEDDING Song For The Broken (Rambler)
- CHRISTIAN INSPO**  
STEPHEN CURTIS CHAPMAN Believe... (Sparrow/EMI CMG)
- REGIONAL MEXICAN**  
PATRULLA 81 Eres Divina (Disa)
- SPANISH CONTEMPORARY**  
SHAKIRA I/A. SANZ La Tortura (Epic)
- TROPICAL**  
SHAKIRA I/A. SANZ La Tortura (Epic)



THE INDUSTRY'S NEWSPAPER  
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## TALENT SHOW

R&R's format editors turn their attention to air talent this week, one of the most important elements of any station. Meet a real live Sex Pistol, a bunch of PDs who do double duty on the air, and a man named Hollywood who is an expert at making stars out of unproven rookies. The talent pool — shallow or deep? Discuss.

Win the "battle of inches": Page 16

## Regent's Jacobs To Retire; Stakelin Set As New CEO

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

Regent Communications Chairman/CEO Terry Jacobs has decided to step down on Sept. 1. The 26-year radio veteran, who has led Regent since its 1996 inception, will stay on as Vice Chairman of Regent's board.

Company co-founder and current President/COO Bill Stakelin will rise to President/CEO following Jacobs' retirement, while longtime Regent board member William Sutter will take over as Chairman. Additionally, Sr. VP/CFO Tony Vasconcellos has been promoted to Exec. VP/CFO.

"It is with mixed emotions that I announce my retirement as Chairman/CEO of Regent, a company I founded with Bill Stakelin," Jacobs said. "I have



Jacobs Stakelin

been in the radio business for most of my career, and working each day with Regent's fantastic professionals has been one of the most rewarding experiences of my life.

"However, I have been looking forward to working more closely with my sons in our real-estate business. I will continue to play an active role with Regent as Vice Chairman and will remain a significant shareholder. I have the utmost confidence

REGENT See Page 12

## The Return Of An Old Friend

Mason Dixon brings Q105 back to Tampa

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

WRBQ-FM/Tampa was a giant of the 1980s, and much of that success was the result of a tightly run programming department that included a popular afternoon jock named Mason Dixon.

Dixon's had his battles, but his most recent and perhaps toughest fight didn't involve a radio competitor: On June 18 the WRBQ PD/morning man was involved in a near-fatal automobile accident. Things looked bleak, but after less than a week in intensive care, Dixon returned home, and he's swiftly recovering from his injuries.

On July 13 Dixon returned to the station to once again wake up Tampa Bay radio listeners and get back to his active daily routine.



Dixon

See Page 23

## Women Scarce In Certain On-Air Roles

Previously unreleased data from the annual Radio-Television News Directors Association/Ball State University survey of minorities and women in radio and television reveals that women are still scarce in certain on-air roles.

Ball State professor of telecommunications and study di-

rector Bob Papper told R&R that women are well-represented when it comes to guiding news content: The study found that 48% of news producers are women. As for on-air staff, however, 34% are reporters and 28% are anchors.

When it comes to radio sports, WOMEN See Page 12

## RAB: Revenue Flat For Both Q2, June

According to data released July 27 by the RAB, Q2 revenue for both local and national spending was flat vs. year-ago levels. Q2 nontraditional revenue rose 2%.

The group also released data for the month of June, and the tale was similar: Both local and national spending were flat vs. June 2004. However, June NTR declined 5% vs. year-ago levels.

Year-to-date, combined local and national radio spending is up 1%, while NTR is flat.

RAB President/CEO Gary Fries said, "The radio industry is very actively and aggressively pursuing new technologies, formats and platforms that will drive the business as we move forward into the second half of 2005 and into 2006."

RAB See Page 12

## Does Satellite Threaten Radio TSL?

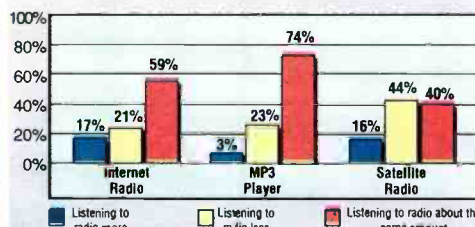
Many subscribers listen to radio less, study says

By Brida Connolly  
R&R Technology Editor  
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Paragon Media Strategies reported Tuesday that, though Internet radio and MP3 players have greater reach, broadcast radio may have more to worry about from XM Satellite Radio and Sirius Satellite Radio. "In

terms of listening levels and a negative impact on broadcast-radio listening, satellite radio poses a much greater threat," Paragon CEO Mike Henry said.

In the report, the second in a series of three based on a Paragon study of broadcast PARAGON See Page 12



The graph above shows how new-media users responded to the question "Since listening to Internet radio, MP3 players or satellite radio, would you say you are listening to broadcast radio more, less or about the same amount?"

## Bevilacqua Named CC/Denver RVPP

By Keith Berman  
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Clear Channel has named Joe Bevilacqua Regional VP/Programming of its Denver cluster. He will oversee the cluster's FM stations — Triple A KBCO, Active Rock KBPI, Spanish Contemporary KMGG, Classic Rock KRFX and Alternative KTCL — and replace Mike O'Connor, who was promoted to VP/Content Development & Research for Clear Channel last month.

Bevilacqua, most recently OM/PD of the company's WWDC (DC101)/Washington, will also serve as KTCL's PD.



Bevilacqua

BEVILACQUA See Page 12



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August 5, 2005

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Emmis, SBS Settle Tower Lawsuit

KXOL/Los Angeles moves to Infinity-owned tower

By Joe Howard

R&R Washington Bureau Chief  
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Emmis on July 29 abandoned the lawsuit it filed against Spanish Broadcasting System when SBS flipped KXOL/Los Angeles to Hispanic Urban while leasing transmitter space on an Emmis-owned tower. In return, SBS has vacated the tower and has withdrawn a complaint letter it filed with the FCC over the dispute.

In the lawsuit Emmis contended that SBS's June flip from Spanish Contemporary to its current mix of reggaeton and English-language hip-hop violated a lease provision that required SBS to notify Emmis of any change to the station's format that could challenge one of Emmis' L.A. stations — in this case, CHR/Rhythmic KPWR (Power 106).

EMMIS See Page 8

KSTE/New Orleans Now 'Hallelujah FM'

Clear Channel on July 27 flipped CHR/Rhythmic KSTE (Kiss 104.1)/New Orleans to Gospel "Hallelujah FM," featuring both contemporary and traditional gospel. Overseeing the flip were Clear Channel/New Orleans VP/GM Muriel Funches and OM Carla Boatner Ferrell. The station is currently running jockless, and a search for a PD is underway.

Clear Channel has launched similar FM Gospel outlets in other major Southern markets over the past two years. The first, WHAL/Memphis, rose to No. 1 in the market and has consistently been in the top three since its debut two years ago. Clear Channel also has Hallelujah stations in Birmingham; Montgomery, AL; Biloxi, MS; and Jackson, MS.

KSTE See Page 8



Specs Howard, legendary broadcaster and founder of the Specs Howard School of Broadcast Arts, and four other broadcasters were recently inducted into the Michigan Broadcasting Hall of Fame during a ceremony held at the Michigan Association of Broadcasters Chairman's Banquet. Seen here are (l-r) Jennifer Mefford, accepting the honor on behalf of inductee Chuck Mefford of Mid-West Family Radio Corp.; inductee E. Harold Munn of E. Harold Munn & Associates; Howard; and inductee Ray Lane of WKBD-TV/Detroit.

**SISTERS DOING IT FOR THEMSELVES**

American Women in Radio and Television recently honored ABC Radio Networks' nationally syndicated show Satellite Sisters with two awards at the 30th annual Gracie Allen Awards Gala in New York. Seen here are (l-r) Satellite Sisters co-hosts Monica, Julie, Sheila and Liz Dolan and ABC Radio Networks President Jim Robinson.

Cottingim To Head Infinity/Sacto

Steve Cottingim has been promoted to Sr. VP/Market Manager for Infinity's six stations in Sacramento: Hot Talk KHTK, Alternative KHWD, Country KNCL, CHR/Rhythmic KSFM, AC KYMX and Hot AC KZZO. A 20-year radio veteran, Cottingim previously served as GM for KHWD & KNCL and as Sr. VP/Sales for the cluster.

"Steve has proven himself as a leader in his current role," Infinity Sr. VP/Western Mid-Size Markets Lisa Decker said. "He is the natural choice for this job, and the promotion is well-deserved."

Cottingim said, "I'm looking forward to the opportunity and challenges in this new position. The six unique formats coupled with the growth of Sacramento are an outstanding combination."

Leathers Leads New NextMedia/S.J. Duo

John Leathers, a 10-year sales veteran who has worked at stations throughout the San Francisco Bay Area and in Portland, OR, has been named GM of KBAY & KEZR/San Jose.

NextMedia last month agreed to buy the AC-Hot AC duo from Infinity for \$80 million. NextMedia has already assumed control of the stations via an LMA; as a result, former KBAY & KEZR VP/GM Joe Armao has departed.

In his new role Leathers will oversee all programming and promotional operations for the two stations. He reports to NextMedia President/CEO Steve Dinetz, who said, "John is a veteran radio sales professional with a proven track record of effectively building and managing sales organizations at radio sta-

tions in the San Francisco and San Jose markets.

"His years of experience in large and medium markets will be instrumental as we seek to further build on the popularity of these well-established media assets."

Leathers said that he is honored to join NextMedia and lead the company's expansion into San Jose. The San Jose native told R&R, "There is a professional connection as well as a personal connection to these stations. They have much heritage in the market, and I am well-aware of what they are capable of doing. We are dealing with two solid products. KEZR and KBAY are two well-established FM stations with strong local franchises in a rapidly growing market."

The stations' signals also cover a

LEATHERS See Page 12

Casazza Manages Infinity/Rochester, NY

Infinity has promoted from within at its Rochester, NY quartet of stations, giving Al Casazza the role of Market Manager. Casazza will also serve as the day-to-day VP/GM of the four stations: Classic Rock WCMF, CHR/Pop WPXY, AC WRMM and Alternative WZNE. He succeeds Kevin Murphy, who in June joined Infinity's Oldies WOMC/Detroit as VP/GM.

Casazza has served as GSM of WRMM since 1998 and added similar duties at WCMF in 2004. From 1996-98 he served as NSM for Infinity's stations in both Buffalo and Rochester. Casazza has also been an AE for WAQX/Syracuse and for Buffalo radio stations WEDG and WGRF.

Infinity Sr. VP/Eastern Mid-Size Markets Don Bouloukos said, "Not only is this promotion well-deserved, but Al is the ideal person to continue the growth of the No. 1 cluster in the market."

Univision Debuts 'La Kalle' In Three Additional Markets

Univision Radio continues to embrace the Hispanic Urban format, flipping three more stations to "La Kalle." KCOR/San Antonio and KQMR/Las Vegas switched from Spanish Contemporary "Amor" and are now programming reggaeton, Latin hip-hop, pop and rock.

Tropical WRTO (Salsa)/Miami also moved to La Kalle, but the music mix is more tropical to better target the market's Caribbean population. WRTO will continue to program traditional tropical music like salsa, merengue and bachata in addition to reggaeton and pop.

With the addition of these stations, Univision Radio has launched Hispanic Urban outlets in New York, Chicago, Dallas, San Francisco, Fresno, Las Vegas, San Antonio and Miami.

"Our research has demonstrated that young Hispanics in Las Vegas and San Antonio were eager for a reggaeton-formatted radio station, and we have delivered," said Univision Radio Sr. VP/COO Gary Stone.

Of WRTO's flip, he said, "Our extensive research in the Miami

LA KALLE See Page 8

Noncomm WRCJ Returns Classical, Jazz To Detroit

Fans of classical music and traditional jazz once again have a radio home for their favorite music in the Motor City.

Detroit Public Schools non-comm WRCJ/Detroit, which is now being managed by WTVS Detroit Public Television, adopted a new programming schedule on Aug. 1 that features classical music from 5am-7pm and traditional and classic jazz from 7pm-5am weekdays. Robert Scott, formerly VP/Programming & Education for WTVS Detroit Public Television, will serve as WRCJ's Station Manager.

"Classical music is back in the Detroit market, and it has been sorely missed," Scott said. "This new station will serve the community by responding to its needs."

Initially, WRCJ's programming will originate from three public radio satellite services — Classical 24, JazzWorks and Jazz Satellite Network — and other sources. The station will eventually offer locally based programming throughout the day. Weekend programming will likely include a mix of classical, jazz, gospel and community affairs, WRCJ said.

WTVS Detroit Public Television assumed operation of WRCJ on July 1. The station, which until 2004 was WDTR, previously offered a mix of Urban and

WRCJ See Page 8

# Q2 Losses Narrow For XM, Widen For Sirius

Satcasters up guidance, discuss Stern's debut

By Joe Howard  
R&R Washington Bureau Chief  
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While Sirius Satellite Radio's losses widened in Q2 as rival XM's losses narrowed, both companies have increased their year-end subscriber forecasts and are eagerly promoting their prospects.

Sirius' Q2 net loss rose from \$136.8 million (11 cents per share) to \$177.5 million (13 cents), narrower than the 15 cent estimate of analysts polled by Thomson Financial. Q2 revenue rose from \$13.2 million to \$52.2 million as the company added 365,931 net new customers, including 121,664 from its automotive partners, and ended the quarter with 1.8 million subscribers.

Driven by a \$34 million increase in subscriber-acquisition costs, Sirius' EBITDA loss widened from \$97.3 million to \$108.8 million. But Sirius

CEO Mel Karmazin said during the company's Q2 earnings conference call that the satcaster could be cash-flow-positive by Q4 2006.

Sirius' programming and content expenses rose from \$10.4 million to \$16.1 million in Q2, while engineering, design and development costs increased from \$5.9 million to \$11.8 million. The average monthly subscriber churn in the quarter was 1.4%.

Looking ahead, Sirius upped its year-end subscriber forecast from 2.7 million to 3 million — the third

time this year the company has raised its prediction. Sirius also raised its year-end revenue forecast from \$215 million to \$225 million, but, due to higher expected subscriber-acquisition costs tied to the increased subscriber guidance, it increased its year-end net loss estimate from \$510 million to \$540 million.

Responding to a question asked during the call, Karmazin said that while Sirius would welcome the chance to move up Howard Stern's scheduled start date at the satcaster from Jan. 1, 2006, Sirius and Stern's current employer, Infinity, are not negotiating to free Stern from his contract early.

**EARNINGS See Page 6**

## BUSINESS BRIEFS

### iBiquity Unveils HD Radio Playbook

HD Radio developer iBiquity has introduced the HD Radio Playbook website, at [www.hdradioplaybook.com](http://www.hdradioplaybook.com). The free site provides how-to information on converting AM and FM stations from analog to iBiquity's HD Radio digital technology.

The site also offers customizable sample liners and IDs and ideas for promoting the adoption of HD Radio.

### Arbitron Opposes Legislation To Set Ratings Standards

In comments filed July 27 with the Senate Commerce Committee, Arbitron expressed its opposition to the Fairness, Accuracy, Inclusivity and Responsiveness in Ratings Act, which would require all television ratings companies to secure accreditation from the Media Rating Council.

While the bill doesn't extend to radio, Arbitron is leery of legislation that would "negatively impact the media and marketing research industry." Instead, it endorses a voluntary code of conduct now under development at the MRC.

The company said in its comments, "Arbitron believes that with voluntary accreditation, new companies and services can determine marketplace support for new approaches for television ratings before investing the considerable additional resources that accreditation requires."

"Industry support for a voluntary code of conduct would be a strong incentive for measurement companies to seek MRC accreditation and for the MRC to make the review process reasonable, interactive and flexible." Arbitron has voluntarily secured MRC accreditation for its measurement services.

Continued on Page 10

## Styles Gets New Extension On SBS/L.A. Deal

Oasis, Potamkins no longer involved

By Adam Jacobson  
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Following an extension of the closing date on its deal to buy CHR/Rhythmic KDAY/Los Angeles and simulcast partner KDAI/Riverside from Spanish Broadcasting System, Styles Media Group now has until Jan. 31, 2006 to complete the \$120 million acquisition.

The closing had been set for Monday, but Styles CEO Don McCoy explained that several factors led to the extension. "The devil is in the details," he said. "Because of some last-minute issues, we determined that a deferral of the closing date was in the best interests of our member owners."

"A short-term extension was not feasible because California license renewals began Aug. 1, and the FCC will not transfer a license during that period," Styles COO and Managing Member Tom DiBacco said. "We look forward to closing the transaction after the licenses are renewed."

Also figuring in the extension were changes at McCoy Oasis Potamkin Broadcasting, which had been set to take 41% ownership of KDAY and KDAI. That entity involved Styles principal Don McCoy, Indy Radio and Ft. Wayne Radio owner Russ Oasis, and Alan and Robert Potamkin.

Oasis and the Potamkins were to become 50% voting members in the new entity while Styles took on 59% ownership in the stations, but that arrangement no longer exists, and the FCC in April dismissed an appli-

cation that would have transferred KDAY and KDAI from Styles to McCoy Oasis Potamkin.

DiBacco told R&R that other investment partners are now involved and Styles remains on track to complete the purchase.

Styles paid \$15 million to SBS in return for the extension. Combined with the \$20 million already in escrow, the company has now made \$35 million in payments to SBS, with the entire amount to be applied to the final purchase price.

Additionally, Styles has agreed to pay \$20 million no later than two business days after the stations' FCC licenses are renewed, expected in early November.

If the deal has not closed by the end of January 2006, SBS could retain the entire \$55 million it has so far received from Styles. Until closing, Styles will continue operating KDAY and KDAI under a time-brokerage agreement and paying the \$200,000 monthly fee called for under the TBA. Styles announced its plan to purchase the former KZAB/Los Angeles and KZBA/Riverside in August 2004.

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Youngstown WNCD #1

Dayton WTUE #1

Modesto KHKK #1

Pittsburgh WRRK Up 152%

Toledo WIOT #1

Milwaukee WLUM Up 120%

**AND MORE TO COME...**

**FOR THE FALL, CALL:**

Laura Gonzo, 317.475.4367

Source: Spring Arbitron 2005 (Core Demo) Comparisons Spring 04 - Spring 05

**PREMIERE  
RADIO NETWORKS**



## Earnings

Continued from Page 4

"He is under contract to Infinity through the end of this year," Karmazin said. While Stern has discussed a possible early exit on the air, Karmazin said Sirius won't have a hand in severing Stern's ties with his Viacom-owned employer.

"We're excited to have Howard start with us as quickly as he can once he's free of his contract," Karmazin said. "If that's at the end of the year, we'll start on Jan. 1. If it's sooner, we'll start sooner. But we've had no conversation with him about coming early. We do not want to, in any way, shape or form, interfere with Viacom's relationship with their performer."

No matter when Stern starts his Sirius show, Karmazin promises a big marketing push. "There will be nobody in the United States who will not know that Howard Stern will be on Sirius," he said. "The marketing will be very aggressive."

### No Impact

XM President/CEO Hugh Panero doesn't seem concerned about Stern's upcoming debut on his company's rival. During XM's July 28 earnings conference call, Panero said XM hasn't felt any impact from the high-profile Stern-Sirius deal.

"We wouldn't be upping our guidance if we thought there was an issue with regard to how he would affect the demand for our product," Panero said, referring to XM's decision to raise its year-end subscriber forecast to 6 million.

"The announcement has been in the marketplace for a year and a half, and we've seen no effect at all during that period. Howard Stern has his positives and his negatives, especially with consumers, and it will play out how it plays out. People who are Stern fans will migrate, and other people who have an unfavorable view of his being associ-

ated with that product will choose which company they want to participate with."

XM Chairman Gary Parsons said during the call that while the satcaster isn't ready to reveal its plans for the wireless spectrum it recently acquired, it has many options for the bandwidth. "There are no content restrictions on these sets of frequencies," Parsons said. "They can't be used for free, over-the-air-type broadcasting, but other than that, they're some of the most flexible frequencies licensed by the FCC."

XM's Q2 net loss improved from \$166.1 million (84 cents per share) to \$146.6 million (70 cents), right in line with Thomson Financial analysts' expectations.

Meanwhile, the satcaster's EBITDA loss narrowed from \$107.8 million a year ago to \$89.9 million. Its Q2 net loss and EBITDA figures included a \$35 million charge for debt pay-down.

XM's overall Q2 revenue increased from \$53 million a year ago to \$125.5 million, while subscription revenue rose from \$48.6 million to \$113.4 million. The company signed 647,226 net new subscribers during Q2.

### SBS Q2 Revenue Grows

Spanish Broadcasting System's net revenue rose 11%, to \$44.6 million, in the second quarter, thanks largely to growth in national and nontraditional revenue in its New York and Miami clusters. Operating income from continuing operations before depreciation and amortization — which has replaced EBITDA in SBS's financial reporting — rose 3%, to \$15.5 million.

On a same-station basis, net revenue rose 11%, to \$42.6 million, while same-station operating income from continuing operations before depreciation and amortization increased 9%, to \$15.8 million.

Looking ahead to Q3, SBS forecasts net revenue growth in the mid-single-

digit range and expects operating income from continuing operations before depreciation and amortization growth to be flat.

About the recent deadline extension for Styles Media Group to close on its \$120 million purchase of SBS's KDAY/Los Angeles and simulcast partner KDAI/Riverside (see story, Page 4), SBS Chairman/CEO Raul Alarcon said during the company's Tuesday-morning earnings call, "We did consider keeping the deposit and selling to a different buyer, but I felt that terminating that transaction and then going out and remarketing the station after so much has been discussed wasn't in the best interests of our company."

"In light of what we were able to structure in a friendly way with Styles, I felt that we were preserving shareholder value. And we sold it at a very good price, so I have every confidence that Styles will come through."

### Beasley Beats Expectations

Beasley Broadcast Group's Q2 net income per share of 16 cents topped by a penny the estimate of Thomson Financial analysts, as net income crept up from \$3.5 million (15 cents) a year ago to \$3.8 million. The company's consolidated net revenue rose 7%, to \$33 million, in the quarter, while operating income improved 2%, to \$8.1 million. Station operating income rose 6%, to \$10.8 million.

"Q2 revenue growth reflects increases at eight of our 10 market clusters," Beasley Chairman/CEO George Beasley said. "We are fortunate to operate in relatively healthy regional economies, where local advertisers continue to see value in radio advertising."

Beasley Broadcast Group predicted, however, that its Q3 results will be flat vs. year-ago levels. During the broadcaster's July 28 earnings conference call, CFO Caroline Beas-

## TRANSACTIONS AT A GLANCE

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

- KCEE-FM/Grass Valley, CA \$500,000
- KSFS-FM/Jackson (Sacramento), CA Swap for KXCL-FM/Lincoln (Sacramento), CA No cash consideration
- WWKG-FM/Clermont (Orlando), FL \$1.77 million
- WADM-AM/Decatur, IN \$35,000
- WDV-FM/Harwich Port, WPXC-FM/Hyannis and WTWW-FM/Mashpee (Cape Cod), MA \$10 million
- KDJR-FM/De Soto, MO Undisclosed
- WBKK-FM/Amsterdam (Albany), NY \$1.5 million
- WCVJ-FM/Jefferson, OH \$650,000
- FM (CP)/Lexington, OH \$70,000
- WUCO-AM/Marysville, OH \$250,000
- WYXE-AM/Gallatin (Nashville), TN \$600,000
- KD JW-AM/Amarillo, TX \$320,000
- KBHT-FM/Crockett, TX \$1.43 million
- KLFB-AM/Lubbock, TX \$350,000
- KPJC-AM/Paris, TX \$35,000
- WTTX-FM/Appomattox (Roanoke), VA \$1.8 million

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

### DEAL OF THE WEEK

#### • KLOK-AM & KBRG-FM/San Jose

PRICE: \$90 million

TERMS: Asset sale for cash

BUYER: Univision Communications, headed by Chairman/CEO Jerry Perenchio. Phone: 310-556-7676. It owns 70 other stations, including KVVZ-FM/San Jose and nearby KSQL-FM & KVVZ-FM/San Francisco.

SELLER: Entravision, headed by Chairman/CEO Walter Ulloa. Phone: 310-447-3870

### 2005 DEALS TO DATE

Dollars to Date:	<b>\$1,190,765,641</b> (Last Year: \$1,836,782,950)
Dollars This Quarter:	<b>\$225,309,701</b> (Last Year: \$492,830,639)
Stations Traded This Year:	<b>574</b> (Last Year: 843)
Stations Traded This Quarter:	<b>84</b> (Last Year: 198)

ley explained that the company's decision not to renew its contract to carry Dolphins football on WQAM/Miami will result in about \$650,000

in lost revenue, while the absence of last year's robust political advertising in the Las Vegas cluster will create another \$350,000 shortfall.

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**No matter what your challenge, we're here to help.**

**Challenge:**

**I need a killer promotion to boost ratings.**

We go beyond the obvious to help you put together the right promotion to drive the most response—and the highest ratings. Eagle Marketing makes sweeps a breeze by developing engaging themes, helping you find sponsors, and executing everything you need to grab listeners' attention, from mailings to CD's to billboards. After all, the best promotions are ones that a trusted expert does for you—and with over 20 years of success in the business, we're the experts you can trust!

**Challenge:**

**I need to promote a new format.**

We help your new audience find you on the dial. Our sophisticated data mining homes in on exactly the right listeners for your new format. And with a full suite of direct marketing initiatives, we get them excited about their new favorite station.

**Challenge:**

**I need new advertisers to grow revenue.**

We identify the highest potential advertisers—then provide all the sales tools your reps need to close the deal. Our proprietary analysis helps your advertisers be more successful—and you reap the benefits!

**Challenge:**

**I need to defend against a competitor!**

Sometimes it's just as hard to keep your existing audience as it is to attract new listeners. With a variety of relationship building tools and direct marketing programs we keep your listeners tuned in to you and away from the competition.

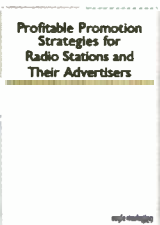
**Challenge:**

**I need a plan for the future.**

We can solve your problems today and help you strategize for tomorrow. Don't go through another season of worry and stress.

**Call for our white paper,  
Profitable Promotion  
Strategies for  
Radio Stations  
and Their  
Advertisers.**

**Eagle Marketing  
will keep you  
tuned in –  
so they don't  
tune you out.**



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## Arbitron Appoints Creamer EVP/CFO

Arbitron has named Sean Creamer Exec. VP/Finance & Planning and CFO. He will replace Bill Walsh, who recently announced plans to retire by the end of the year. It is expected that Creamer will assume the post in September.

Creamer was previously Sr. VP/CFO of education-services firm Laureate Education. Before that he was a tax manager for Mobil Oil, and he began his career in auditing and tax with Price Waterhouse.

"Sean is a highly capable and experienced chief financial officer with

a strong track record in difficult and complex business issues, as well as in Sarbanes-Oxley compliance," Arbitron President/CEO Stephen Morris said. "His financial expertise, as well as his experience in determining and driving overall corporate strategy, will be an asset to Arbitron.

"I am particularly gratified that, with Sean's expected arrival in September, there will be ample time for a smooth transition with Bill Walsh, our current CFO, who will be staying with Arbitron through the end of the year."

## O'Rorke Joins Wilks As Fresno Market Manager

Kevin O'Rorke has joined Wilks Broadcast Group as Market Manager for its three-station Fresno cluster. He will oversee the management and operations of Alternative **KFRR**, Classic Rock **KJFX** and Country **KUUS**.

O'Rorke, who succeeds Judy Rosen, previously served as GSM of Infinity's crosstown News/Talk **KMJ**. Tim Sheedy is now overseeing sales for that station.

"I'm excited about this," O'Rorke told **R&R**. "[Wilks Broadcast Group President/CEO] Jeff Wilks and [COO] Marc Berman are great gentlemen and have given me the keys to three really great properties. I look forward to making this one of the great clusters in Fresno. The products are great, and we're looking forward to building it out from there."

Before moving to **KMJ** in January, O'Rorke spent five years as GSM of Infinity clustermate **KWYE**. He's also been Director/Sales for AMFM's Fresno cluster.

## KSTE

Continued from Page 3

"The Hallelujah format has seen tremendous success around the country," Funches said. "This family-oriented station directly reaches the important 25-54-year-old decisionmakers through today's hottest inspirational artists. We will superserve New Orleans and the surrounding areas with a very strong signal reaching Louisiana, Mississippi and parts of Alabama.

"The station will also complement the [CC/New Orleans] cluster's Urban **WQUE** (92Q), Urban AC **WYLD-FM** and Gospel **WYLD-AM**."

## Emmis

Continued from Page 3

During his company's Tuesday-morning Q2 earnings conference call, SBS Chairman/CEO Raul Alarcon said, "We have moved, thanks to the assistance of our friends at Viacom and its subsidiary Infinity Radio. My thanks go out to [Infinity CEO] Joel Hollander and Infinity, who were kind enough to present to us an alternative site where they operate [Alternative] **KROQ** in Los Angeles. It's an absolutely perfect spot for us."

About the rift with Emmis, Alarcon said, "It's unfortunate for us that this ended this way with our friends at Emmis, a very professional organization, and my personal friend [Emmis Chairman/CEO] Jeff Smulyan, but I'm happy to report that we've reached an amicable solution. I think Jeff is satisfied, and I am satisfied."

## WRCJ

Continued from Page 3

community-affairs programming. Budget concerns led Detroit Public Schools in 2004 to seek a third party to operate the station.

While the terms of the deal were not disclosed, **WTVS** retains the right to operate **WRCJ** for five years. Upon completion of the construction of new facilities, **WRCJ** will be based at the Detroit School of the Arts, where students will have the opportunity to gain hands-on radio-production experience as part of the school district's communications curriculum.

Detroit has been without a Classical station since the 1997 demise of **WQRS-FM** and without a traditional Jazz format since the 1989 move of **WJZZ** to Urban.

## La Kalle

Continued from Page 3

market has confirmed that this coveted segment was looking for a distinct format that fits the diversity, passion and energy of one of the hottest cities in America. We are certain **La Kalle** will become an instant favorite in South Florida."

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## Radio

• **MIKE CONNOLLY** is named Sr. VP/Sales of ABC Radio Networks. He was previously VP/Sales of ESPN Radio Network.

• **LEE ROSENTHAL** joins Sporting News Radio as VP/Sales, based on the West Coast. He was formerly Director/Market Development for Viacom Sports.

• **JEN GORDON** is named Director/Corporate Communications for Entercom. She was previously Account Director at Red Tettemer Advertising in Philadelphia.

• **KANE BISCAYA** is appointed GSM of KKG0 & KMZT/Los Angeles and XSUR/San Diego. He was formerly VP/Affiliate Sales for Westwood One.

• **VAL CAROLIN** and **RALPH SALIERNO** are named Directors/Sales for Clear Channel's Atlanta and Memphis clusters, respectively. Carolin previously spent 17 years with CBS/Infinity Radio, the last five as Director/Sales in Atlanta. Salierno joined CC/Memphis 18 months ago.

• **JENNIFER HUSTON** is upped to Director/PPM Implementation at Arbitron. She recently oversaw the operational, IT and marketing efforts for the company's PPM trial in Houston.

• **TRACEY LARRABEE** is named Director/National Sales for KEDJ/Phoenix. She was previously NSM of Infinity's San Francisco and San Jose properties. KEDJ also names **KEITH "MAK" MAKEYENKO** Marketing Director. He was last seen at crosstown KZON.

• **JUDY DIXON** takes over as LSM of KCNL & KUFJ/San Jose. The 22-year market veteran was previously LSM for Infinity's crosstown KBAY & KEZR.

• **BILL HICKEY** rises from Director to VP/Engineering at Premiere Radio Networks.

• **ROSE TENECYK** joins MediaAmerica as Manager/Talk Radio Sales. She was most recently Account Manager at NBC Universal, representing the Paxson-owned TV stations.

• **JOSH REED** is upped from Promotion Director of Clear Channel's Hudson Valley stations to Director/Online Content & Marketing and Brand Manager of the Hudson Valley, NY and Sussex, NJ group.

• **JON NEWMAN** is promoted from Sr. Editor to Manager/News Coverage for ABC News Radio.

• **ELIZABETH "BETSY" GARDELLA**, a public radio veteran who has served as Exec. VP/COO of WNYC/New York, has been selected as New Hampshire Public Radio's next President and GM. On Sept. 1 Gardella will succeed Mark Handley, who has announced his intention to retire after 15 years as NHPR President.

## Records

• **JIM LUCAS** is promoted from Sr. VP/National Sales & Marketing to Exec. VP/GM of Sony BMG Music Entertainment Sales.

• **ALLI TRUCH** is appointed Sr. VP/Creative Services for Island Def Jam Music Group. She has spent five years as VP/Creative Services for J Records. IDJMG also names **JEFF STRAUGHN** VP/Strategic Marketing. He spent nine years as VP/Music & Entertainment for Octagon Sports & Entertainment.

• **JULIE GOROV** joins Rendezvous Entertainment in the newly created position of Director/Strategic Marketing. She was previously Director/Promotion & Business Development at All That Jazz.

• **MALACO MUSIC GROUP** and **SELECTO-HITS** have acquired traditional gospel label Atlanta International Records. Malaco Music Group owns several other gospel imprints, including Savoy Records, Malaco Records Muscle Shoals Sound Gospel and 601 Music. Former AIR CEO Alan Freeman will continue as a consultant for the label based in Atlanta, while label operations moves to Malaco's home base of Jackson, MS.

## National Radio

• **JONES RADIO NETWORKS** debuts *Weekends With Lia*, which airs Saturdays from 7pm-midnight.

• **SPORTING NEWS RADIO** will begin syndicating *The Tony Bruno Show* on Aug. 15 from 9am-1pm ET, moving *The James Brown Show* from the 10am-noon slot to 1-3pm ET.

• **ABC NEWS RADIO** has begun offering audio highlights from the monologue on *Jimmy Kimmel Live* to affiliates as part of ABC Radio Networks' daily ePrep service.

ABC News Radio is also airing a 20-part series on parenting called "Super Tips From the Super Nanny," 30-second vignettes hosted by Jo Frost.

• **ABC RADIC NETWORKS** will offer "Winning Advice With Jennifer Openshaw," a short-form money feature hosted by the Women's Financial Network founder and Marketwatch.com columnist.

The network also debuts the ABC Radio Networks National Weather Networks, an audio broadcast that allows

radio stations to customize their weather forecasts with reports written and delivered by on-air meteorologists certified by the NOAA.

• **THE HEALTH NETWORK** debuts *The Jean Carper Show*, a one-hour weekly program on health and nutrition. Carper is a nutrition columnist with *USA Weekend*.

• **CRG MEDIA** will handle affiliate relations for *Culture Shocks With Barry Lynn*, which airs weekdays from 5-6pm. Lynn is Exec. Director of Americans United for Separation of Church and State.

• **RADIOLINX** signs a representation agreement with *The Jerry Wade Radio Show*, a weekly two-hour program that offers advice on all types of financial issues that launched last year on KYCR-AM/Minneapolis. Wade is a 21-year investment and financial-planning veteran.

## CHRONICLE

### BIRTHS

WWBN/Flint, MI Asst. PD/MD Tony LaBrie, son Aidan Antonio.

### CONDOLENCES

Guyann Broadcasting owner **Guy Christian**, July 27.  
Chi-Lites singer **Eugene Record**, 64, July 22.  
Broadcast innovator **Hilmer Swanson**, 72, July 21.  
Bradley Music Management President **Peggy Bradley**, July 15.

In other RadioLinx news, the weekly syndicated radio show *Super Groovy '70s* is offering for free a Labor Day weekend special saluting working men and women, as well as "labors of love."

## BUSINESS BRIEFS

Continued from Page 4

### Top Execs Tapped For NAB Super Session

Now slated to appear at the Group Executive Super Session during this year's NAB Radio Show are Saga Communications President/CEO **Ed Christian**, Clear Channel President/CEO **John Hogan**, Infinity Broadcasting Chairman/CEO **Joel Hollander**, NRG Media President/CEO **Mary Quass** and ICBC Broadcast Holdings President/COO **Charles Warfield**. The session will be held at 1:30pm ET on Sept. 22 at the Pennsylvania Convention Center.

In other Radio Show news, WTOP-AM & FM/Washington political commentator and analyst **Mark Plotkin** will discuss the political landscape in the nation's capital at the show's annual Legislative Breakfast. Plotkin hosts WTOP's *The Politics Program With Mark Plotkin* and is a contributor for the Canadian Broadcasting Corp. and the BBC.

The NAB Radio Show will be held Sept. 21-23 in Philadelphia.

### Emmis Head To Receive Golden Mike

Emmis Chairman/CEO **Jeff Smulyan** has been selected to receive the 2006 Broadcasters' Foundation Golden Mike Award. Foundation chair Phil Lombardo said, "The fact that in 2005 Emmis was named by *Fortune* one of the '100 Best Companies to Work For' is just one example of why Jeff is so worthy of this honor. We are also extremely proud to be honoring a member of the Broadcasters' Foundation board of directors." The award will be presented at a black-tie dinner to be held in New York on Feb. 27, 2006.

### Ford Begins Sirius Factory Installation

Ford Motor Co. will begin offering Sirius Satellite Radio as a factory option on several of its 2006 model-year trucks and SUVs, starting this month. The \$195 suggested retail price for the Sirius package includes a six-month subscription.

In other news from Sirius, the satcaster has upped its sale of senior notes to selected institutional investors from \$400 million to \$500 million. The proceeds of the note sale redeem all of Sirius' outstanding 15% senior secured discount notes due 2007 and 14.5% senior secured notes due 2009. The balance will be used for general corporate purposes.

### Dial-Global Inks ConfireMedia Deal

Dial Communications-Global Media has signed a multiyear agreement with ConfireMedia creator Verance Corp. Under the deal, Dial-Global will use audio-watermarking developer Verance's ConfireMedia technology for next-day airplay verification of encoded advertising across all radio stations in the top 100 markets.

### Regent Renews Stock-Buyback Plan

Regent Communications' board of directors has authorized an additional \$20 million so that Regent can continue repurchasing its own stock. The previous buyback plan, approved July 28, 2004, has been completed. Regent purchased over 3 million shares of its stock in Q2, at an average price of \$5.97 per share.

### Jefferson-Pilot Declares Dividend

At its Aug. 1 meeting the Jefferson-Pilot board of directors approved a regular quarterly cash dividend of 42 cents per share on the company's common stock. The dividend will be paid on Dec. 5 to shareholders of record as of Nov. 18.

### Clear Channel Sets Quarterly Cash Dividend

Clear Channel's board of directors last week declared a quarterly cash dividend of 19 cents per share on Clear Channel's common stock. The dividend is payable on Oct. 15 to shareholders of record as of Sept. 30.

### Interop Amends Credit Facility

Interop has extended the term of its \$10 million revolving credit facility with Commerce Bank from Sept. 25, 2006 until Dec. 31, 2007 and adjusted covenants in the loan tied to Cumulus' and Citadel's recent defections from Interop to Katz.

"This is a vote of confidence for us," Interop CFO Bill McEntee told *R&R*. "It provides us with working capital and, frankly, provides us with dry powder in the event opportunities come up."

## FCC ACTIONS

### New Names Emerge As Commission Hopefuls

White House staffer **Michael Meece** is among the top contenders for one of the two open Republican seats on the FCC, Reuters reported last week. Meece, currently Deputy Director of the White House public liaison office, worked as Deputy Chief of Staff for former Commerce Secretary Donald Evans during President Bush's first term.

Other new contenders entering the mix include Tennessee Regulatory Authority Director **Deborah Tate** and former Bush aide **Suzanne Terrell**, who lost a close race in her 2002 bid for a Louisiana Senate seat. The White House declined to comment on the rumors.

The departure of former Chairman **Michael Powell** and the expected departure of FCC Commissioner **Kathleen Abernathy** mean two new Republican commissioners must be named. The FCC is currently split 2-2 along party lines.

### Media-Ownership Review Still Not Ready

The four FCC commissioners are apparently still split on how to proceed with the agency's planned media-ownership-rules review, as the item wasn't on the commission's Aug. 4 meeting agenda. The review was scheduled to kick off at the agency's July 14 meeting, but it was yanked at the last minute due to disagreement among the commissioners over how many public hearings to hold and how much to spend on research.

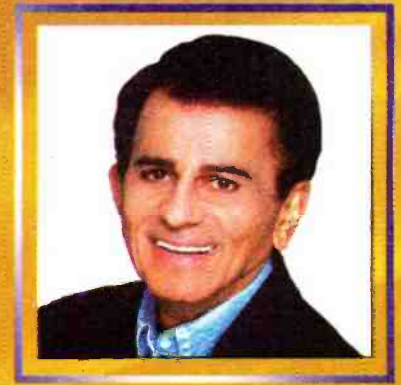
The review could be approved by the commissioners and released on its own, but issues of this magnitude are usually vetted at meetings. The commission's next open meeting is scheduled for Sept. 14.



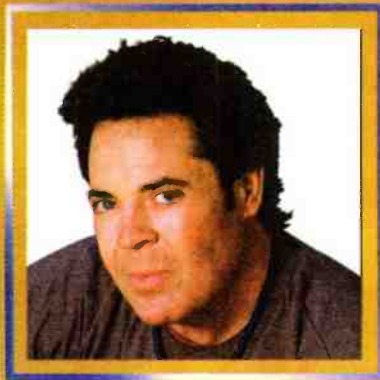
Ryan Seacrest



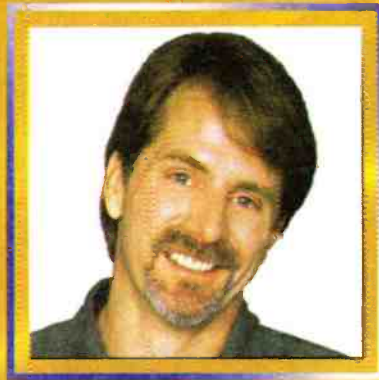
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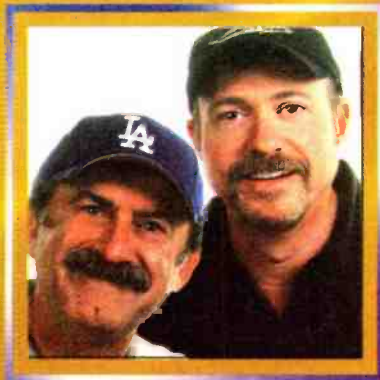
Blair Garner



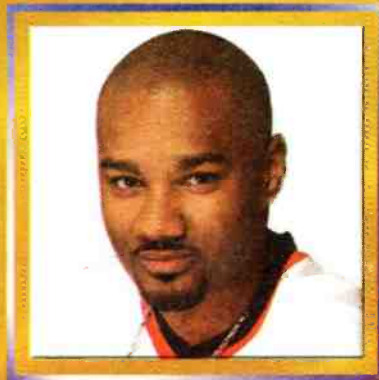
Jeff Foxworthy



Jesse Jackson



Bob & Tom



Big Tigger



John Boy & Billy



Ben & Brian



Glenn Hollis



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RADIO NETWORKS



## Women

Continued from Page 1

only 5% of reporters are women, and not one of the stations surveyed had a woman in the sports anchor's seat.

The study also found that women are better represented in larger markets. Women comprise 34% of the news staffs in markets with over 1 million listeners and 33% of the staffs in markets with between 250,000 and 1 million listeners. The percentage drops to 25% for markets with 50,000 to 250,000 listeners and to 17% in

markets with fewer than 50,000 listeners.

Interestingly, the study found that women are more prevalent in noncommercial stations' news departments. Specifically, 37% of noncommercial news staffs are made up of women, compared to 25% for commercial stations. "That's a pretty significant, notable difference," Papper told R&R, but he couldn't offer a reason for the divide.

He also noted that consolidation has had little effect on women in newsrooms. While 28% of the news staffs of indepen-

dently owned stations are women, the figure is 27% for group-owned stations. "The difference is statistically insignificant," Papper said.

— Joe Howard

## Leathers

Continued from Page 3

large portion of the San Francisco market, and Leathers believes they will also attract listeners there.

"Leveraging my sales and marketing experience in the Bay Area, I feel we can increase the footprints of these stations and maximize their revenue and profit potential," he said.

Leathers spent three years as Sr. GSM for Bonneville's San Francisco station group before joining NextMedia. Before that he was Director/Sales for Clear Channel's stations in San Francisco and San Jose. He started his career in sales at then-KWSS/San Jose in 1989.

## Bevilacqua

Continued from Page 1

Kris Olinger will continue to run CC/Denver's AM outlets.

Bevilacqua will report to Clear Channel/Denver Market Manager Mark Remington, who told R&R, "I liked Joe right off the bat. He's so full of energy and such a neat guy with such a great track record. Joe stuck out as somebody who we felt could take us into the next generation of success here.

"We're looking forward to having him — he's got a lot of energy and a lot of great skills, talent, leadership and product knowledge."

Bevilacqua, a repeat winner of the R&R Industry Achievement Award for Rock PD of the Year, served as WHJY/Providence's PD for 5 1/2 years and spent five years programming Classic Rock WWBR/Detroit. He has also been Creative Services Director of WONE/Akron and MD of WHOT/Youngstown, OH.

## RAB

Continued from Page 1

In a July 27 report Banc of America Securities analyst Jonathan Jacoby said that despite June's flat revenue results, he expects July to post modest growth. "July should be better on easy comps of a 3% decline last year," he said.

Still, based on his own recent channel checks, Jacoby lowered his July growth forecasts from 7% to 5% on the national-revenue front and from 3% to 2% overall.

As for the ongoing Q2 earnings season, Jacoby feels most companies will meet expectations but doesn't expect much in the way of outperformance.

— Joe Howard

## Paragon

Continued from Page 1

radio and new media, 52% of respondents said they listen to Internet radio, 20% own digital music players, and 8% subscribe to XM or Sirius.

When those respondents were asked how much they listen to their new-media choice, 48% of the satellite subscribers said they listen to satellite radio more than six hours a week. Meanwhile, less than a quarter — 22% — of MP3-player owners spend more than six hours a week with their devices, and only 7% of Internet-radio listeners spend more than six hours tuned in.

The greater time spent listening to satellite radio also means the satcasting fans are the most likely to listen to broadcast radio less: Forty-four percent said they spend

less time with broadcast radio since they began listening to satellite, while 40% are listening about the same amount.

Twenty-three percent of MP3-player owners reported spending less time with radio, and 74% said their listening time hasn't been affected one way or the other. On the Internet-radio side, 21% of web-cast fans said they now listen to radio less, and 59% said "Net radio hasn't had any effect on their radio time.

In the first report on Paragon's survey of 400 people ages 15 to 64, released last month, the researcher noted that radio's reach remains overwhelming despite competition from new media. Ninety-seven percent of respondents said they listen to radio, compared to 52% who listen to Internet radio, 38% who burn their own CDs and 20% who own MP3 players.

## Regent

Continued from Page 1

in Bill to lead this company going forward."

Stakelin said, "I speak for everyone at Regent in thanking Terry for his dedication, guidance and years of red eyes, late nights and early mornings. Nobody has given more

to this company than Terry, and he will be missed. I look forward to building on the foundation that Terry has laid for long-term growth and value creation."

Before his tenure with Regent Jacobs was Chairman/CEO of Jacor Communications, which he founded in 1979.



**SMILE FOR THE CAMERA** Beach Boys founder Brian Wilson recently stopped by Premiere's New York studios to sit down with Hot Wax Daily producer Mike McCann and talk about the DVD release of *Smile*, a two-disc package that includes a documentary about the making of the album and a live concert performance. Seen here standing up are (l-r) Wilson and McCann.



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# Traits Of Top Talent

What makes the great ones great?

**T**alent: The dictionary defines it as “a special, often creative or artistic aptitude; a characteristic feature, aptitude or disposition of a person.” There’s no question that, more than in any other format, Talk radio’s success is driven by talent that attracts loyal listeners day in and day out.

This week, as many talents from all formats gather for the 17th Annual Morning Show Boot Camp in New Orleans, I asked a number of industry luminaries to share their thoughts on what they believe are the traits of America’s best Talk talent. What is it that separates the great ones from the pack?

**Don Anthony  
Talentmasters**

What are some traits of great talent? My personal favorite is “sexy” — it’s like water to a divining rod. Among its components, in no particular order, you must be likable, lovable and human — meaning being who you really are and having a heart. You must have a great sense of humor, and be charming, intelligent, professional, polished, streetwise, confident but not overly cocky, caring, well-prepared, hardworking (regardless of talent, you can’t wing it and win), self-deprecating and very competitive.

Think of Jon Stewart, David Letterman, Oprah Winfrey, Mel Gibson or Brad Pitt. The traits I mentioned bleed from those folks. Essentially, in the eyes of listeners or viewers, you have to be perceived as cool and sexy. The moment people brand you as such is a defining moment.

**Bruce Gilbert  
ESPN Radio**

What makes great talent great? Great talents — those who are dynamic, engaging air personalities — are men and women who are genuine. They are people who are perfectly comfortable slicing themselves open and exposing their heart and guts every day.

They aren’t afraid to open up and share their opinions, feelings, hopes and fears while still being able to inform the audience about the subjects that affect their lives. They have the ability to inform and the talent to entertain. They are likeable, self-deprecating, witty, intelligent, twisted and capable of saying the things that you’d like to say but can’t.

*Genuine* means being yourself, but only a chosen few can be themselves and be good enough to stand out in spoken-word radio. Most of us, while being ourselves, just aren’t engaging and interesting enough to pull this off for three or four hours a day. It takes a special talent to be able to do it day in and day out.

A great talk show host possesses unmatched and prodigious curiosity. That curiosity leads to unique observations that provide perspective that causes the listener to think. To top it off, the



**MEDVED MEETS MED-VAN** Salem Radio Network talk host Michael Medved (l) and KNPS/San Jose Dir./Programming & Operations Bobby Cole check out Medved’s larger-than-life image plastered on the side of the Salem News/Talker’s van. Medved was in town to appear at nearby Stanford University’s Always On: 2005 Innovation Summit.

great hosts are able to present that perspective in a storytelling fashion that sucks you in to the radio. Great storytelling, with a plot and a payoff, keeps you listening and makes you feel you’ll miss something if you tune away or miss a day.

Great hosts understand that their entire life and every event — from picking out a pair of shoes to having a baby — is potential fodder for their show. They see the humor and hypocrisy in real life and are capable of articulating those observations through colorful storytelling that paints pictures using dazzling details and relatable language for the target audience.

Furthermore, their style of storytelling is designed to always be taking you somewhere. The great talk show hosts always have a destination; they know where they are going, and they teach us things along the way.

At the end of the day, Arbitron is a voting process, and nobody votes for people they don’t like. This is politics, it’s an election. The talent that wins is the talent that can garner the most votes by any means possible. It’s why they prepare fervently, execute flawlessly and are never afraid to fail.

**Phil Boyce  
ABC Radio**

There are many things that separate the great

ones from the good ones when it comes to talent, but these characteristics top the list in my opinion.

- Driven to succeed
- Fascinating personality
- At least one major area of accomplishment, not necessarily in radio
- Really smart and articulate
- Genuine star power and the ability to develop followers, not just fans
- Wakes up every day with a show in their head screaming to get out
- Slightly wacky and demanding of excellence from all those around him or her

**Amy Bolton  
Jones Radio Network**

Great broadcasters are not born, they’re made by many years of trial and error on the air. Remember that we launched Ed Schultz out of Fargo, ND — not exactly a top 10 market, let alone top 100 — but Ed honed his craft over decades of broadcast history.

Great broadcasters pay attention to the fundamentals and nail the basics. Over and above that there is the intangible — that certain something that, when it hits your ear, makes you keep listening.

Continued on Page 14



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**Traits Of Top Talent**

Continued from Page 13

When I evaluate a talent's potential nationally, I ask several questions: Do they grab my interest in the first few minutes? Is their talk relevant? Do I care? If I'm writing my grocery list two minutes into the demo, you've lost me.

A lot of newcomers fail to do the basics. Tell me who you are at the top of the hour, and give me a one-line zinger to tell me why I want to keep listening. I tell a lot of up-and-comers to go online and listen to as many major-market and network talents as possible. Listen to what they're doing, and listen to their delivery. Why are they getting ratings, and why are they working in a top 10 market?

A couple of tips: Please don't tell me to go to your website to hear a demo. I won't do it. Do not send a CD that you haven't first checked to see if it works. And do not send a long introduction. All anyone wants to hear is your show — a real show, unedited.

**Andrew Ashwood**
**Fox Sports Radio**

What separates the great ones is a pretty simple question for me. The great ones have an understanding of how to communicate on the radio stage and a willingness to embrace the basics. They have no fear of busting phony ideas or people, of having an opinion or of being wrong. And they never have a guest on for their entire show. Those are the most important traits, but three others that make the great ones stand out are:

- They are curious.
- They enjoy telling stories.
- They have the ability to actually listen to callers, guests and their partners.

**Ken Kohl**
**Clear Channel/Northern California**

I love radio talent. I love great drummers. I've tried being both and learned quickly that I would never be Ginger Baker or Jonathan Schwartz. I learned a long time ago that you've either got it or you don't — it's in your DNA. You've got to love the medium and love the stage like you love your family. Your job as radio talent can be second only to your family.

The really great talk hosts have several traits

in common. They have great mental stamina and discipline that allows them to spend hours cloistered away from other station matters and even family and friends in a lonely search for a take and a compelling position.

The great talk hosts and news people are smart, passionate and curious. It's endless curiosity and the need to know that drive the great ones. They love to talk, and they love the stage. If they weren't on the air, they'd die.

The great ones are bigger than life. They fill up a room yet need not be physically imposing to take on that posture. Rather, it's their outrage and their passion that give them their physical and mental stature. Their outrage and passion weld the connection to people in a way that few others are able to achieve.

Outrage is a funny commodity. It hides between the rocks, in the back alley of the mind, waiting for the right moment. But when it springs on a caller, a guest or a topic, it strikes like a rattlesnake in the Arizona desert — quickly, deadly and with little warning — and it is impossible to ignore.

**Kipper McGee**
**WLS/Chicago**

The key word here is *talent*, as well as having the illusive "it factor." You can teach a talented person radio, but no amount of coaching can teach someone to be talented. Of those who are truly talented, I've found the great ones are well-rounded, total individuals.

They have a life outside of media and are well-equipped to reflect the values, attitudes and lifestyles of their listeners. This leads to a real zeal and passion for what they talk about that can make the speakers sizzle whenever they're on the air.

I've found that the people who are most interesting are those who are most interested both in others and in what's going on around them. Conversely, the wannabes spend that same time talking about themselves and their opinions — "Enough about me, what do *you* think of me?"

The truly great talents are generally hard workers who spend a great deal of time learning about what's going on — not just show prep, but life prep. Talent can make you good, but only hard work can elevate you to great.

One other attribute that separates the good from the great in the new media era is the ability and desire to meet and mingle with listeners,

advertisers and the movers and shakers in the community. Superstar talents in the 21st century have to excel on all platforms: on camera, online, on-air and in person. The "shy everywhere but behind the mike" performer may still have a place in radio but will not likely be at the top of the profession.

**Tom Tradup**
**Salem Radio Network**

Be yourself and be original. If I had a dime for everyone who tried to bill themselves to me as "the black Rush Limbaugh" or "the gay Rush Limbaugh" or "the female Rush Limbaugh," I'd be as rich as, well, the real Rush Limbaugh. That kind of thinking gets you a one-way trip to the circular file. To quote the great philosopher Apollo Creed, "Be a thinker, not a stinker."

Remember, your talk show is Job One. In this era of repurposing (read: forgetting how terrestrial radio has made all of us a very healthy living, thank you very much), a depressing number of potential hosts try to excite me with breathless details about the book they are working on, their beachhead in podcasting or their blog.

But they seem to overlook the reason that News/Talk programmers or GMs will offer them a paycheck in the first place: for creating a vibrant, exciting Talk radio show. Forget the shiny new thing in the corner and focus on delivering compelling Talk radio, because we'll still be around after blogging goes the way of the pet rock and all that Y2K emergency dehydrated food.

Never forget the power of one-on-one communication. Every great talk show host — local or national, male or female — exhibits one quality that generates consistent success in Arbitron, and that is understanding the power of communicating and debating an idea with another human being, one-on-one.

Even though you offer listeners the opportunity to address an entire city or the whole country via the telephone, it all boils down to the solid relationship you build one person at a time through the strength of your personality, your sense of humor and, weird as it sounds, the fairness with which you deal with guests and callers.

**Rick Scott**
**Rick Scott & Associates**

The great ones are tremendous observers of

**"It's the endless curiosity and the need to know that drives the great ones."**

**Ken Kohl**

what is going on in their daily routines and what is happening in the world. They translate these observations into relatable content for their shows. They have the ability to look at a story, event or experience from several angles, coming up with an entertaining or provocative approach to share with their audiences.

The great ones reinvent themselves constantly, growing and improving their shows. They know that remaining static will erode the audience.

**Greg Mocerri**
**Mocerri Media**

The really great talent has the spirit of an entrepreneur, the risk-taking ability of a Mt. Everest climber and huge life experience married to an extremely high IQ. Great talent also has incredibly high reactive powers and the lightning-quick ability to provide both clarity and persuasion at the same time.

All that must be topped off with a love of being onstage, the ability to perform with zest and humor, plus a touch of irreverence and mischief. And the final ingredient? The willingness to spend whatever time it takes to prepare and learn despite their innate gifts.

**George Hiltzik**
**N.S. Bienstock**

It does not take a brain surgeon to determine the traits and qualities of the great ones: passion, creativity and understanding how to work management, sales, promotion and marketing at the station, network or syndicator. The truly great ones excel in all of these areas. And that is the most succinct answer I've ever given to a question.



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# Win The 'Battle Of Inches'

Take it to the goal line with these ratings-boosting ideas

By Loyd Ford

Many Americans will forever remember the image of Vince Lombardi in the locker room, pigskin in hand, saying, "Gentlemen, this is a football." His message was simple: master the fundamentals, prepare, and do everything in your power to gain an advantage over your opponent.

Hard work, a solid strategy and sound execution rule on the gridiron, just as they do when you prepare for your spring and fall books. And it doesn't hurt to have a few out-of-the-box ideas in your playbook, either. After all, changing the minds of listeners and moving more reported listening to your station is, like football, "a battle of inches."



Loyd Ford

I have frequently used the "battle of inches" analogy when advising clients about the importance of doing the little things that add up to increased station ratings and revenue. Wise broadcasters use every natural and unnatural advantage to distance themselves from the competition and achieve significant market movement among Arbitron diarykeepers.

We all know it is essential to have a strategic marketing plan in place in advance of the spring and fall ratings. Smart programmers and market managers are always looking for that little extra boost that could give them an unfair advantage over the competition.

Here are some marketing ideas and insights that may make the difference between reaching your ratings goal line and falling inches short.

• **Wise warriors and the hunt club.** The first thing on the list is to develop a group of "wise

warriors" and begin to use them as your own creative-marketing "hunt club." These are the really brilliant program directors, marketing people and outside advisers who can provide next-level advice and the kind of brainstorming that fuels your creativity.

These are people you will want to get to know so you can share successes and formulate ideas over the long term. Not unlike a hunters' club, you will use the ideas of each warrior to hunt for opportunities to boost ratings.

• **Remote opportunities.** Turn your remotes into events, with listener-focused games and real prizes listeners can win on site. This will

allow you to encourage participation and create more opportunities on both the listener and client sides of your business.

You know those car salesmen who come up during your remote and look over your prizes to see what they can take? Get excited when they show up. Tell them that you play your games every 30 minutes, and if they get in line, they can play the next time you play the game for prizes. This saves on your prize inventory, cuts down on freebies and creates a fun event in place of just another remote.

## LEADERSHIP SPOTLIGHT



Leadership is the ability to communicate a vision of success and a feeling of support and confidence to those around you. Leaders come in many styles. Some are charismatic and flamboyant, while others are quiet and lead by demonstrating behavior that is appreciated by the organization and admired by co-workers.

There is one obvious leadership characteristic that is found in most, if not all, successful leaders: They lead by example. They consistently exhibit practices that set them slightly apart from their peers and co-workers.

There is no one style that is necessarily better than another. There are, however, styles that are more effective in different environments. Organizations that operate in a mature marketplace and that are entrenched in the industry may respond better to the charismatic senior leader who can inspire individuals to be creative and find new opportunities for growth and expansion.

On the other hand, organizations that operate in nascent industries that are less predictable and where strategies are more risky may benefit from the influence of a leader who is reassuring and communicates confidence in the workers' abilities to figure out the marketplace and define strategies that will be successful.

Leaders are found throughout an organization, not just at the top. I believe that the leadership exhibited by employees at the water cooler, in the lunchroom and during the accomplishment of routine tasks offers insight into the culture of the organization.

The leadership style exhibited by senior leaders of a company contributes enormously to the overall culture and development of the organization and affects employee morale. It is very important to choose a leader whose style and characteristics are appropriate for the objectives to be achieved and the maturity level of the organization and the industry.

Contrary to popular belief, leaders are not born with inherent abilities. They are a product of their experiences and can be trained to be more effective.

— Pat Collins, President/COO, SESAC

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

You can have anything from a carnival-style game of chance to a dice game for listeners. You determine how many listeners can play every 30 minutes and how long you'll keep the prize games going.

You get extra points if you are an adult-

focused station and you have games that bring children to your events. Games for children will bring immediate participation from moms and dads too.

• **Framed for success.** Devastate your competition's morale. Have your programming

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and promotions team go to events with a digital camera and take plenty of crowd shots, where you take a photo of the manager of the business next to your logo and a crowd of people.

The goal is to make the event look larger than life and to have a record of it. The promotions team can then have the event pictures framed, with a simple message on a gold plate at the bottom — for example, "Another Successful WVLU-Johnson Ford Event."

Now the fun part: The salesperson returns to the client location about two weeks after the remote to formally present the framed picture as a gift to the owner and manager and help them hang it in their lobby (where the public, including your competitors, can see it).

When the business owner and manager are sitting around in eight months talking about how to improve business and they see that framed picture on the wall, who do you think they're going to call? Can you see your station having the equivalent of a gold record prominently displayed at restaurants, quick oil-change places and other businesses all over the market?

- **Seize the listeners.** Forget about the "Office of the Day." Boost your ratings by inventing your own station heists. You're going to steal a moment to make an impression and create added talk about the station.

Take a good look at your at-work hot ZIPs (or the at-work hot ZIPs of your competition). Put your morning show or other high-profile personalities in a van and drive to an office park. Select a business where you know there are about 25 people you can impact. Do not tell them in advance that you are coming, and don't linger. This is a quick stop to say hello.

Go inside and give out prize bags to the employees. These can be stuffed with small prizes like CDs, coupons, pens or bumper stickers. Then present a prize, perhaps a large office plant, to the business manager. This will get almost everyone at the business talking about your station at work, at home and with friends.

- **Here's your sign.** Have you seen those roadside signs that point people to new housing developments? Put up your own signs, featuring your logo and the following message: "Listen now and win on WVUU." Ten

to 15 of these hard plastic signs cost about \$100.

Take a look at the routes into your hot ZIPs and the hot ZIPs of your competitor. Place about four signs within 20 feet of each other on the most-traveled routes so commuters are sure to see your station going to and from work.

The goal is to up your profile inexpensively during hot ratings periods. In a battle of inches, this tactic can contribute a creative boost and make it feel like your station is everywhere.

- **Inside the station.** Let's go inside to find some additional opportunities for marketing at low or no cost. Review your website to make sure a 10-year-old could easily find the way to join your e-mail club or loyal-listener club. You should have either a pop-up window or a very prominent and eye-catching place to sign up.

Don't ask a lot of questions, and make it simple: "Give us your e-mail address and name and we will put you in the Insiders' Club to win free concert tickets, movie passes, compact discs and even cash from WVUU." I constantly remind client stations that higher participation is key.

Make sure your website has an easy-to-find broadcast schedule. This will make it easy for listeners to copy your information into their Arbitron diaries. It is amazing how difficult some stations make it for a listener to find a program schedule.

- **You've got e-mail.** If your station produces an e-mail newsletter or update for loyal listeners, you should always offer a chance to listen and win, plus a prize they could win just for replying to your e-mail. Describe the contest like this: "Only the loyal listeners who get this e-mail know about this prize, so your chances of winning are excellent."

The prize could be free movie tickets, free concert tickets or another lifestyle prize that fits your audience. If your station does not send a loyal-listener e-mail, you should develop one yesterday. Just make sure it is easy for listeners to participate, and make sure you make the content valuable to your listeners.

Don't forget that your e-mail marketing is a perfect place to set appointments for listening. It is human nature to be busy. It is good marketing to have built-in ways to remind

people what makes your station unique. Give specific tune-in times when special things are happening on your station.

- **Become a member.** We all have stations we admire for the way they sound or for their amazing ability to promote themselves. Go to the websites of these stations. Test-drive their sites and sign up for their loyal-listener clubs.

You will be stunned at the differences you see around the country, and you'll also get continuous waves of marketing ideas for your own station. Consider it a free ride-along.

- **Put on a concert.** When you participate in the promotion of a concert, does your station go to the show? Do you focus on the competition or on your listeners? Concerts should not be a place to pull up to the venue and leave a dark van locked up in plain view.

Instead, have a little fun with the audience: Consider setting up your own "radio karaoke." Take your banners and put them up as the background in a tent. Rent two big TVs, one for each side wall of the tent, and a video camera, and have your engineer hook up a cassette or CD with about 45 seconds of a hit song from an artist performing at the concert.

Put up a fake microphone, and invite listeners to lip-sync in front of the camera before the show, making sure you have a couple of bigspeakers to create a fun crowd experience.

Finally, give the listeners free copies of their videos to take home after the show. That's an instant show for friends and family for years to come, with your logo center-stage.

- **Smart partners.** Make sure there is a system to your overall marketing plan, then choose partners who understand and value this system and who know your business and have radio marketing and programming experience. Consider their ability to give you additional revenue-generating ideas beyond their normal services.

Find partners skilled in showing you how to test the performance of individual parts of a marketing campaign. The more weapons you have in your arsenal, the better you will be in the listener-protection program known as your fall or spring book. In a battle of inches, everything counts.

- **Look for key moments.** At every radio station there are extra, undiscovered resources, and in each market there are undiscovered

opportunities. In the months leading up to every spring and fall book, there are key moments where something small can be accomplished to gain an additional advantage. Make sure you and your staff look for that key moment before the fall book begins.

If you expect advantages to present themselves, you'll be looking for them. If you get your staff to participate in finding key opportunities, you can improve your overall standing while raising staff morale.

- **Something to remember.** Most listeners are not like us. We like to think we are like them — we live in the same market, we drive the same automobiles. But we largely have fun jobs that allow us to use our creativity. Listeners hate their work and are waiting for an opportunity to get away from it and live.

Listeners crave escape. Radio should always be their companion and their secret partner in the joy of escape. Your station should be the "escape rocket" in your market. That means your marketing should be focused on your target audience, but it should also be focused on how listeners like to escape after work, on the weekend and on vacations.

Let's face it: Today's competitive environment and constraints make winning tougher and tougher. It is hard to push for excellence unless you recognize that improving ratings is, indeed, a battle of inches. Leave no stone unturned as you prepare for the fall book. In the words of Coach Lombardi, "Winning isn't everything. It's the only thing."

*Lloyd Ford is the radio-division manager for Americalist Media Marketing, a direct-marketing company that specializes in strategic direct mail and residential and at-work telemarketing. Before joining Americalist, he spent 15 years as PD and OM for radio stations including KRMD-AM & FM/Shreveport, LA; WSSL-AM & FM/Greenville, SC; WMYI-FM/Greenville, SC; and WBEE-FM/Rochester, NY. Ford, based in Charlotte, can be reached at 877-475-6864 or americalist@aol.com. Americalist Media Marketing has been serving the direct-marketing needs of radio stations since 1987.*

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Hey, buddy, wanna form a strategic alliance?

**B**anding together in strategic alliances, technology and content partnerships and assorted other arrangements is a long-standing habit in the technology industry. While deals are regularly made among tech giants, other alliances involve young and energetic companies in the online and entertainment sides of the tech business.

The idea behind a strategic alliance is to share resources and information, and access to proprietary information is generally part of the deal. Joint investments in development or research may be involved, or an agreement may simply consolidate supply lines for two or more businesses in related industries.

On the tech side, a typical alliance may let a larger partner fill in technology gaps and offer services and content that it doesn't produce in-house, while the other partner, which may be newer and lesser-known, extends its brand by association with a bigger player and gains a steady customer.

## Napster: A Social Animal

Napster Inc. is an old hand at alliances that's been signing up new allies regularly since it debuted. The not-quite-2-year-old company has made marketing, branding and tech deals with, among others, Best Buy, Creative Media Labs, Blockbuster, CD- and DVD-media maker Imation and Target stores.

Last week Napster picked up another partner, XM Satellite Radio. Due in Q4, the XM + Napster digital music service and music-management software will, the companies say, provide a "single interface for accessing, purchasing and managing music from XM and Napster."

All XM users will be able to use the XM + Napster software for music management and to search for and purchase individual songs for 99 cents apiece. If an XM customer has a regular Napster subscription, she'll still have access to unlimited on-demand streaming to a computer and unlimited tethered downloads (that is, downloads that can't be moved or burned and

that become inaccessible if the subscription lapses).

Customers can also choose the premium Napster to Go package, which includes everything in the regular service plus unlimited on-demand portable tethered downloads on a compatible player. These downloads can be kept on the player indefinitely, as long as it's synched with an active Napster subscription once a month.

There was some surprise around the 'Net that XM chose Napster as a digital-music partner rather than the better-known and way cooler Apple. But Napster offers a bigger catalog than iTunes and more user services (iTunes is essentially a dollar song store). Additionally, Napster's old pal Samsung (one of the kitty's earliest partners) is also part of the plan.

Samsung has signed up to make the XM/MP3 digital music player, due in Q4, which will be outfitted with an XM "Connect & Play" chip and a home accessory kit that will let it receive XM programming. When it's docked, the XM/MP3 can, like other portable XM hardware, record the satcaster's programming for later listening.

Used with XM + Napster, the XM/MP3 will also let XM listeners "mark" songs as they play. When the player is next hooked up to a PC, marked tracks will be searched for in Napster's catalog of about 1.5 million songs. If a song is available, it can be purchased for 99 cents and transferred to the player.

Though it's designed to work with XM + Napster, the XM/MP3 won't be compatible with every Napster feature. It will be available in two flash-memory models, presumably with capacities of 512 megabytes and one gigabyte. No hard drive means the XM/MP3 won't support the Windows DRM, which means it won't support Napster to Go downloads.

The XM/MP3 won't be replacing anybody's iPod, but if it looks good and is easy to use, the branding will add a lot of appeal for XM subscribers. Meanwhile, the XM-customized Napster may inspire some subscribers who haven't experimented with digital music to give downloading a try.

## Yahoo! Meets Motorola

First-generation 'Net company Yahoo! is also lining up some new partners. It just made a deal with Motorola to make Yahoo search, instant messaging, e-mail and news available on Motorola mobile devices. Also, and perhaps more interestingly, it will provide Yahoo content for Motorola's much-anticipated iRadio.

**The XM/MP3 won't be replacing anybody's iPod, but if it looks good and is easy to use, the branding will add a lot of appeal for XM subscribers.**

## AOL Music Offers Free MP3s

AOL Music is now offering free music downloads at [www.aolmusic.com](http://www.aolmusic.com), including tunes from major-label artists Tommy Lee, Interpol, Hawthorne Heights and Dwight Yoakam. And, in an unusual move, the tracks are in MP3 format and have no digital rights management. That means they can be freely downloaded, transferred, burned or even offered on peer-to-peers.

The downloads distributed by nearly all legal digital-music services include rights management that may limit copying, burning and device transfers, with each service setting its own restrictions on how content can be used. While free music downloads are not unusual, the AOL giveaway may mark the first time a legal service has given away major-label music in unprotected digital form.

## VoodooVox Debuts Promo Network

VoodooVox, formerly known as RadioVoodoo, provides interactive phone responses for radio and other businesses that get a high volume of phone calls, and this week the company debuted the VoodooVox Promotions Network.

The network adds targeted advertisements to the message a caller hears when VoodooVox answers the phone, and it can also provide text messaging, ringtone and song downloads and advertiser referrals.

Emmis is already using the new service, and Emmis President/Radio Rick Cummings said, "VoodooVox first gave us a cost-effective solution to interact with our callers, and now they're essentially paying us to answer our calls." VoodooVox splits ad revenue from the VoodooVox Promotions Network with its customers. Among the advertising clients already on board are Hollywood Records and Showtime.

**While it will allow real-time hookups to some information services, the way the iRadio handles music content will be closer to podcasting.**

tration, among Apple fans and others as they debate how much storage capacity the iTunes phone will have (could it have a hard drive?) and what kind of features it will offer.

Most reports say the phone won't support direct, over-the-air music downloads but will instead direct music fans to their computers and iTunes. And I don't think it'll support streamed audio, either, since Apple doesn't have programmed webcasts to distribute and Motorola is committed to iRadio.

That said, the iTunes phone is sure to include all the latest bells and whistles, and we can be pretty sure it will be great-looking. If it has a hard drive, that'll make it something special in the U.S. market. And, of course, it will have an apple on it, which, by itself, will be enough to make the phone a must-have for the hard-core Apple fan.

## Then There's MSpot

If you happen to own one of the few phones that supports streamed audio, there's a little company that may have something for you: Start-up MSpot supplies genuine streaming audio to mobile phones.

MSpot has a deal with Sprint, and its streaming audio is now available for \$5.95 a month to Sprint PCS subscribers who have compatible phones. As of now, the service is supported by two Sanyo phones, three from Samsung and one from LG.

MSpot's programming is fairly limited at the moment, with 13 channels available. Among the content providers are the Associated Press, MarketWatch, AccuWeather, NPR and Sporting News. The music channels include CHR/Pop, '80s, Oldies and Rock streams, though it's not clear who's supplying the programming.

But MSpot is just the beginning. More phones will soon support streaming, and other companies are bound to spring up to supply the content. When true wireless broadband is widespread, that will allow a vast supply of fresh webcast content to be easily heard over in-car and portable receivers.

Can radio keep up? It always has, and anyway, it'll be a few years before webcasts are universally wireless. By then, with any luck, there will be many more broadcasters with strong new-media programs, and they won't have any trouble keeping pace.

The iRadio brand has been kicking around Motorola since 2001, when the first iRadio, an On-Star-like in-car device that included global-positioning technology and could make emergency calls, began consumer testing. But in its upcoming incarnation, iRadio is a service that brings Internet radio to the mobile phone — in a way.

Contrary to some reports, iRadio will not stream Internet radio directly to mobile phones or car radios. While it will, like the old iRadio device, allow real-time hookups to some information services, the way it handles music content will be closer to podcasting.

To use iRadio, you'll need a compatible Motorola phone with at least 256 megabytes of storage. With iRadio installed, the phone can be hooked to a computer to download content from up to six Internet-radio streams. The stored content can then be streamed from the phone to any Bluetooth-equipped car radio or other receiver. Few consumer receivers come with factory Bluetooth, but aftermarket adapters are available.

The iRadio technology is being tested now in a couple of markets, and Motorola said last week that it will launch officially before the end of Q3.

## Where's That iTunes Phone?

While everybody waits on iRadio, curiosity continues to grow about another long-running Motorola joint project: the iTunes phone. Apple and Motorola partnered more than a year ago, and there's no phone yet to be seen. The long delay has led to a lot of speculation, and frus-

## Will Steroids Derail Rumored Mancow/Johnny B Trade?

Could be true, could be crap: The *Chicago Sun-Times'* Robert Feder reports that negotiations are allegedly underway between Infinity and Emmis for a deal that would transport **Mancow Muller** from Emmis Alternative WKQX (Q101)/Chicago across the street to Infinity FM Talker WCKG, a move that would perfectly position Mr. Cow to realize his childhood dream of replacing Howard Stern at six or more of Stern's Infinity affiliates. Q101 PD **Mike Stern** (no relation to Howard) offered this factual comment to **ST**: "While I know he is pursuing syndication, Mancow is currently under contract to Q101."

**Sticking Point:** This scenario would leave Q101 without a morning show and place Mancow — an extremely vocal competitor with intimate knowledge of the inner workings of Q101 — directly across the street. Not good. When contacted about all this nonsense, Emmis Radio President Rick Cummings had no comment for print.

Now, Part II: The *Sun-Times* claims Muller's alleged move would pave the way for market legend **Jonathon Brandmeier** to return to the scene of his glory days: mornings at Emmis Classic Rocker WLUP (The Loop). Brandmeier has been on the beach since March, when Infinity flipped KCBS-FM/Los Angeles to "Jack-FM."

**Sticking Point:** Sources familiar with the latter situation tell **ST** that no such deal is imminent with Brandmeier, who is just one of many viable candidates for the Loop morning show.

### Worden Headed Home To KROQ

Last week we rumored that WHFS/Baltimore PD **Lisa Worden** was headed back to Infinity sister KROQ/Los Angeles to reclaim her former MD gig. As it turns out, she really is. "I can't deny that my heart has never stopped being firmly embedded at KROQ," says Worden. "It was such a part of me growing up, so, without a doubt, I'm really happy about heading back."

Current KROQ MD **Matt "Money" Smith** (pictured), who joined KROQ 10 years ago as the sports guy on *The Kevin & Bean Show*, will cross the street to KLAC (XTRA Sports 570) to do the pregame and halftime shows for the Los Angeles Lakers. "I've turned a 60-second bit into a career," Smith tells **ST**. "This is very bittersweet for me, because I love KROQ so much and music has always been a passion for me. But sports has been just as important, if not more so."

### Payola Probe Pokes Programmers

Following the news last week of Eliot Spitzer's "Wheel of Payola" investigation, the first radio person has walked the plank: **Blake Larson**, Asst. PD/MD of Archway CHR/Pop WRHT/Greenville, NC. Larson was one of several people prominently mentioned in both Spitzer's report and the interoffice e-mails that were made public. According to the *New York Times*, Larson was mentioned as having improperly received a \$1,365 laptop computer, \$912 in airfare and PlayStation 2 equipment from Epic Records in exchange for airplay.

Several days later Larson's former boss, Archway/Carolinas OM & WRHT PD **Jeff Davis**, also left the company. VP/Market Manager **Bill Bailey** emphatically stated that Davis' departure was "absolutely not related" to Spitzer's payola spotlight.

### Geronimo's Emotional Radio Return

Three weeks after the tragic death of his wife, Freda Wright-Sorce, WJFK/Washington afternoon co-host **Don Geronimo** (pictured) returned to the syndicated *Don & Mike Show* on Aug. 1 in a raw, tear-filled solo appearance. After opening with "our song" — The Beach Boys' "Don't Worry Baby" — Geronimo, his voice cracking and filled with emotion, said, "I want to talk to you, the listeners, not as Don Geronimo, but as **Mike Sorce**." He called his late wife "the single most decent-hearted, kind, generous person who



A cathartic, riveting on-air return.

I will ever meet and who you have had the privilege of listening to."

Later in the show Geronimo said, "A lot of people have speculated about the show. The show is not going to change. I'm down today because I'm talking about the love of my life, and I'm having a hard time composing myself, so bear with me." Of Freda, Geronimo said, "We were happy, and we were in love, and we were anxiously looking forward to the next chapter of our lives, where I could devote more time to her and she to me." He also noted that their son, Bart, is "doing great."

Down the hall, WJFK afternoon duo **Ron & Fez** have exited and are headed to XM to do 11am-2pm ET on XM's High Voltage channel, which just so happens to be operated by their former WNEW/New York & JFK compadres **Opie & Anthony**. The fun starts Sept. 12.

### No Average Syllli Asz Stunt

We're still waiting for official word from Clear Channel about the fate of **KATZ** (The Beat)/St. Louis morning jocks **DJ Kaos** and **Syllli Asz** (may be fake names). The guys were suspended a few weeks ago when they steered the on-air conversation into a clinic in how to fight and disarm police officers. The comments were made a week after the murder of a local police sergeant. Management was not amused, and the guys have been warming the bench ever since.

An online poll conducted by local TV station KSDK asked the public to vote on the fate of The Beat morning team. At press time, out of 10,859 votes cast, 466 people said they should remain suspended for a while, 359 felt they should be allowed to come back to work immediately, and a whopping 10,034 thought they should be fired.

### The Programming Dept.

• **Todd Violette**, last seen in Sacramento as Asst. PD/MD of Infinity's KZZO (The Zone), has emerged from his programming cocoon in beautiful Santa Barbara, CA as the new PD of Cumulus Hot AC KRUZ.

• With former Three Eagles CHR/Pop KFRX/Lincoln, NE PD **Adam Michaels** on his way to do afternoons at KELZ/San Antonio, KFRX MD **Brett Andrews** is now interim PD

and temporarily segues from nights to afternoons. He will be aided by midday jock **Matt McKay**, who doubles as Three Eagles' Corporate Imaging Director.

• **KHTT/Tulsa** Asst. PD/midday talent **Matt Ryder** is leaving radio to pursue what our parents would call "a real job." MD **Tim "Rayne" Rainey** annexes Ryder's vacated Asst. PD duties, and OM/MD **Tod Tucker** is now looking for a midday talent.

• **KRQR/Chico, CA** PD/MD **Dain Sandoval** is also getting out of the business. "I've had a great ride and met some great people — and my fair share of assholes," the shy and demure Sandoval tells **ST**. "I'm leaving to focus on self-improvement and to return to school." Harass Sandoval until he snaps at [dain@zrockfm.com](mailto:dain@zrockfm.com). Continued on Page 20

## R&R TIMELINE

### 1 YEAR AGO

- **Brian Purdy** elevated to Sr. VP/Market Manager at Infinity/Dallas.
- **Dave Logan** named PD of WCBS-FM/New York.
- **Chris Ripley** upped to PD of KXTE/Las Vegas.

### 5 YEARS AGO

- **Lionel Ridenour** promoted to Exec. VP of Arista Records.
- **Ron Urban** named President of Edel North America.
- **Connie Macera** named VP/GM of WEZB, WLMG & WLTS/New Orleans.



Lionel Ridenour

### 10 YEARS AGO

- **Michael Mauldin** named Columbia Exec. VP/Black Music and Sr. VP of Columbia Records Group.
- **Mark Gorlick** upped to Sr. VP/Promotion at MCA Records.
- **Bruce Walker** promoted to VP/A&R at Motown Records and GM of MoJazz Records.

### 15 YEARS AGO

- **Rod Catarco** upped to VP/CBS-Owned FM Stations.
- **Ray Harris** elevated to Sr. VP/Black Music Marketing & Promotion for Warner Bros. and Reprise Records.
- **Rick Alden** promoted to Sr. VP/Promotion at Elektra.



Ray Harris

### 20 YEARS AGO

- **Dave McKay** moves to KQYT/Phoenix as OM.
- **Neal "Moon" Mullins** named PD of WHN/New York.
- **Frank Osborn** announces the formation of Osborn Communications.

### 25 YEARS AGO

- **Fritz Beesemyer** appointed GM of KIOI/San Francisco.
- **Steve Harris** jumps to WGCI/Chicago as MD/midday personality.



Steve Harris

### 30 YEARS AGO

- **Daniel Ohse** named PD of KNDE/Sacramento.
- **Robin Walker** named PD of WLRS/Louisville.

Continued from Page 19

• WZKL (Q92)/Canton, OH OM/PD John Stewart (no, not the host of *The Daily Show*) bestows realistic-looking MD stripes upon midday personality **Nikolina**.

## Quick Hits

• Capitol Records VP/Adult Promotion **Mark Rizzo** has left the company after five years. Rizzo, also a 13-year veteran of Arista, can be reached at 631-421-7321 or [rizzo2@aol.com](mailto:rizzo2@aol.com).



Enjoy this gratuitous monkey picture.

• KIOI (Star 101.3)/San Francisco welcomes **Uzette Salazar** to Don Bleu's morning show. Former Bleu Exec. Producer **John Scott** slides down the hall to host morning news and traffic at Air America affiliate

KQKE-AM (The Quake 960).

• Across the street at KNGY (Energy 92.7), imaging dude/night guy **Matt "The Bratt" Derrick** exits. Reach out to him at [mtb1069@yahoo.com](mailto:mtb1069@yahoo.com).

• Surprise! The new morning show at Infinity Classic Rock WZLX/Boston is **Kevin Karlson** and **Peter McKenzie**, formerly of WPDH/Poughkeepsie, NY. The guys replace local comic Steve Sweeney, who left recently when his deal wasn't renewed.

• Former WARQ/Columbia, SC afternoon dude "**Attention Deficit Dave**" **Farra** and cohorts **Brian Black** and **Lemmy** have failed upward, landing in afternoons at Infinity

Alternative KXTE/Las Vegas. The arrival of *Xtreme Disorder* relocates KXTE MD **Carly Brown** back to middays and midday jock **Jeff Anderson** out the door. KXTE has also changed its moniker to "X107.5 Xtreme Rock Radio," which, we assume, means they might play more rock music.

• **Emilie McKendall** resigns from middays at Crawford Urban AC WSRB (Soul 106.3)/Chicago. She plans to pursue voiceover work and take a long vacation in France, where Americans are deeply beloved.

• Northern Broadcasting Classic Hits twins WFCX & WFDX (The Fox)/Traverse City, MI hire **Rich Nadeau**, former PD of crosstown AC (now Country) WLDR, as Production Director and host of the cushy 2-4pm shift. Nadeau's wife, **Lisa Knight**, crosses the street from middays at WKHQ to do 4-8pm. In the process, Fox night jock **Tim Logan** exits.

• KDGS/Wichita welcomes **Jessica Rose** for middays. Rose was last heard doing overnights at KOLA/Riverside.

• **Matt Luecking**, former PD of WMGI/Terre Haute, IN, emerges across the street, working for Crossroads Communications as Promotions Director for WBOW (B102.7), WSDM & WAXI. Luecking will also do afternoons on B102.7 and also picks up weekends at WZPL/Indianapolis.

• Talker **Bruce Williams** suffered a broken leg and other injuries on July 27 when his bicycle was hit by a car. Trouper that he is, Williams was behind the mike that very evening, and flew to Oshkosh, WI two days later to host a live broadcast for affiliate WOSH.

## "Can You Play 'Let It Bleed?'"

As you read this, Classic Rock **KLOS/Los Angeles** is doing its 24th annual Blood Drive. Since the event started 23 years ago, it has collected more than 70,000 units. Last year's drive was the largest ever, filling over 6,250 units. This year's event runs Aug. 4-6 at 14 locations throughout SoCal.



Going for the obvious joke.

All guest bleeders will crawl away with a swell commemorative T-shirt and the choice of ticket to see either

Ozzfest or Tom Petty & The Heartbreakers. For more info, go to [www.955klos.com](http://www.955klos.com).

## TELEVISION

TOP 10 SHOWS Total Audience (109.6 million households)	July 25-31 Adults 18-49
1 <i>CSI</i>	1 <i>CSI</i>
2 <i>Without A Trace</i>	2 <i>CSI: Miami</i>
3 <i>CSI: Miami</i>	3 <i>Hell's Kitchen</i>
4 <i>Two And A Half Men</i>	4 <i>Without A Trace</i>
5 <i>Law &amp; Order: Criminal Intent</i>	5 <i>Big Brother 6 (Tuesday)</i>
6 <i>NCIS</i>	6 <i>Brat Camp</i>
7 <i>Brat Camp</i>	(tie) <i>The Simpsons (8:30pm)</i>
8 <i>Everybody Loves Raymond</i>	(tie) <i>So You Think You Can Dance</i>
9 <i>Cold Case</i>	(tie) <i>Two And A Half Men</i>
10 <i>Law &amp; Order</i>	10 <i>Family Guy</i>

Source: Nielsen Media Research

## The Award Show Circuit

Still buzzing from his smash appearance hosting the R&R Industry Achievement Awards in Cleveland, a magical evening that he later referred to as "the Fallujah of speaking engagements," the talented and syndicated **Kidd Kraddick** has agreed to emcee the Marconi Radio Awards Dinner & Show, happening Sept. 22 during the NAB Radio Show in Philadelphia.

## Talk Topics

• WIP/Philadelphia morning maniac **Angelo Cataldi** has stumbled on to a new diet craze so bizarrely effective, it's no wonder Atkins filed for bankruptcy this week. "Cataldi's Philadelphia Diet" helped average chunky listener Sean Halligan lose 11 pounds in just one week — subsisting on nothing but Philly staples like cheesesteaks, hoagies, Tastykakes, soft pretzels, Hank's Soda and local mystery-meat delicacy [gulp] scrapple. "Cataldi's Philadelphia Diet" was a huge success!" exclaimed Cataldi. "I'm already preparing to write my diet book."

## FILMS

### BOX OFFICE TOTALS

July 29-31

Title	Distributor	\$ Weekend	\$ To Date
1	<i>Wedding Crashers</i> (New Line)	\$20.02	\$115.62
2	<i>Charlie And The Chocolate...</i> (WB)	\$16.38	\$148.09
3	<i>Sky High</i> (Buena Vista)*	\$14.63	\$14.63
4	<i>Stealth</i> (Sony)*	\$13.25	\$13.25
5	<i>Must Love Dogs</i> (WB)*	\$12.85	\$12.85
6	<i>Fantastic Four</i> (Fox)	\$6.91	\$136.25
7	<i>The Island</i> (DreamWorks)	\$5.96	\$24.31
8	<i>Bad News Bears</i> (Paramount)	\$5.63	\$22.66
9	<i>War Of The Worlds</i> (Paramount)	\$5.48	\$218.37
10	<i>March Of The Penguins</i> (Warner Ind.)	\$4.03	\$16.33

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

COMING ATTRACTIONS: Recording artists **Jessica Simpson** and **Willie Nelson** star in *The Dukes of Hazzard* and perform a rendition of "These Boots Are Made for Walkin'" on the film's **Columbia** soundtrack, which also contains Nelson's rendition of the TV show's theme song, "Good Ol' Boys." Tunes by **The Allman Brothers Band**, **Stevie Ray Vaughan & Double Trouble**, **Lynyrd Skynyrd**, **The Charlie Daniels Band**, **Molly Hatchet**, **Montgomery Gentry**, **James Gang** and others complete the ST.

— Julie Gidlow

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1987 Triple A

1987 Smooth Jazz

1991 Alternative

1993 All News (first in Canada)

1994 Modern AC

1997 Hip Hop

1999 NPR News

2000 Jammin' Oldies

2001 NPR News & Progressive

2002 JACK FM (U.S.)

2002 JACK FM (Canada)

2003 Progressive Talk

2004 JACK FM (U.S.)

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# HITS TOP 50 ALBUMS

THE INDUSTRY'S NO. 1 RETAIL CHART August 5, 2005

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
1	1	VARIOUS	Now That's What I Call Music!	Capitol	234,191	-45%
-	2	YOUNG JEEZY	Let's Get It: Thug Motivation 101	Def Jam/IDJMG	164,512	-
2	3	MARIAH CAREY	The Emancipation Of Mimi	Island/IDJMG	99,006	+12%
-	4	DANE COOK	Retaliation	Comedy Central	95,551	-
4	5	COLDPLAY	X&Y	Capitol	74,841	-5%
-	6	JASON MRAZ	Mr. A-Z	Elektra/Atlantic	66,688	-
6	7	BLACK EYED PEAS	Monkey Business	A&M/Interscope	65,934	+16%
7	8	GORILLAZ	Demon Days	Virgin	61,164	+11%
3	9	R. KELLY	Tp.3 Reloaded	Jive/Zomba Label Group	58,467	-31%
-	10	BABYFACE	Grown & Sexy	J Records/RMG	54,616	-
10	11	KELLY CLARKSON	Breakaway	RCA/RMG	53,556	+2%
13	12	GWEN STEFANI	Love, Angel, Music, Baby	Interscope	48,451	-2%
11	13	YING YANG TWINS	U.S.A. (United States Of Atlanta)	TVT	44,484	-14%
9	14	FOO FIGHTERS	In Your Honor	RCA/RMG	44,057	-18%
-	15	TREY SONGZ	I Gotta Make It	Atlantic	43,872	-
5	16	BOW WOW	Wanted	Sony Urban/Columbia	43,837	-23%
23	17	CAROLE KING	The Living Room Tour	Concord	43,186	+17%
18	18	RASCAL FLATTS	Feels Like Today	Lyric Street	43,026	-1%
25	19	FALL OUT BOY	From Under The Cork Tree	Island/IDJMG	42,760	+19%
8	20	CARLY SIMON	Moonlight Serenade	Columbia	41,715	-22%
-	21	LIL' ROB	Twelve Eighteen Part 1	Upstairs	36,872	-
19	22	TOBY KEITH	Honkeytonk University	DreamWorks	36,584	-15%
24	23	KEITH URBAN	Be Here	Capitol	36,383	+1%
26	24	GREEN DAY	American Idiot	Reprise	36,197	+8%
27	25	KILLERS	Hot Fuss	Island/IDJMG	35,862	+12%
12	26	SLIM THUG	Already Platinum	Geffen	35,473	-30%
22	27	GEORGE STRAIT	Somewhere Down In Texas	MCA	35,254	-8%
21	28	SYSTEM OF A DOWN	Mezmerize	American/Columbia	35,081	-11%
29	29	VARIOUS	Hustle & Flow	Atlantic	35,045	+13%
31	30	JACK JOHNSON	In Between Dreams	Brushfire/Universal	34,872	+23%
28	31	SUGARLAND	Twice The Speed Of Life	MCA	34,558	+11%
15	32	MIKE JONES	Who Is Mike Jones?	Asylum/Warner Bros.	34,356	-27%
16	33	MISSY "MISDEMEANOR" ELLIOT	The Cookbook	Gold Mind/Violator/Atlantic	34,285	-26%
20	34	ALL-AMERICAN REJECTS	Move Along	DreamWorks	33,784	-15%
30	35	50 CENT	The Massacre	Shady/Aftermath/Interscope	31,879	+6%
39	36	SHAKIRA	Fijacion Oral Vol.1	Epic	28,878	+29%
32	37	PRETTY RICKY	Blue Stars	Asylum/Warner Bros.	26,568	-2%
-	38	JASON ALDEAN	Jason Aldean	Broken Bow	25,555	-
14	39	MARY MARY	Mary Mary	Sony	25,119	-49%
34	40	AUDIOSLAVE	Out Of Exile	Interscope/Epic	24,645	-4%
-	41	RUFF RYDERS	Redemption Volume 4: The Red...	Artemis	24,434	-
33	42	WEEZER	Make Believe	Geffen	22,895	-11%
49	43	MY CHEMICAL ROMANCE	Three Cheers For Sweet Revenge	Reprise	22,230	+16%
50	44	LYFE JENNINGS	Lyfe 268-192	Columbia	22,147	+20%
37	45	OFFSPRING	Greatest Hits	Columbia	21,249	-12%
44	46	LIFEHOUSE	Lifehouse	DreamWorks	20,990	+1%
45	47	WHITE STRIPES	Get Behind Me Satan	Third Man/V2	20,920	+6%
17	48	B5	B5	Bad Boy/Atlantic	20,238	-56%
46	49	PAPA ROACH	Getting Away With Murder	DreamWorks	20,176	+3%
40	50	CIARA	Goodies	LaFace/Zomba Label Group	19,683	-12%

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## ON ALBUMS

### Now, That's What I Call No. 1

That's what we call a hit! Little surprise, but Capitol's *Now That's What I Call Music 19* maintains its hold on the No. 1 spot on this week's HITS chart, with the virtual jukebox of summer hits selling 234,000 copies.



Jason Mraz

Keeping the charts from being as dull as dishwater, however, are the four debuts in this week's top 10:

Def Jam South/IDJMG's Young Jeezy grabs the No. 2 spot, with 165,000 units sold (his elderly aunt, Old Weezy, failed to chart, alas); Elektra/Atlantic's Jason Mraz's sophomore release, hitting the chart at No. 6, with 67,000; and J Records/RMG's Babyface (who, like us all, continues to age but has yet to rename him-



Gorillaz

self Matureface) taking the No. 10 position, with 55,000.

But the biggest surprise success story of the week is the chart debut of L.A.-based comedian Dane Cook (Comedy Central Records), who was neck-and-neck saleswise with Mariah Carey (Island/IDJMG) all week. Ms. Carey finally edged him out, coming in at 33, with 99,000 — but Cook came in at No. 4, with a healthy 96,000. Remember: This is a comedy record, folks. We may be talking Sam Kinison and George Carlin kinda success here!

Rounding out the top 10 are summer stalwarts Coldplay (Capitol), who come in at No. 5 on 75,000; A&M/Interscope's Black Eyed Peas, at No. 7, with 66,000; Virgin's Gorillaz at No. 8, with 61,000 sold, fueled by play of "Feel

Good Inc." in five formats; and Jive/ZLG's R. Kelly, at No. 9, with 58,000.

Other notable debuts: Atlantic's Trey Songz, at No. 15, with 44,000; Upstairs' Lil Rob, at No. 21, with 37,000; Broken Bow's Jason Aldean at No. 38, with 26,000; and Artemis's Ruff Ryders, out of the box at No. 41 on 24,000 units.



Young Jeezy

Next week: Look for chart debuts from Faith Hill, Teairra Mari (now try spelling that one without looking), Roc-a-Fella Presents and Natasha Bedingfield.



**MIKE TRIAS**  
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## And So It Begins

Though we just entered August, everyone is already planning for fall. Next week we have a plethora of singles from highly anticipated albums that will usher in the fall season.

There's been quite a buzz about Sheryl Crow in the news lately, mostly because her boyfriend, Lance Armstrong, recently rode to his seventh straight Tour De France victory and is now retiring. Any publicity is good for Crow, however, as next week she presents "Good Is Good," the lead single from her upcoming album *Wildflower*.

Crow was on hand to watch Armstrong compete in the Tour, and rumors are starting to spread that she's thinking of quitting her musical career to accompany Armstrong into early retirement. While no one but Crow and Armstrong knows the truth, Crow did admit to *Cycling News* that her new album's title track deals with the cycling legend and his children. "There's a song on the record called 'Wildflower' that was inspired by Lance as well as his three kids," she told the magazine.

"It also ties in to what's going on in the big picture, as far as our relationship, to what's going on in the world. The idea of the song is that no matter how chaotic it is, wildflowers will still spring up in the middle of nowhere. It's kind of a reminder, particularly when you look at his young children, how they gravitate to goodness and to light. After forming that hard shell, it's what helps us get through our daily lives."

Meanwhile, 20-year-old Delta Goodrem is about to embark on the next step of her career: conquering the U.S. music scene. She's already had seven No. 1 singles in Australia and Europe, won eight ARIA Awards (the Australian equivalent of the Grammys) and sold 3 million records worldwide. On top of that, Goodrem also recently won Best Female Artist and the Pepsi Viewers' Choice Award at the first MTV Australia Video Music Awards.



Delta Goodrem

Next week Goodrem goes for adds with her debut American single, "Lost Without You," which was co-produced by Matthew Gerard (Kelly Clarkson's "Breakaway") and Mark Ender (Maroon 5's "This Love"). Look for her first U.S. album, *Born to Try*, to hit stores this fall.

Bon Jovi are Going for Adds next week with "Have a Nice Day," the title track from their upcoming album. In what should be a unique and exciting show, Bon Jovi are teaming with country music standouts Sugarland on Aug. 9 to tape an episode of CMT's critically acclaimed *Crossroads* at New York's Hammerstein Ballroom in front of an invitation-only audience.

The show pairs country acts with artists from other genres, such as rock and pop, to perform one show where they play each other's songs, share stories and just plain have a good time. The Bon Jovi-Sugarland episode will air Sept. 16. In addition, Sugarland's lead vocalist, Jennifer Nettles, lent her vocals to the track "Who Says You Can't Go Home" on Bon Jovi's forthcoming CD.

Andwele "Dwele" Gardner took the R&B world by storm in 2003 with his debut album, *Subject*. Next week Dwele, whose name means "God has brought me" in Swahili, brings "I Think I Love U" to Urban and Urban AC. It's the lead single from his upcoming sophomore album. Dwele produced nine tracks on the collection, which will drop Oct. 4, and Mike City, Jay Dilla and G-1 also lent their production skills. "It will be great to finally share new material that I've been working on for several months," says Dwele. "I think people will really see my growth as a songwriter and musician."



Sheryl Crow



Dwele

## R&R Going For Adds

Week Of 08/08/05

### CHR/POP

- GAVIN DeGRAW Follow Through (J/RMG)
- RYAN CABRERA Shine On (E.V.L.A./Atlantic)
- THEORY OF A DEADMAN Hello Lonely... (Roadrunner/DJMG)
- TONI BRAXTON Please (BlackGround/Universal)
- WILL SMITH Party Starter (Interscope)

### CHR/RHYTHMIC

- CIARA And I (LaFace/Zomba Label Group)

### URBAN

- CIARA And I (LaFace/Zomba Label Group)
- DWELE I Think I Love U (Virgin)

### URBAN AC

- DWELE I Think I Love U (Virgin)
- FANTASIA Ain't Gonna Beg (J/RMG)
- WADE O. BROWN Maybe (Groove United)

### GOSPEL

No Adds

### COUNTRY

- DARRYL WORLEY I Love Her, She Hates Me (DreamWorks)
- JOE NICHOLS Tequila Makes Her Clothes Fall Off (Universal South)
- STEVE HOLY It's My Time (Waste It If I Want To) (Curb)

### AC

- BONNIE RAITT I Will Not Be Broken (Capitol)
- TONI BRAXTON Please (BlackGround/Universal)
- VERTICAL HORIZON Forever (Hybrid)

### HOT AC

- DAVE MATTHEWS BAND Dreamgirl (RCA/RMG)
- DELTA GOODREM Lost Without You (Columbia)
- FRAY Over My Head (Cable Car) (Epic)
- JACK JOHNSON Good People (Brushfire/Universal)
- SHERYL CROW Good Is Good (A&M/Interscope)

### SMOOTH JAZZ

- BOZ SCAGGS Lowdown (Virgin)
- GERALD VEASLEY Sugar Time (Heads Up)
- LIN ROUNTREE Into The Night (BDK)

### ROCK

- AVENGED SEVENFOLD Bat Country (Warner Bros.)
- BON JOVI Have a Nice Day (Island/DJMG)
- NICKELBACK Photographs (Roadrunner/DJMG)
- R. PLANT & STRANGE SENSATION Tin Pan Valley (Sanctuary/SRG)
- SEVENDUST Ugly (Winedark/7 Bros.)

### ACTIVE ROCK

- AVENGED SEVENFOLD Bat Country (Warner Bros.)
- BON JOVI Have a Nice Day (Island/DJMG)
- NICKELBACK Photographs (Roadrunner/DJMG)
- R. PLANT & STRANGE SENSATION Tin Pan Valley (Sanctuary/SRG)
- SEVENDUST Ugly (Winedark/7 Bros.)

### ALTERNATIVE

- 22-20'S Devil In Me (Astralwerks/EMC)
- AVENGED SEVENFOLD Bat Country (Warner Bros.)
- MOTION CITY SOUNDTRACK Everything Is Alright (Epitaph)
- NICKELBACK Photographs (Roadrunner/DJMG)
- SEVENDUST Ugly (Winedark/7 Bros.)

### TRIPLE A

- AUGUSTANA Stars And Boulevards (Epic)
- BONNIE RAITT I Will Not Be Broken (Capitol)
- JOHN BUTLER TRIO What You Want (Lava)
- PISTOL STAR Mr. DJ (WaxOrchard)
- SAM ASHWORTH Look Back (Runaway)
- SHEMOKIA COPELAND Who Stole My Radio? (Alligator)
- SHERYL CROW Good Is Good (A&M/Interscope)
- STEVE YANKE All I Ever Wanted (Primitive)

### CHRISTIAN AC

- JEREMY CAMP This Man (BEC/Tooth & Nail)
- RITA SPRINGER You Are Good (Floodgate)

### CHRISTIAN CHR

- KRYSTAL MEYERS My Savior (Essential/PLG)

### CHRISTIAN ROCK

- GRAND PRIZE Break Me (Apostrophe)
- KRYSTAL MEYERS My Savior (Essential/PLG)
- STAPLE Sound Of Silence (Flicker)
- SUBSEVEN Hold On (Flicker)

### JNSPO

- JEREMY CAMP This Man (BEC/Tooth & Nail)
- RITA SPRINGER You Are Good (Floodgate)

### CHRISTIAN RHYTHMIC

No Adds

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





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## The Return Of An Old Friend

Continued from Page 1

interestingly, he wasn't the only thing to return to Tampa radio that day: The legendary, long-retired "Q105" nickname suddenly reappeared, and people were smiling all across Florida's Gulf Coast.

In an exclusive interview with R&R, Dixon candidly discusses the return of Q105 to Tampa, the future of Oldies, his continued success as a programmer and air personality and his ongoing recovery from his accident.

**R&R:** You are a legend in Tampa radio. The outpouring of community support you received following your accident spoke volumes about how treasured you are in the market. What have you done to create such a strong bond with the listeners?

**MD:** A lot of the new guys in radio — the kids who work with [PD] Orlando at [CHR/Rhythmic clustermate] WLLD — lovingly refer to us as "ol' skool." Part of that is doing radio the old-fashioned way, and that's taking care of people and being concerned about their needs and concerns.

This goes back to the Q105 days in the '80s, when there was a tragedy right at Christmas-time. A girl was abducted, and the search was on all over town to find her. Unfortunately, about two weeks later, right before Christmas, they found her body. But we had put up a reward, and we raised money to help the family. I did this all on my own. We got involved, and the community came together.

We've done things like that over the years. My wife and I, in 1992, started a Christmas Wish charity. We just wanted to do something and to give back. We started with a little bit of seed money from a sponsor, and in that first year I think we raised about \$5,000. It was open to anybody in need during that holiday time. We'd read letters from those in need and contact the people live on the air, and it turned out to be a very emotional experience.

You start crying when you read a letter about a child with cancer or a family with someone who may be having their last Christmas and you're going to make it bright for them. There are a lot of times when your emotions come out on the air, and I'm not afraid to let that out.

Our listeners have heard that throughout the years. That little \$5,000 grew to more than \$140,000 last year, and this year it'll probably be over \$150,000. We've given a lot back to Tampa Bay because Tampa Bay has been very, very good to us.

**R&R:** You also aren't shy when it comes talking about your family.

**MD:** I talk about my family, and my audience has always been actively involved in how my family has done. My daughter went on tour with Nick Carter when he first went solo from The Backstreet Boys. We'd talk about that. Everybody watched TV to see TRL and *The Tonight Show* when she appeared there, and we took phone calls the next day.

My life has been an open book for my listeners. We don't need to do cutting-edge radio

like a lot of the guys are doing today. I'm not saying that they're wrong for doing it, and I'm certainly not going to critique anybody, but we have maintained that one-on-one with the listener. When they need to, they can open up to me, and they know that I'm not going to take their phone call and make light of a situation or try to turn it into a bit, like some of the guys may do today.

**"While The Beach Boys, The Four Seasons and a lot of that mid- and early 1960s music isn't hated, the passion for it is gone. What you're seeing a passion for now is Billy Joel, Rod Stewart, Styx, Boston and Chicago."**

**R&R:** It's interesting that what goes around, comes around. With your station, its future is its past. You are best-known for your years at the original Q105, and now all of a sudden the station you're at is Q105 again.

**MD:** The timing on this is wonderful. [Infinity/Tampa Sr. VP/Market Manager] Charlie Ochs and I worked together on it. When we switched the Country format then on WRBQ with the Oldies format at WYUU/Tampa in April 2002, we tried to get corporate to let us go back and play the music we played on Q105 when it had an 18 share, because there are a lot of people in Tampa who remember that who would love to go back down that road and hear the music they grew up with.

While corporate wanted us back on the 104.7 FM frequency, they were also very big on maintaining the dignity and direction of their Oldies stations, so we were given the "Oldies 104.7" moniker so we would be like our sister station WOMC/Detroit, which is "Oldies 104.3." Charlie and I, while we were slightly disappointed, were also glad, because we now had the full-market signal and image that frequency had maintained throughout the years.

For the last six months to a year we've been working with [Infinity Sr. VP/Programming] Greg Strassell and [former Infinity President/Programming] Steve Rivers — who was my PD

### Inside Mason Dixon

Here are a few more fun facts about WRBQ-FM/Tampa PD/morning man Mason Dixon.

**On working down the hall from Orlando, PD of CHR/Rhythmic clustermate WLLD (Wild 98.7):** "We share the same hallway, and our offices are right down from each other. We're also good friends. A lot of times Orlando will come down and ask questions about certain things, but that kid is so sharp in his own right."

**On the future of Oldies:** "If you're playing predominantly '60s music and a couple of early '70s songs, your audience is aged 52 or 53 and up. You better watch out, because one of these 'Jack' stations is going to come in and take all of your audience away from you. The time has come, and the changes have to be made."

"It was not easy for Infinity to blow up WCBS-FM/New York, I can tell you that. It wasn't easy for them to blow up WJMK/Chicago. But you have to look at where those stations were going and how they were imaged and what the next move was going to be. Infinity really didn't have a choice. They had to do something."

**On his health:** "I'm about 70% better at this point, but I have to sit down when doing the morning show, and I like to stand up and move around a lot. But my voice works. I don't have a lot of pain, just some discomfort. I have a huge incision from the top of my chest to the bottom of my belly button. I had the oxygen removed right after leaving ICU. My doctor wanted me to use my lungs and use my muscles, so doing the show is part of the healing."

at Q105, for God's sake — to get this done. The Warp Factor jingle package that we used back in the '80s has been relicensed and is now back on the air. The old hot-air-balloon bumper stickers are coming back. The nostalgia thing has been mammoth in this town.

We've always been ahead of the curve for Oldies stations. We were first, when everybody was simply "Good Times, Great Oldies," to drop Oldies and become "The Greatest Hits of the '60s and '70s." Now every Oldies station in America — the ones that are left and haven't been "Jacked" — is using that term.

**R&R:** That leads into the next question, which is simple: Does Oldies have a future? Is what you're doing at Q105 Oldies, and should old-guard Oldies stations consider the next generation?

**MD:** When we switched back to Q105, the response on the street in the first week was phenomenal. Greg and I spent a lot of time talking about the future of Oldies radio, and we were both pushing the envelope. I was a little ahead of him, and that gave him the ability to do it at WODS/Boston. The two of us ended up making our Oldies stations very progressive.

With our station, corporate has now said, "OK, look what happened in Tampa. Our Oldies stations have got to come along." We're consistently in the top three, if not No. 1, in adults 35-54, and we're still holding on to those 35-64 listeners.

You can take a station, if you move it slowly, and get younger listeners while keeping your older listeners. Some of these classic Oldies stations are going to have to move slower than others, but they are all going to have to move or they're gonna die. I firmly believe that, and I'm now being supported by corporate.

In the last music test I did, I ran through 50 to 75 of the classic early 1980s tunes that were staples at Q105 with people ages 40-50. Guess what? They exploded. They still like "Gimme Some Lovin'" by Spencer Davis Group, they still like "Good Lovin'" by The Rascals, but what I'm seeing now is that while The Beach

Boys, The Four Seasons and a lot of that mid- and early 1960s music isn't hated, the passion for it is gone. What you're seeing a passion for now is Billy Joel, Rod Stewart, Styx, Boston and Chicago.

What I've planned, by design, is to move with artists who came out of the 1970s, even Phil Collins. Of course, he'll even test on a Country station. The artists that we're moving on to from the 1980s, which we are mixing with artists from the '60s and '70s, are pretty much artists who have stood the test of time who may still be out on the tour circuit today.

**R&R:** Is that still Oldies?

**MD:** Well, it's not Jack. Jack FM is an '80s spike, a '90s spike and something from today. Q105 is the next generation of Oldies, but the one thing that radio stations can't do is use the word *Oldies*. The person who likes Boston and Journey and The Eagles and Fleetwood Mac — and The Sanford-Townsend Band — does not call those bands' songs "oldies." They don't like that.

**R&R:** Q105 isn't the only thing that's back in Tampa. You're back in the building and working as hard as ever. How has your recovery from the car accident been?

**MD:** After this accident took place and I was able to come around to the reality of the response from the media, the industry and the listeners, it took me until the afternoon of that Sunday, which was Father's Day — I was in ICU with the family with tubes hanging out of me — to put it all in perspective. My wife showed me one of the pictures of the car, and I had a chance to see just how close I came to not being here.

A person normally will not find out how much people think about him until after he's gone. The e-mails started coming in by the thousands. Phone calls started pouring in to the hospital. The TV stations, every one of them, were there. There were at least two press conferences that took place in the hospital while I was there.

I get emotional just thinking about it now. Again, you don't know how much of a mark you've made sometimes until you've gone. I believe that I was given a chance to see that, to know what my future's going to be.





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PART TWO OF A TWO-PART SERIES

# Navigating The Shallow End Of The Talent Puddle

Industry pundits wax eloquent about tomorrow's personalities

It wasn't all fun stories, maniacal laughter and reminiscing when five industry titans — and one badly outclassed R&R editor — converged on Cleveland for the "Me & My Mentor" session at R&R Convention 2005. The most pressing question discussed wasn't "So, where are we having dinner?" but rather "Where is tomorrow's talent coming from?"

Most of us have our childhood radio stories of being so awed by the power of our local stations and the larger-than-life personalities who worked there that we figured out how to scam our way into the building and bug the crap out of someone until we were eventually offered an internship — unpaid, of course — and worked our way up through the ranks. Either that, or the police were called and we had to try somewhere else.



**Jon Zellner**

However, in today's brave new highly secure world of key cards, security desks and bulletproof glass, how the hell is a person supposed to get into radio? And with satellite radio, iPods and video games pulling today's generation away from radio, how do we get them excited enough about our business to make them want to be a part of it?

To answer these and other important questions, I enlisted the help of WJMK & WUSN/Chicago VP/GM Dave Robbins to oversee a blue-ribbon, Oracle-of-Delphi-like panel of radio wonder: XM Sr. VP/Music Programming Jon Zellner, WQHT (Hot 97)/New York PD John Dimick, former Jefferson-Pilot President/Radio Clarke Brown and current Jefferson-Pilot President/Radio Don Benson.

**"We're all looking for real people, passionate people. Those people exist, but they may not necessarily be in radio."**

Jon Zellner

## The Vanishing Interns

Benson agreed that, in the current climate of security and lawsuits and stuff, there aren't as many opportunities for people to hang around a station until they get their foot in the door. "Now there's a lot more scrutiny, because if something happens and you're not an employee, you're not covered by insurance," he said. "All of those things have tightened that flexibility."

Dimick said, "There are interns now, but I don't see as much passion in them. I see interns who don't want to be the first person to show up at a concert and hang banners and the last one to leave."

"When I started out I did overnights, but I was there 24/7. I stuck around and was part of the morning show and was still there at 2pm. There are a few who are like that, but a lot of these interns say, 'You want me to do what? Drive the van where? I can't work weekends.'"

When Zellner was programming KMXV (Mix 93.3)/Kansas City, he made a section of his valuable on-air real estate available to those people who were willing to stick around, put in the time and stay up until the wee hours of the morning. "We had the Saturday-night/Sunday-morning shift available, 2-6am, and it was the 'anyone' shift," he said.

"It was the intern shift. If you hung around long enough and wanted to go on the air, that was your chance to shine. It was amazing, the kind of radio we did in market No. 29, but it allowed people the opportunity to learn in a big market."

Part of Zellner's cushy new gig at XM is to interview potential interns for the company's vast programming arena. "Of course, when applicants come in and look at our facility, with 85 studios and a huge performance theater, they're in love with the place, but I have



**John Dimick**

to deduce if they're there to meet the artists or to learn the business," he said.

## Want Fries With That Shift?

So where is the talent of tomorrow going to come from? Almost everyone agreed that we need to start looking outside of radio, a concept not entirely foreign to our fair industry, since someone who's funny and entertaining can be funny and entertaining behind a mike or while serving you dinner.

The latter type may not be predisposed to do radio, but while you can teach a natural talent to do radio, you can't teach a radio guy to be a natural talent.

I recalled my own checkered radio career, which included two tours of duty in Fresno: "This kid used to call me every night. He was working the drive-through window at a local Long John Silver's. He was funny as hell, and I put him on the air and let him do live tags on some spots and, eventually, some bits."

"Much like the scenario that got me hooked on radio, I invited him down to the station one day, and he ended up doing weekends and fill-in at the station for the next 11 years. During that time he went to college to become a schoolteacher, and even after he graduated and started teaching he kept his weekend gig because he never had any aspirations to do radio full-time."

Dimick's airstaff at Hot 97 is composed almost entirely of nonradio people — and that's by design. He said, "Funkmaster Flex, who has a 26 share at night with teens, and Angie Martinez — well, without doing the math in my head, Hot 97 is the first and only radio job for about 90% of the airstaff and the mixing staff."

"Our midday person, Sunny, was from another market, and they brought her in. Everyone else is from the streets, and they've got something to say. Hip-hop is a little different from other formats. I don't know if you want to go to a diner and get Marge the waitress to work middays on your AC station, but some guy who's in Bed-Stuy in New York probably has some relatability to the format I'm programming now."

Zellner had his own wacky story to offer up: "The guy who gave me my first radio job, Adam Cook, hired someone for his morning show because he saw her working on the Jungle Cruise ride at Disney World and she did a phenomenal job working the crowd."

"We're all looking for real people, passionate people. Those people exist, but they may not necessarily be in radio."

## Operation: Content

The battle is only half over once you've found those people and gotten them in the door. Then you have to mold them and bring out their inner rock star. "You have to give them resources like time and guidance and outside consulting, if you have that situation," Benson said.

"That doesn't mean you're going to be their favorite PD and give them leeway. It's not like that. They have to have direction, and that means being candid and straightforward with them about what they've done right and wrong and helping them to be better."

**"I don't know if you want to go to a diner and get Marge the waitress to work middays on your AC station, but some guy who's in Bed-Stuy in New York probably has some relatability to the format I'm programming now."**

John Dimick

Zellner stressed that the kind of help you need to give a budding talent is the same kind that you need to give someone who is already in-house and on the air — if only to save them from themselves and keep your station sounding fresh.

"So many jocks have been dumbed down by liner cards and by sticking to formatics," he said. "One thing I always said as a PD was to sell the music, sell the station and sell the city, but do it in your own words. If I'm typing a liner for you to sell a contest that we're doing, I want you to tell me what it says in your own words. That's what I look for in jocks."

"The creativity is lost in so many markets because there's so much research and so many focus groups. If you're a jock, stick within the realm of what your PD wants you to do. If you're a PD, give your jocks a little leeway."

"There was a time when John Gehron was going to all the Infinity markets and I was overseeing all the Top 40 stations. He said to me, 'Jon, you have to understand and explain to your PDs and jocks that any talent who sounds like they're voicetracked will be voicetracked eventually. Be local, and make sure you're talking about things going on in your community.'"

## Taking Risks

In the end, the word we have to carve into our skulls is *content*. It's our saving grace because it's what's going to distinguish radio from all those shiny gadgets distracting this A.D.D. generation, like iPods, satellite radio and video games. We also have to find the right people to deliver this compelling, fascinating content.

"Finding talent is hard work, and you have to force yourself to look and allow yourself to be open to different sources for it," said Benson. "In John Dimick's format, there's almost a natural tributary of talent coming in. In other formats, it's not as easy, and you have to look at different ways and try things."

"That means taking risks, and you're going to screw up sometimes and make a mistake in the process. In an effort to find people like that, we're going to have to do some things we haven't done before. What's got us this far isn't going to get us where we need to go."

# CHR/POP TOP 50

August 5, 2005

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL(S))	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	MARIAH CAREY We Belong Together (Island/IDJMG)	8898	-404	712066	17	117/0
2	2	KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	8477	-353	687701	18	118/0
3	3	BLACK EYED PEAS Don't Phunk With My Heart (A&M/Interscope)	7114	-670	544067	16	116/0
4	4	D.H.T. Listen To Your Heart (Robbins)	6727	+350	492251	11	116/3
5	5	PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)	6625	+282	495025	15	113/0
6	6	RIHANNA Pon De Replay (Def Jam/IDJMG)	6190	+155	518925	9	116/0
8	7	LIFEHOUSE You And Me (Geffen)	5603	+396	377965	16	109/1
7	8	PAPA ROACH Scars (Geffen)	5573	-208	395062	24	114/0
11	9	FAT JOE f/INELLY Get It Poppin' (Atlantic)	4909	+460	356292	10	108/0
9	10	WILL SMITH Switch (Interscope)	4506	-534	331656	24	114/0
10	11	GWEN STEFANI Hollaback Girl (Interscope)	4271	-459	298665	18	118/0
15	12	GWEN STEFANI Cool (Interscope)	3971	+240	270553	6	117/0
14	13	GREEN DAY Holiday (Reprise)	3956	+224	232624	12	105/1
12	14	3 DOORS DOWN Let Me Go (Republic/Universal)	3711	-342	259380	30	111/0
18	15	FRANKIE J. How To Deal (Columbia)	3635	+267	267111	12	102/2
16	16	NATASHA BEDINGFIELD These Words (Epic)	3540	+70	205712	12	112/0
21	17	MISSY ELLIOTT Lose Control (Gold Mind/Violator/Atlantic)	3522	+699	303903	9	104/6
13	18	CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	3370	-623	221449	15	109/0
19	19	PRETTY RICKY Grind With Me (Atlantic)	3137	-177	174155	14	85/0
17	20	50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	3034	-426	202737	14	104/0
23	21	WEEZER Beverly Hills (Geffen)	2939	+469	154124	9	97/4
20	22	BABY BASH Baby I'm Back (Latium/Universal)	2821	-261	282975	19	87/0
26	23	BOW WOW f/OMARION Let Me Hold You (Columbia)	2594	+531	205458	6	84/11
24	24	COLDPLAY Speed Of Sound (Capitol)	2376	+41	125620	8	90/0
22	25	SIMPLE PLAN Untitled (Lava)	2172	-474	141971	17	102/0
30	26	MARIAH CAREY Shake It Off (Island/IDJMG)	2094	+626	149327	3	102/7
29	27	LUDACRIS Pimpin' All Over The World (Def Jam South/IDJMG)	1822	+310	119283	6	73/9
28	28	CLICK FIVE Just The Girl (Lava)	1737	+122	74435	6	85/7
27	29	BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	1622	-166	138797	17	100/0
35	30	BACKSTREET BOYS Just Want You To Know (Jive/Zomba Label Group)	1610	+533	98949	3	92/9
31	31	LIL ROB Summer Nights (Upstairs)	1602	+158	109883	6	51/2
32	32	JESSICA SIMPSON These Boots Are Made For Walkin' (Columbia)	1503	+94	61032	6	67/0
33	33	BOWLING FOR SOUP Ohio... (Silvertone/Jive/Zomba Label Group)	1306	+93	51724	5	74/0
36	34	ROB THOMAS This Is How A Heart Breaks (Atlantic)	1052	+105	46218	4	58/1
Debut	35	BLACK EYED PEAS Don't Lie (A&M/Interscope)	1033	+710	108145	1	85/19
38	36	AKON Belly Dancer (Bananza) (Universal)	1003	+160	107767	4	42/2
39	37	GORILLAZ Feel Good Inc. (Virgin)	999	+175	38055	5	65/12
37	38	50 CENT f/MOBB DEEP Outta Control (Shady/Aftermath/Interscope)	974	+125	61955	4	47/6
34	39	GAME f/50 CENT Hate It Or Love It (Aftermath/G-Unit/Interscope)	936	-180	55141	20	88/0
40	40	HOPE PARTLOW Who We Are (Virgin)	871	+84	20255	7	59/1
41	41	MARIO Here I Go Again (J/RMG)	644	+21	23989	3	56/5
44	42	HILARY DUFF Wake Up (Hollywood)	639	+67	19236	2	56/3
47	43	FOD FIGHTERS Best Of You (RCA/RMG)	543	+62	14600	2	48/1
Debut	44	CRAZY FROG Axel F (Universal)	540	+314	58084	1	21/7
Debut	45	DESTINY'S CHILD Cater 2 U (Columbia)	540	+130	25803	1	27/1
45	46	KILLERS All These Things That I've Done (Island/IDJMG)	510	+11	17181	3	39/2
46	47	DADDY YANKEE Like You (El Cartel/VII/Machete Music)	452	-45	57239	4	13/0
Debut	48	CARRIE UNDERWOOD Inside Your Heaven (Arista)	447	+44	30234	1	31/3
49	49	NB RIDAZ f/ANGELINA Notice Me (Upstairs)	423	-34	80282	3	6/0
Debut	50	BETTER THAN EZRA A Lifetime (Artemis)	409	+63	12736	1	34/3

## MOST ADDED\*

ARTIST TITLE (LABEL(S))	ADDS
BLACK EYED PEAS Don't Lie (A&M/Interscope)	19
GORILLAZ Feel Good Inc. (Virgin)	12
BOW WOW f/OMARION Let Me Hold You (Columbia)	11
BACKSTREET BOYS Just Want You To Know (Jive/Zomba Label Group)	9
LUDACRIS Pimpin' All Over The World (Def Jam South/IDJMG)	9
FEFE OOBSON Don't Let It Go To Your Head (Island/IDJMG)	9
TOMMY LEE f/BUTCH WALKER Good Times (TL Education Services)	9
MARIAH CAREY Shake It Off (Island/IDJMG)	7
CLICK FIVE Just The Girl (Lava)	7
CRAZY FROG Axel F (Universal)	7

## MOST INCREASED PLAYS

ARTIST TITLE (LABEL(S))	TOTAL PLAY INCREASE
BLACK EYED PEAS Don't Lie (A&M/Interscope)	+710
MISSY ELLIOTT Lose Control (Gold Mind/Violator/Atlantic)	+699
MARIAH CAREY Shake It Off (Island/IDJMG)	+626
BACKSTREET BOYS Just Want You To Know (Jive/Zomba Label Group)	+533
BOW WOW f/OMARION Let Me Hold You (Columbia)	+531
WEEZER Beverly Hills (Geffen)	+469
FAT JOE f/INELLY Get It Poppin' (Atlantic)	+460
LIFEHOUSE You And Me (Geffen)	+396
D.H.T. Listen To Your Heart (Robbins)	+350
CRAZY FROG Axel F (Universal)	+314

## NEW & ACTIVE

ALL-AMERICAN REJECTS Dirty Little Secret (Interscope)  
Total Plays: 402, Total Stations: 31, Adds: 2

YING YANG TWINS f/MIKE JONES Badd (TVT)  
Total Plays: 347, Total Stations: 20, Adds: 3

ANNA NALICK Breathe (2am) (Columbia)  
Total Plays: 326, Total Stations: 23, Adds: 2

RELIENT K Be My Escape (Capitol/Gotee)  
Total Plays: 317, Total Stations: 18, Adds: 1

3 DOORS DOWN Here By Me (Republic/Universal)  
Total Plays: 221, Total Stations: 31, Adds: 6

KACI BROWN Unbelievable (A&M)  
Total Plays: 217, Total Stations: 29, Adds: 3

FALL OUT BOY Sugar, We're Goin' Down (Island/IDJMG)  
Total Plays: 161, Total Stations: 18, Adds: 6

FEFE OOBSON Don't Let It Go To Your Head (Island/IDJMG)  
Total Plays: 100, Total Stations: 27, Adds: 9

JASON MRAZ Wordplay (Atlantic)  
Total Plays: 56, Total Stations: 13, Adds: 5

Songs ranked by total plays

Station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

118 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/24-7/30. 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 Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

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# CHR/POP TOP 50 INDICATOR

August 5, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	4234	-143	70199	17	66/0
2	2	MARIAH CAREY We Belong Together (Island/IDJMG)	4143	-202	66400	17	67/0
3	3	BLACK EYED PEAS Don't Phunk With My Heart (A&M/Interscope)	4125	-20	64455	16	67/1
4	4	PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)	4067	+182	66300	15	69/2
5	5	D.H.T. Listen To Your Heart (Robbins)	3850	+250	63151	12	68/1
7	6	LIFEHOUSE You And Me (Geffen)	3481	+293	55795	16	68/0
8	7	RIHANNA Pon De Replay (Def Jam/IDJMG)	3303	+193	54589	8	63/1
6	8	PAPA ROACH Scars (Geffen)	3004	-227	46452	25	59/0
12	9	GREEN DAY Holiday (Reprise)	2445	+158	38066	12	63/1
14	10	GWEN STEFANI Cool (Interscope)	2443	+339	39694	6	69/2
9	11	WILL SMITH Switch (Interscope)	2320	-318	39554	24	57/1
13	12	FAT JOE f/NELLY Get It Poppin' (Atlantic)	2259	+87	34540	10	62/2
10	13	3 DOORS DOWN Let Me Go (Republic/Universal)	2228	-197	34662	31	55/0
16	14	FRANKIE J. How To Deal (Columbia)	1961	+153	31782	12	60/1
15	15	NATASHA BEDINGFIELD These Words (Epic)	1932	+37	31437	11	57/0
20	16	COLDPLAY Speed Of Sound (Capitol)	1844	+235	29331	11	58/2
11	17	GWEN STEFANI Hollaback Girl (Interscope)	1796	-498	29403	18	52/0
21	18	WEEZER Beverly Hills (Geffen)	1708	+206	26621	9	54/5
19	19	PRETTY RICKY Grind With Me (Atlantic)	1700	+63	26099	12	52/1
17	20	CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	1529	-274	23251	14	47/1
24	21	MISSY ELLIOTT Lose Control (Gold Mind/Violator/Atlantic)	1478	+219	22753	8	57/4
18	22	BABY BASH Baby I'm Back (Latium/Universal)	1471	-196	23364	19	42/0
22	23	SIMPLE PLAN Untitled (Lava)	1303	-132	21467	17	38/1
23	24	50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	1195	-69	17461	12	43/0
31	25	MARIAH CAREY Shake It Off (Island/IDJMG)	1188	+335	19676	4	57/6
27	26	ROB THOMAS This Is How A Heart Breaks (Atlantic)	1188	+186	20321	6	51/3
29	27	BOW WOW f/MARION Let Me Hold You (Columbia)	1167	+266	16959	5	48/7
25	28	JESSICA SIMPSON These Boots Are Made For Walkin' (Columbia)	1155	+54	17984	6	47/2
28	29	CLICK FIVE Just The Girl (Lava)	1075	+172	17893	5	46/4
32	30	LIL ROB Summer Nights (Upstairs)	998	+151	16325	5	42/3
33	31	BOWLING FOR SOUP Ohio... (Silvertone/Jive/Zomba Label Group)	798	+67	12078	5	36/0
30	32	CROSSFADE Cold (Columbia)	731	-139	12477	20	23/1
34	33	LUDACRIS Pimpin' All Over The World (Def Jam South/IDJMG)	717	+188	10687	6	40/7
37	34	BACKSTREET BOYS Just Want You To Know (Jive/Zomba Label Group)	703	+286	11601	3	39/11
26	35	BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	632	-373	10605	17	28/0
35	36	GORILLAZ Feel Good Inc. (Virgin)	573	+126	6696	6	29/4
39	37	50 CENT f/MOBB DEEP Outta Control (Shady/Aftermath/Interscope)	410	+80	7007	3	28/6
38	38	CRINGE Burn (Listen)	402	-7	6520	16	12/0
41	39	CUTTING EDGE Everytime I Try (Thunderquest)	337	+37	5078	5	16/2
40	40	FRICKIN' A Naked In My Bed (Toucan Cove/Alert)	334	+6	5798	4	19/1
43	41	AKON Belly Dancer (Bananza) (Universal)	328	+70	5753	2	19/4
36	42	NATALIE Energy (Latium/Universal)	297	-149	5084	11	17/0
44	43	FOO FIGHTERS Best Of You (RCA/RMG)	278	+43	4749	2	13/1
Debut	44	BLACK EYED PEAS Don't Lie (A&M/Interscope)	262	+217	5399	1	38/19
45	45	HOPE PARTLOW Who We Are (Virgin)	246	+20	4079	5	16/0
46	46	JEANNIE KENDALL You Just Don't Get Me - Do You? (Golden Music)	243	+29	3676	2	8/0
50	47	MARIO Here I Go Again (J/RMG)	227	+36	4389	3	13/2
42	48	PRAS MICHEL f/SHARLI MCQUEEN Haven't Found (Universal)	199	-100	2552	6	13/1
Debut	49	CHERRY MONROE Satellites (Rust/Universal)	189	+17	2426	1	9/0
Debut	50	CARRIE UNDERWOOD Inside Your Heaven (Arista)	173	+24	1260	1	8/2

69 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 7/24 - Saturday 7/30.  
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## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
BLACK EYED PEAS Don't Lie (A&M/Interscope)	19
BACKSTREET BOYS Just Want You To Know (Jive/Zomba Label Group)	11
CRAZY FROG Axel F (Universal)	11
3 DOORS DDWN Here By Me (Republic/Universal)	8
BOW WOW f/MARION Let Me Hold You (Columbia)	7
LUDACRIS Pimpin' All Over The World (Def Jam South/IDJMG)	7
MARIAH CAREY Shake It Off (Island/IDJMG)	6
50 CENT f/MOBB DEEP Outta Control (Shady/Aftermath/Interscope)	6
HILARY DUFF Wake Up (Hollywood)	6
WEEZER Beverly Hills (Geffen)	6
MISSY ELLIOTT Lose Control (Gold Mind/Violator/Atlantic)	4
CLICK FIVE Just The Girl (Lava)	4
GORILLAZ Feel Good Inc. (Virgin)	4
AKON Belly Dancer (Bananza) (Universal)	4
KELLY CLARKSON Because Of You (RCA/RMG)	4
ROB THOMAS This Is How A Heart Breaks (Atlantic)	3
LIL ROB Summer Nights (Upstairs)	3
COLLECTIVE SOUL Better Now (E1 Music Group)	3

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GWEN STEFANI Cool (Interscope)	+339
MARIAH CAREY Shake It Off (Island/IDJMG)	+335
LIFEHOUSE You And Me (Geffen)	+293
BACKSTREET BOYS Just Want You To Know (Jive/Zomba Label Group)	+286
BOW WOW f/MARION Let Me Hold You (Columbia)	+266
D.H.T. Listen To Your Heart (Robbins)	+250
COLDPLAY Speed Of Sound (Capitol)	+235
MISSY ELLIOTT Lose Control (Gold Mind/Violator/Atlantic)	+219
BLACK EYED PEAS Don't Lie (A&M/Interscope)	+217
WEEZER Beverly Hills (Geffen)	+206
RIHANNA Pon De Replay (Def Jam/IDJMG)	+193
LUDACRIS Pimpin' All Over The World (Def Jam South/IDJMG)	+188
ROB THOMAS This Is How A Heart Breaks (Atlantic)	+186
PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)	+182
CLICK FIVE Just The Girl (Lava)	+172
GREEN DAY Holiday (Reprise)	+158
FRANKIE J. How To Deal (Columbia)	+153
LIL ROB Summer Nights (Upstairs)	+151
CRAZY FROG Axel F (Universal)	+128
GORILLAZ Feel Good Inc. (Virgin)	+126
FAT JOE f/NELLY Get It Poppin' (Atlantic)	+87
COLLECTIVE SOUL Better Now (E1 Music Group)	+82
50 CENT f/MOBB DEEP Outta Control (Shady/Aftermath/Interscope)	+80
AKON Belly Dancer (Bananza) (Universal)	+70
BOWLING FOR SOUP Ohio (Come Back To Texas) (Silvertone/Jive/Zomba Label Group)	+67
HILARY DUFF Wake Up (Hollywood)	+65
PRETTY RICKY Grind With Me (Atlantic)	+63
JESSICA SIMPSON These Boots Are Made For Walkin' (Columbia)	+54
KACI BROWN Unbelievable (A&M)	+51
FOO FIGHTERS Best Of You (RCA/RMG)	+43

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August 5, 2005



America's Best Testing CHR/Pop Songs 12+ For The Week Ending 8/5/05

Artist Title (Label)	TW	LW	Famil.	Burn	W 12-17	W 18-24	W 25-34
KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	4.38	4.31	100%	34%	4.51	4.35	4.43
LIFEHOUSE You And Me (Geffen)	4.13	3.93	92%	21%	4.28	4.34	4.08
BACKSTREET BOYS Incomplete (Live/Zomba Label Group)	3.99	3.89	99%	27%	3.90	3.99	4.12
PAPA ROACH Scars (Geffen)	3.97	3.83	94%	30%	4.48	4.05	3.84
SIMPLE PLAN Untitled (Lava)	3.93	3.91	94%	30%	4.18	3.97	4.05
D.H.T. Listen To Your Heart (Robbins)	3.91	3.90	94%	24%	4.07	4.08	3.95
3 DOORS DOWN Let Me Go (Republic/Universal)	3.88	3.88	98%	44%	4.20	3.93	3.90
MARIAH CAREY We Belong Together (Island/IDJMG)	3.84	3.72	99%	40%	3.75	3.86	3.97
GREEN DAY Holiday (Reprise)	3.77	3.94	96%	33%	3.75	3.78	3.71
GAVIN DEGRAW Chariot (J/RMG)	3.75	3.73	95%	36%	3.95	3.83	3.78
CROSSFADE Cold (Columbia)	3.73	3.67	80%	27%	3.97	3.72	3.73
BLACK EYED PEAS Don't Phunk With... (A&M/Interscope)	3.68	3.65	98%	48%	3.70	3.38	3.84
GWEN STEFANI Cool (Interscope)	3.68	3.63	84%	17%	3.71	3.63	3.72
WEezer Beverly Hills (Geffen)	3.65	3.68	76%	18%	3.70	3.76	3.68
WILL SMITH Switch (Interscope)	3.62	3.68	98%	47%	3.48	3.57	4.08
PUSSYCAT DOLLS #B.RHYMES Don't Cha (A&M/Interscope)	3.62	3.53	97%	42%	3.60	3.82	3.70
GWEN STEFANI Hollaback Girl (Interscope)	3.56	3.61	99%	58%	3.42	3.37	3.66
RIHANNA Pon De Replay (Def Jam/IDJMG)	3.55	3.38	93%	38%	3.61	3.40	3.73
FRANKIE J. How To Deal (Columbia)	3.55	3.46	83%	26%	3.71	3.59	3.79
FAT JOE #NELLY Get It Poppin' (Atlantic)	3.52	3.41	88%	27%	3.47	3.54	3.80
MISSY ELLIOTT Lose Control (Gold Mind/Violator/Atlantic)	3.43	3.38	85%	27%	3.47	3.42	3.64
NATASHA BEDINGFIELD These Words (Epic)	3.38	3.37	82%	27%	3.55	3.37	3.39
COLDPLAY Speed Of Sound (Capitol)	3.35	3.47	77%	26%	3.22	3.31	3.33
CIARA #LUDACRIS Oh (LaFace/Zomba Label Group)	3.34	3.29	96%	51%	3.30	3.49	3.50
BABY BASH Baby I'm Back (Latium/Universal)	3.34	3.25	88%	37%	3.41	3.30	3.65
GAME #50 CENT Hate It Or Love It (A&M/Interscope)	3.20	3.15	94%	51%	3.14	3.34	3.30
JESSICA SIMPSON These Boots Are Made For Walkin' (Columbia)	3.16	-	93%	33%	3.44	3.22	3.16
BOW WOW #OMARION Let Me Hold You (Columbia)	3.13	-	67%	26%	3.42	3.23	3.47
50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	2.90	3.04	98%	58%	2.96	3.10	3.03

Total sample size is 377 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



## CHR/POP TOP 30

POWERED BY MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	RIHANNA Pon De Replay (Def Jam/IDJMG)	524	-1	7	11/0
1	2	MARIAH CAREY We Belong Together (Island/IDJMG)	516	-52	13	11/0
3	3	KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	410	-3	13	7/0
5	4	PUSSYCAT DOLLS #B.RHYMES Don't Cha (A&M/Interscope)	392	+7	11	7/0
4	5	BLACK EYED PEAS Don't Phunk... (A&M/Interscope)	376	-34	16	8/0
6	6	SIMPLE PLAN Untitled (Atlantic)	349	-16	15	6/0
7	7	MASSARI Be Easy (Capital Prophet)	344	-4	8	6/0
11	8	D.H.T. Listen To Your Heart (Robbins)	338	+31	7	7/0
12	9	NATASHA BEDINGFIELD These Words (Epic)	337	+42	8	7/0
9	10	JULY BLACK Sweat Of Your Brow (Universal)	330	+11	9	8/0
8	11	SHAWN DESMAN Red Hair (Sony BMG Canada)	326	+7	11	8/0
21	12	LIFEHOUSE You And Me (Geffen)	304	+76	8	6/0
20	13	GWEN STEFANI Cool (Interscope)	277	+47	3	6/0
15	14	FAT JOE #NELLY Get It Poppin' (Atlantic)	270	+15	6	8/0
13	15	COLDPLAY Speed Of Sound (Capitol)	268	-15	10	6/0
17	16	GREEN DAY Holiday (Reprise)	265	+12	9	8/0
18	17	DANIEL POWTER Bad Day (Warner Bros.)	263	+12	9	8/0
10	18	GWEN STEFANI Hollaback Girl (Interscope)	251	-62	16	8/0
23	19	WEezer Beverly Hills (Geffen)	243	+23	8	7/1
14	20	CIARA #LUDACRIS Oh (LaFace/Zomba Label Group)	231	-29	12	7/0
19	21	BACKSTREET BOYS Incomplete (Live/Zomba Label Group)	222	-14	18	8/0
22	22	AVRIL LAVIGNE Fall To Pieces (Arista/RMG)	216	-6	13	8/0
25	23	WILL SMITH Switch (Interscope)	203	+12	21	6/0
26	24	PAPA ROACH Scars (Geffen)	185	+5	7	5/0
Debut	25	BLACK EYED PEAS Don't Lie (A&M/Interscope)	183	+43	1	6/0
Debut	26	MOKA ONLY Once Again (Frontside)	168	+18	1	2/0
24	27	OVINE BROWN Old Skool Love (Blacksmith)	168	-43	19	7/0
16	28	50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	168	-87	10	10/0
Debut	29	LUDACRIS Fipprin' All Over The World (Def Jam South/IDJMG)	161	+15	1	2/0
29	30	CORY LEE Goodbye (Hipjoint)	161	+5	3	3/0

15 Canadian CHR reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/24-7/30. 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. © 2005 Radio & Records. ♣ Indicates Cancon.

## ON THE RISE

ARTIST: Foo Fighters

LABEL: RCA/RMG

By MIKE TRIAS/ASSOCIATE EDITOR

"We've been a band for 10 years now," says Foo Fighters guitarist-vocalist Dave Grohl. "So what do we do? Do we make another album?" After four albums and various lineup changes, Grohl, Nate Mendell (bass), Taylor Hawkins (drums) and Chris Shiflett (guitar) felt they were at a crossroads.

"So I came up with this idea," Grohl continues. "I thought since I'd just been all around the world for a year-and-a-half screaming my ass off, I'd make a solo acoustic record by disguising it as a movie score. We've always had acoustic songs. Most of our rock songs were written on acoustic guitar, songs like 'Times Like These,' 'Everlong.'"

"I had this little studio up at my house and started recording all this music, some of it songs, some of it like a score. It was really beautiful, really coming out well. Then I lis-

tened to it, and I was like, 'Wait a second. It sounds like the Foo Fighters.'"

From there, the idea of recording a double album — one rock disc, one acoustic — was born. FF enlisted the help of producer Nick Raskulinecz to bring the project to life, and after recording the rock album for a couple of months, the band finally jumped into recording the acoustic set. They decided they would perform the songs together, instead of coming in on different days to lay down their parts.

"Everybody was kinda scared because we'd never done it that way before," says Grohl. Shiflett points out that recording together allowed them to have a more natural process for creating music, and Mendell adds, "It's a lot more fun, and there's a lot more spontaneity to it. Everyone's there and feeding off one another."

After adding such special guests as Norah Jones, Josh Homme of Queens Of The Stone Age and Led Zeppelin bassist John Paul Jones to tracks on the acoustic album, the Foos had a new problem. "There was no way we could let the acoustic stuff kick the rock stuff's ass," says Grohl. "So we went back in on the rock stuff for about three weeks or something like that, from noon one day until 8 the next morning. Making the rock record the most devastating thing we'd ever done."



**WHICH ONE IS COOLEST?** We're having a hard time figuring that one out. Seen here are superstar Usher (r), who spent some time recently at Vision nightclub in Atlanta, guest-MC'ing with WWWQ (All The Hits Q100)/Atlanta morning monster Bert Weiss.

# CHR/POP REPORTERS

Stations and their adds listed alphabetically by market

<b>KCOO/Albuquerque, TX</b> OM/ PD: Brad Elliott 3 DOORS DOWN BOW WOW IOMARION	<b>WUHU/Bowling Green, KY</b> OM/ PD: Brooke Summers 15 BACKSTREET BOYS 2 HILARY DUFF 2 BLACK EYED PEAS	<b>WCGO/Columbus, GA</b> OM/ PD: Bob Quick 1 COLLECTIVE SOUL 1 3 DOORS DOWN 1 BOW WOW IOMARION 1 CRAZY FROG 1 50 CENT I/AM08 DEEP	<b>WVWC/Flint, MI*</b> No Adds	<b>WFKS/Jacksonville, FL*</b> OM/ PD: Skip Kelly 10 JONAS 10 YING YANG TWINS I/MIKE JONES BACKSTREET BOYS	<b>WYHM/Miami, FL*</b> OM/ PD: Rob Roberts APD: Donnie Michaels 10 MICHAEL YU MARCOS HERNANDEZ	<b>KYLD/Oklahoma City, OK*</b> OM: Tom Travis PD: Mike McCoy 10 JEFF BLADDERMAN 50 CENT I/AM08 DEEP	<b>KZHT/Salt Lake City, UT*</b> OM/ PD: Jeff McCartney 10 KRAMER 14 MARCOS HERNANDEZ 10 JAVIER VILUNA 10 CAMILLE VELASCO	<b>KHHT/Utah, OK*</b> OM: Tod Tucker APD: Matt Ryler 10 TIM RALEY 2 NIKO FLORES 3 DOORS DOWN BLACK EYED PEAS 10 JAVIER VILUNA
<b>WFLY/Albany, NY*</b> OM: Kevin Callahan PD: John Fozz 10 CHARLEY TAYLOR 10 HOWIE DAY 10 BOW WOW IOMARION BLACK EYED PEAS	<b>KNDE/Bryan, TX</b> OM: Lesley K 5 PAT MOGEE BAND BLACK EYED PEAS	<b>WNCN/Columbus, OH*</b> OM: Steve Conrad PD/MD: Michael McCoy APD: Dany Wright No Adds	<b>WJXX/Florence, SC</b> OM: Randy Wootley PD/MD: Scooby G. 1 KELLY CLARKSON 1 FRANKIE J 1 HILARY DUFF	<b>WYOT/Johnstown, PA</b> OM: Mike Laverda APD/MD: Jonathan Reed 5 CRAZY FROG	<b>WYMN/Milwaukee, WI*</b> OM: Tom Land APD/MD: Jojo Martinez 13 GREEN DAY 2 DAVID BANNER 1 AKON 1 HILARY DUFF 1 WEezer	<b>KQCH/Omaha, NE*</b> OM: Tom Land PD/MD: Erik Johnson 1 LEEHOUS BACKSTREET BOYS	<b>KELZ/San Antonio, TX*</b> OM: Doug Bennett LUDACRIS	<b>KIZS/Tulsa, OK*</b> OM: Don Crist PD: Chase 3 KACI BROWN 2 JASON MRAZ BLACK EYED PEAS GORILLAZ CLICK FIVE
<b>WKFK/Albany, NY*</b> OM/ PD: Don Dawes 10 YING YANG TWINS I/MIKE JONES FEFE DOBSON	<b>CKEY/Buffalo, NY*</b> OM: Rob White MD: Corey McElroy GAVIN DEGRAW KILLERS RELIENT K BETTER THAN EZRA	<b>WJYY/Concord (Lake Regions), NH</b> OM/ PD: AJ Dolezal 10 CARRIE UNDERWOOD BACKSTREET BOYS	<b>KSMF/Colliers, CO*</b> OM/ PD: Mike Trager MD: Heidi Thomas No Adds	<b>WYOT/Johnstown, PA</b> OM: Mike Laverda APD/MD: Jonathan Reed 5 CRAZY FROG	<b>KDWB/Minneapolis, MN*</b> OM: Rob Morris MD: Lucas 1 CLICK FIVE	<b>WJOL/Olando, FL*</b> OM/ PD: Adam Cook APD/MD: Jena Suttler 6 LUDACRIS 5 BLACK EYED PEAS	<b>KHTS/San Diego, CA*</b> OM: Diana Laird APD/MD: Hilman Haze CLICK FIVE PRETTY RICKY FEFE DOBSON	<b>WVWK/Tupelo, MS</b> OM/ PD: Rick Stevens MD: Marc Allen 2 3 DOORS DOWN
<b>KKOB/Albuquerque, NM*</b> OM: Eddie Haslett PD: Kris Abrams APD: Mark Duran 10 CARLOS DURAN 9 BOW WOW IOMARION 3 HILARY DUFF	<b>WKSE/Buffalo, NY*</b> OM: Jimmy Steele MD: Brian Wilde GORILLAZ FEFE DOBSON	<b>WGIC/Cookeville, TN</b> OM: Mark McFly PD: Scooter APD/MD: Freaky Dave 13 50 CENT I/AM08 DEEP 10 MARIAH CAREY	<b>WXXB/Fl. Myers, FL*</b> OM: Mark Johnson MD: Randy Shervyn 47 MARCOS HERNANDEZ 10 MARIAH CAREY 10 CARRIE UNDERWOOD	<b>KCHZ/Kansas City, MO*</b> OM/ PD: Maurice DeVoe No Adds	<b>WABB/Honolulu, AL*</b> OM: Jay Hasting PD/MD: Jammer 7 BLACK EYED PEAS 4 CRAZY FROG	<b>WJOO/Philadelphia, PA*</b> OM: Todd Shannon APD/MD: Marian Newsome-McAdams 29 MARCOS HERNANDEZ 50 CENT I/AM08 DEEP KILLERS	<b>WVWK/Tupelo, MS</b> OM/ PD: Rick Stevens MD: Marc Allen 2 3 DOORS DOWN	<b>KISX/Tyler, TX</b> OM/ PD: Larry Thompson CRAZY FROG BACKSTREET BOYS
<b>KQID/Alexandria, LA</b> OM: Ron Roberts 10 RELENT K RISE AGAINST FALL OUT BOY 3 DOORS DOWN LIL ROB BLACK EYED PEAS 50 CENT I/AM08 DEEP	<b>WVWK/Burlington*</b> OM/ PD: Ben Hamilton MD: Pete Belair 15 BLACK EYED PEAS 7 CRINGE 10 ROB THOMAS LUDACRIS JASON MRAZ FEFE DOBSON ANNA NALICK FRICKIN A	<b>KHKS/Dallas, TX*</b> OM: Patrick Davis MD: Billy The Kid 10 PRETTY RICKY BLACK EYED PEAS	<b>KISR/Fl. Smith, AR</b> OM/ PD: "Big Dog" Rick Hayes APD/MD: Cunningham Blum 5 DESTINY'S CHILD 5 CRAZY FROG 5 NATALIE	<b>WVST/Knoxville, TN*</b> OM: Rich Bailey PD: Scott Behannon No Adds	<b>WYOK/Mobile, AL*</b> OM: Steve Crumley APD/MD: Brian Sims No Adds	<b>KZZP/Phoenix, AZ*</b> OM: Mark Medina MD: Calvo 13 D.I.T. MARIO	<b>WVWK/Tupelo, MS</b> OM/ PD: Rick Stevens MD: Marc Allen 2 3 DOORS DOWN	<b>WVWK/Tupelo, MS</b> OM/ PD: Rick Stevens MD: Marc Allen 2 3 DOORS DOWN
<b>WAEW/Allentown, PA*</b> OM: Laura St. James MD: Mike Kelly MARIAH CAREY	<b>WZKL/Canton, OH*</b> OM: John Stewart MD: Sue Tyler 1 KEITH URBAN 1 AKON MARIH CRAZY FROG FEFE DOBSON	<b>WVWK/Dallas, TX*</b> OM: Patrick Davis MD: Billy The Kid 10 PRETTY RICKY BLACK EYED PEAS	<b>KZBB/Fl. Smith, AR</b> OM: Leo Matthews PD/MD: Todd Chase 5 JESSICA SIMPSON	<b>WVST/Knoxville, TN*</b> OM: Rich Bailey PD: Scott Behannon No Adds	<b>WYOK/Mobile, AL*</b> OM: Steve Crumley APD/MD: Brian Sims No Adds	<b>WVWK/Tupelo, MS</b> OM/ PD: Rick Stevens MD: Marc Allen 2 3 DOORS DOWN	<b>WVWK/Tupelo, MS</b> OM/ PD: Rick Stevens MD: Marc Allen 2 3 DOORS DOWN	<b>WVWK/Tupelo, MS</b> OM/ PD: Rick Stevens MD: Marc Allen 2 3 DOORS DOWN
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HEAD RUSH

ARTIST: Don Omar
LABEL: VI Music/Universal Music Latino

By BARNIELLA DINHMAN/Asst. Urban/Rhythmic Editor



The Last Don, better known as Don Omar, is extra-large in Puerto Rico, and his fan base in the United States is steadily growing. He currently has two singles on the R&R CHR/Rhythmic chart. "Reggaeton Latino" is featured on the soundtrack of Chosen Few — El Documental, while "Pobre Diabla," from the 2004 live version of 2003's The Last Don, has been gaining airplay even though it's not being actively promoted to radio.

Born William Omar Landron, the singer began making music when he was 12 in his hometown of Villa Palermas, Puerto Rico. He cultivated his musical talents in the church, and his years there eventually led to a short career as a preacher.

After four years Omar left the church and focused on making reggaeton. He elaborates on his separation from the church in "Aunque Te Fuiste," which was featured on the original The Last Don. Hector El Bambino of Hector Y Tito heard Omar's music three years ago and asked The Last Don to produce some songs for him. Omar continued to build his profile in the reggaeton community by working with MVP Grayskull, The Godfather and Da Flex.

Omar has been criticized for his overtly sexual and violent lyrics, but he has also been praised for the depth of his music. Like Ivy Queen, Daddy Yankee and Tego Calderone, Omar is helping reggaeton increase in popularity domestically. Now that he's signed to Universal Music Latino, expectations are high for Omar to make an even bigger impact in the United States with the release of his next album.



America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 8/5/05

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top 50 songs including Mariah Carey, Bow Wow, and Don Omar.

Total sample size is 277 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.

REPORTERS

Stations and their adds listed alphabetically by market

Large grid of market reports for various cities (e.g., Atlanta, Baltimore, Boston, Chicago, Dallas, Denver, Detroit, Houston, Los Angeles, Miami, New York, Phoenix, Portland, San Francisco, Seattle, Tampa, Washington DC, Wichita, Wichita Falls, Wichita, Wichita). Each entry lists station call letters and the number of adds for specific songs.

POWERED BY MEDIABASE
Monitored Reporters 107 Total Reporters
85 Total Monitored
22 Total Indicator
Did Not Report Playlist Frozen (2): KOXC/Wichita Falls, TX KJLW/TX, WA

# 50 CENT

## “OUTTA CONTROL” THE REMIX FEAT. MOBB DEEP

On nearly 80 total stations including:

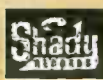
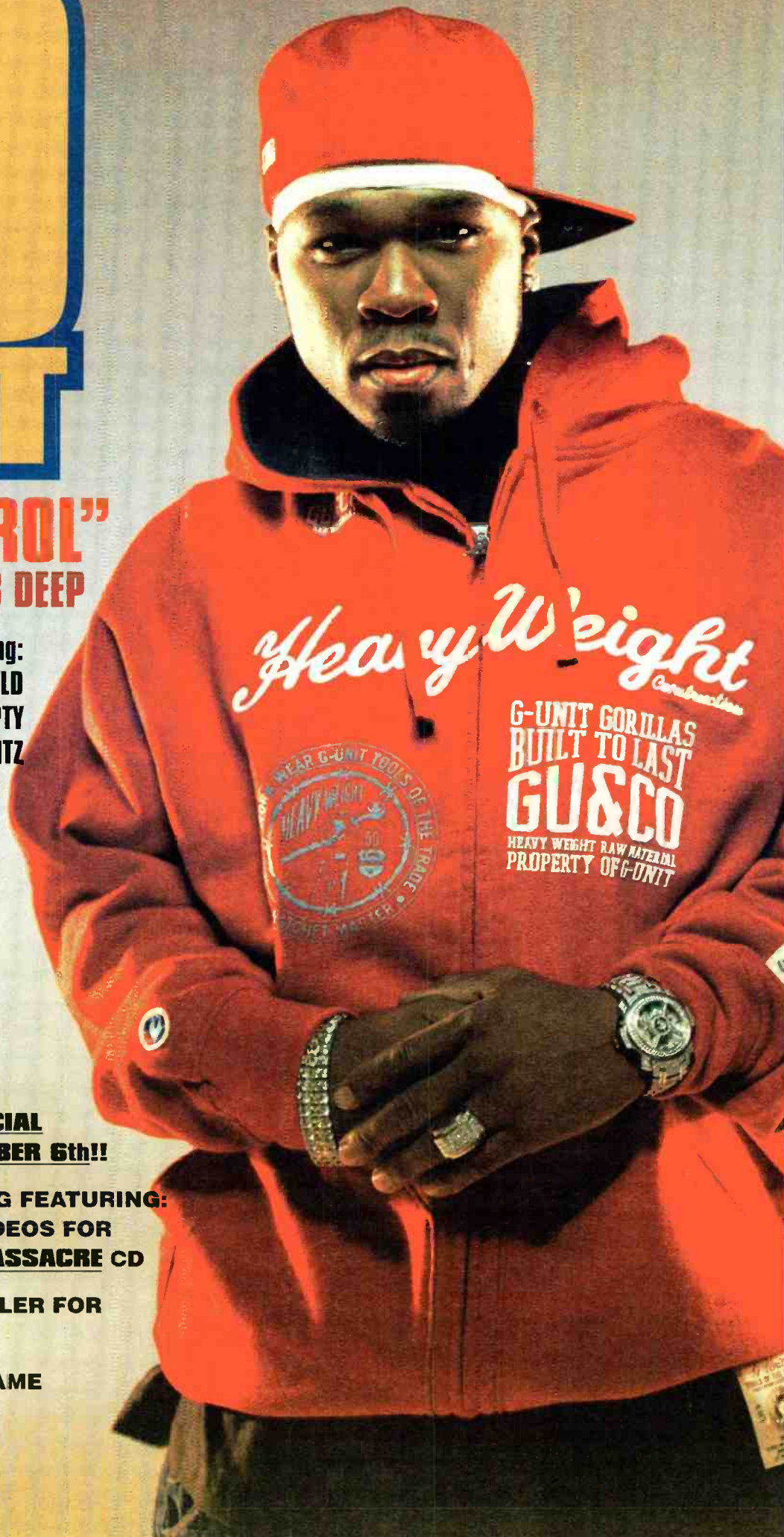
HOT 97 KPWR KDAY WBBM KYLD  
KMEL KBFB WPHI WRDW KPTY  
WJMN KUBE KKFR KTTB XHTZ  
XMOR KQKS KXJM

**R&R RHYTHMIC: 19**

**RHYTHMIC MONITOR: 18\***

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- EXCLUSIVE NEW PACKAGING FEATURING: FULL LENGTH DVD WITH VIDEOS FOR EVERY SONG FROM THE **MASSACRE CD**
- 50's UPCOMING MOVIE TRAILER FOR **GET RICH OR DIE TRYIN'**
- 50's **BULLETPROOF** VIDEO GAME TRAILER!!





R&amp;R

# Rollin' with the M.I.P.s



Dana Hall

## Rhythmic's Most Influential Programmers

**I**n 2003 then-R&R Rhythmic Editor Dontay Thompson spotlighted the format's most influential people, and several of those mentioned have moved on to greater responsibilities and higher visibility within the industry. Now Thompson, currently at J Records, is considered an up-and-comer in the world of record execs.

This week R&R focuses on the most influential people of 2005 in radio and records. We'll look at the programmers and label executives who are making a positive impact on the format and influencing the direction Rhythmic radio will take in the future. During the rest of the month of August we will also cover music directors, mixers and air personalities.

Our first piece examines a consultant and two PDs who have earned the respect of programmers around the country and the label executives who work them on new music.

### Michael Newman Consultant, Radio Strategies; Founder, NewMusicServer.com

When we spoke to programmers, record execs and industry folks for this special, one name continually surfaced as an influential individual: Michael Newman, a veteran programmer and consultant who is involved in programming at stations across the country.

Newman has been consulting for the past seven years, but his programming experience stretches back to the late '70s. His career has taken him to San Jose; Houston; Monterey; Santa Barbara, CA; San Antonio; Portland, OR; and elsewhere. Today his consultancy deals with stations in San Diego; Dallas; Orlando; Portland,



Michael Newman

OR; Madison; Montgomery, AL; Chico, CA; Sacramento; Reno, NV; Stockton; Palm Springs, CA; Santa Rosa, CA; South Bend, IN; and Johnson City, IA, among others.

Newman was able to make the transition from PD to consultant because he had great mentors. "I learned from great people in programming," he says. "I worked my way up from jock to MD to PD. From there, it's either consulting or becoming group PD or GM. I chose consulting. I saw that there was a need for education.

"A lot of young PDs coming up in the smaller markets do not have the same kind of guidance that I did. No one is showing them how to do this right. They don't have anyone to go to, to ask. As a consultant, I can be that person. Group PDs are often too busy to give their PDs the individual attention they need.

"Also, a lot of programmers are not really battle-tested. They get into a competitive situation and overreact. It happens to every first-time PD. It happened to me. They can learn from my experience."

Newman says today's programmers face bigger challenges than he did when he started programming. "They are under so much more pressure because they have so much more responsibility," he says.

"They oversee programming, including promotions, often for several different stations. They have to manage a staff, deal with corporate dictates and deal with the record labels.

"In some of the smaller markets you have the PDs who are also on the air, and worse, in mornings. They also have to make appearances and do production. Usually, they don't get paid what they're worth either. It's hard to stay focused under that kind of pressure.

"To have a great station, you must invest in your people. You have to take care of them. That's what makes your station great: great people. The programmers I work with are awesome, and the companies treat them right."

Newman says his role as a consultant at these stations is to "make radio sound great, as opposed to sounding cookie cutter." He continues, "I like when my PDs think out of the box. I try to encourage that. One of the things I try to get programmers to do is to think beyond the music.

"Of course, music is a very important part of what we do, but a lot of PDs are preoccupied with only that aspect of their job. I try to get them to think about new ways to motivate their staff and to manage people overall. I teach them how you get your jocks to execute your plan."

In the future, Newman expects programmers to be more focused on dealing with air talent and what happens between the songs "because the landscape is getting increasingly competitive, and we need to provide something different from all those other music sources."

He says, "Over the years I've told my programmers one thing over and over, and that is to focus on your audience. Put the blinders on and execute. The worst thing you can do is not follow through. You have to give your listeners a payoff for listening. If you promise anything, you have to come through with it."

He also says that the most important thing you can have as a programmer is honesty and integrity.

### Jay Stevens PD, WPGC-FM/Washington; VP/ Programming, Infinity Broadcasting

Jay Stevens has spent more than 20 years in programming, more than 14 of them at WPGC-FM/Washington,

Continued on Page 32

# Rhythmic's Most Influential Programmers

Continued from Page 31

the heritage CHR/Rhythmic station he helped build. His radio career began at the age of 17, and he's programmed in his hometown of Rochester, NY; Lansing, MI; Phoenix; and New Orleans. But his career highlight has been his run at WPGC. "In all but five books in the past 14 years the station has been No. 1 in Washington, DC," he says. "That's 53 of the last 54 books."

Stevens says the role of a PD has changed over the years, in some ways for the better, in some for the worse.

**"To have a great station, you must invest in your people. You have to take care of them. That's what makes your station great: great people."**

Michael Newman

"We've had to become more like businessmen and -women in the programming chair," he says. "We used to be responsible for coming up with great contests and promotions, picking the best music and finding great personalities who represented the station and motivating them.

"Now, in addition to all that, we also have to get everything underwritten and worry about getting a return on our investment for everything we do. We have to figure out how to tie clients in to our promotions, we're dealing with budgets and revenue goals, and we are constantly reminded about the bottom line.

"We have become businesspeople, not just creative people. I'm not a big fan of that, but it's the way it is."

With radio competing with more diverse forms of entertainment, Stevens says it will have to adapt. "Our commercial inventory is way too big," he says. "As a result, stations sound very cluttered. Because of this, we are sending younger listeners to other sources for new music — iPods, the Internet, satellite radio, burned CDs.

"We need to bring those young listeners back to radio as their first choice. I believe there will always be a place for radio, but right now we are not the first place, the hip place, for listeners under the age of 18 to go for music. That needs to change.

"We need to get back to aggressively pursuing these demos and to fight against the other mediums that provide music entertainment. Part of that means cutting inventory and finding alternate ways to serve clients and sponsors."

What does Stevens consider to be his greatest challenge in his job? "To not let the radio station lose its

## Who's Next?

There are always certain PDs who shine even in the smallest of markets. These are usually the people who move on to bigger markets or more influential jobs within their clusters and companies. Here two programmers to keep your eyes on.

### Phil Becker

PD, WPYO (Power 93.5)/Orlando

**Career highlights:** I see each opportunity that I have been given as a highlight. I love the radio battles I have been part of, and the biggest highlight is seeing excited listeners make the radio station a part of their lives.

**The greatest challenge a PD faces in radio today:** The greatest challenge that I face is finding ways to grow, keep and retain audience. With the options of not only other radio stations, but the increased awareness of satellite radio and that damn little white MP3 player, it only gets more difficult each year. (Apple, I love you and hate you at the same time.)

**Factors he looks at when choosing music:** I ask myself, "Is this a WPYO record?" I don't care about your chart story, your sales story or your other market callout stories. Neither do our listeners. Each song that we consider needs to fit what we do here in Orlando.

**How he is preparing for bigger roles in programming in the future:** I'm staying focused on making WPYO into a winner, as I have all my other stations. Nothing prepares you for future roles more than perfecting your current role.

**His most memorable moment in radio:** I have two, and I am sure that most of the radio world feels the same way. The first is, of course, my first airshift. Sure, it sucked, but I remember it. The second is, as a PD, adding my first record and then watching the record work its way into power rotation. Oddly, 12 years later, the same two things excite me every day.



Phil Becker

### DJ Buck

PD, WZMX/Hartford

**Career highlights:** I started in college radio at Rhode Island College. I was also a club DJ, doing parties and clubs. Someone from WBRU/Providence, Brown University's radio station, contacted me to do a hip-hop show on Sundays. That eventually led to my handling the music for all the Urban programming, but then someone found out that I didn't actually go to Brown, and I had to leave. I was there for almost two years though.

After that I managed a record store, Skippy White's in Providence. I got a call



DJ Buck

creativity," he says. "I have to keep the business side away from the jocks. They need to make the station sound fun on the air, and they can't if they are bogged down with business concerns.

"How many times have you walked through a radio station in recent years and it looked like a law firm or a corporate office? That's crazy. A radio station should be fun; it should have music blasting and interns making noise. That helps people to be more creative, and I want my airstaff, my promotions staff and the interns to be as creative as possible.

"It creates a vibe. A station with no vibe in the hallways probably doesn't have a vibe on the air. If I have to be the business guy who deals with the GM and the sales department, so be it; but when I come down to programming I'm not going to let that overpower the creativity of the programming side."

The idea that he is a role model to young people coming up in radio is gratifying to Stevens. "I relish that," he says. "I've had several people I've brought in to work with me go on to bigger roles in programming, and I'm extremely proud of that. I take the mentor role very seriously, because people did the same for me when I was coming up.

"There are two types of people who help you com-

ing up: mentors and sponsors. Mentors are there for you as guidance. You learn from them, and you look up to them. Sponsors are the people who give you a shot. Sometimes one person can be both. You have to have both to move forward in your career."

### Mark Adams

PD, KXJM/Portland, OR; VP/Programming, Rose City Radio

Mark Adams' 15-year career has taken him from jock to PD to VP/Programming. Over the years he's worked in Jonesboro, AR (his first night gig); Phoenix; Bakersfield; San Diego; Fresno; Milwaukee; San Francisco; and, now, Portland, OR. He joined Rose City Radio in 2000 and oversees programming for CHR/Rhythmic KXJM and News/Talk KXL. He was also an M.I.P. in R&R's 2003 "Most Influential People" special.



Mark Adams

Adams says that the most challenging aspect of being a PD today is dealing with the fact that "the competitive landscape — not just radio — is more crowded than ever." He continues, "We're all competing for the

Continued on Page 35

# YOUNG JEEZY

#1 Most Added @  
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24 new stations including some great majors...

KMEL, KBFB, KPTY, WJMN, KXJM, and KSFM!!

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# Rhythmic's Most Influential Record Executives

In this column we talk to three record execs who are not only impacting and influencing radio by getting their records played, but are also role models for their peers in the music industry.

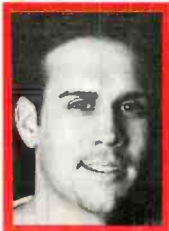
## Gary Marella

VP/Promotion, Universal

Gary Marella went from being an intern at Interscope Publishing to VP/Promotion at Universal. Well, there were a few stops in between. Marella was promoted from intern to promotion assistant at Interscope, then became West Coast Regional for Priority. Soon he was handling national promo duties there.

In 2002 he joined Universal as associate national rep for crossover promotion. He quickly ascended the ladder, going from national to VP/Crossover to VP/Pop & Crossover to VP of the whole damn promotion department. But Marella doesn't take his career lightly, nor the fact that he's a role model for others in the industry.

"I never considered myself a role model in this industry, but if I am, so be it," he says. "It starts with being a good person, being respectful, striving to be the best at what I do and giving it my all each day. Someone gave me a chance, and I need to do the same for others. I plan on having a lot more influence in the record industry than just being a promotion person. When I reach that point I hope to be even more of a role model."



Gary Marella

As it is for any promotion person, Marella's main goal is to get his records and artists exposed. To do so, he has to get radio on board. How does he bridge the gap between radio and records—a gap that seems to be growing wider in recent years? "Recently, artist involvement has helped us tremendously," he says.

"We have been fortunate this last year that our artists have been very accessible to radio at the Rhythmic and Pop formats. The majority of our artists have been a pleasure to deal with and, for the most part, have been willing to do the station events, promotions and shows necessary to help promote their music."

Marella's team in the field has been the force that broke such new acts as Natalie, Baby Bash and David Banner this year, and there are more hits on the way from Marques Houston, Damian Marley and Pras. What makes a winning promotion team? Marella says, "Communication, focus, leadership and a great plan."

Marella has also been known to build his team by promoting from within. "One of my greatest accomplishments this year was being able to promote Martin Melius from the Los Angeles local to my new national for crossover promotion," he says.

## Marthe Reynolds

Sr. VP/Rhythm & Crossover Promotion, IDJMG

Marthe Reynolds' recent promotion to Sr. VP comes after years of working her way up within the Island Def Jam family. She started her career in 1986 as an assis-



Marthe Reynolds

tant at Omni Records, a small record company in Philadelphia. By 1989 she was handling crossover promotion for Vendetta Records, bringing her to New York City.

With responsibility for everything from promotion to label copy, she was prepared for her next gig as GM of PWL America Records, home of Ed O.G. & The Bulldogs and Diamond D. In 1993 she landed at Island Independent Labels as Director/Crossover Promotion. She moved up to Island Records in 1995, the same week it bought out Def Jam, and she's never left.

It means a great deal to Reynolds to be a role model. "I take it seriously," she says. "I mean, I better be careful how I present myself. You never know when someone might be watching you and learning from you. Unbeknownst to me, I may be having a major impact on someone's career."

"I think back to the impact someone like [industry veteran] Iris Dillon had on me. She was the first woman to do what I'm doing now, so she was a role model and mentor to many women in records. I've learned that you have to always perform with integrity and honesty. I am humbled by someone thinking that I could be a role model for them or that I could have a positive influence on their choices."

A positive outlook is one of Reynolds' most valuable assets. "Having integrity and dealing with people honestly is what helps me with radio," she says. "I don't have time for anything else or to deal with people who are anything but that."

Reynolds' team at Def Jam is like an army. "A promotion team is supposed to go out there and get their records—like commandos," she says. "They are the Army, the Air Force and the Navy all wrapped in one. We don't try to A&R the records, that's not our job. We are there to get records exposed and break artists, and that's what makes a great promotion team."

In the past year Reynolds' team has done just that. "I am so proud of what we have accomplished with Kanye West," she says. "He continues to be a shining light for me and always makes me feel good because of how he is and what he stands for."

"He is good for this format because he is positive and is continuously striving to change music for the better. He's changing musical history, he's changed individual lives, and he's changed a culture for the better."

"I'm also proud of Mariah Carey and her phenomenal success this year. Kanye has been involved in her success as well. Mariah is the most gracious, loving and talented soul I've ever worked with, and we're finally seeing all of that with this album."

"In terms of new talent, I'm very excited about working with Young Jeezy and taking him to the next level and widening his appeal. And I can't forget Bobby Valentino, Rihanna and Featerra Mari."

Reynolds has also been able to gracefully navigate the changing guard at Def Jam in the past year. "I'm very happy to be working with [Exec. VP/Marketing] Greg [Thompson], [Island Records President] Steve [Bartels] and [IDJMG Chairman] L.A. Reid," she says. "They have been incredible."

Continued on Page 35

## Who's Next?

Here are a few record people who are likely to move up to VP slots in promotion and beyond.

### Brian Gray

National Director/Crossover Promotion, Interscope

**Career highlights:** I started working in a record store, Music Plus, in Los Angeles, and while I was in college I interned at A&M Records. Later, I interned at Hollywood Records, where I met Brenda Romano and Chris Lopes. Chris eventually hired me at Interscope in 1995 as Brenda's assistant.

After two years I was given a shot at doing mix-show promotion, and then Nino Cuccinello started the crossover department. We were the first label to have a full-blown crossover department with regionals and everything. I covered the Southwest region and then added the Southeast. They moved me back to L.A., and I handled the West Coast. Eventually, they named me National Director/Crossover, which is where I am now.

**Mentors and role models:** Without a doubt, Brenda Romano and Chris Lopes, who got me started in the business. They schooled me from the very beginning. Later it was Nino, who helped me find my style of promotion. But mostly I learned from watching all of them do their thing.

**The greatest challenges of working a record today:** Every promotion person will say that callout research makes our jobs more difficult. Trying to get past that with programmers is definitely a challenge. Radio has become more scientific and more of a

business. While we're still in the business of breaking records and artists, that's not necessarily their goal.

**How he would like to see the record industry evolve:** It's evolving as we speak. I see us starting to work things like the video-game companies and other industries. We have to look to new frontiers to break music. On the radio side, we need to continue to help radio and its personalities get involved as well. It could take them to a whole new level. I've been working on a project to do just that with the Scarface game that is coming out. Anything that is a win-win for radio and records can only help to move us all forward.

### Noah Sheer

National Director/Promotion, IDJMG

**Career highlights:** I started in 1995 as an intern for Jeff Fenster in A&R at Jive. I was still in college at Syracuse University. While at Jive I met Ken Lane, who would later help me get into a label gig. When I went back to Syracuse I realized that I wanted to pursue a career in the music industry, and I found out they had a great program for it at Syracuse. I became a college rep for Capitol and started promoting shows at area clubs with Asylum Marketing.

When I graduated from Syracuse I went home to Washington, DC and looked for a gig but ended up waiting tables. I finally landed something at ICM in New York. At lunch one day with friends I was trying to figure out how to get the hell out of ICM. I remembered

Continued on Page 35



Brian Gray



Noah Sheer

# Rollin' with the M.I.P.s

## Rhythmic's Most Influential Programmers

Continued from Page 32

listener's attention. We've got iPods, satellite radio, Xboxes and Playstations and computers, and the venues where you can hear music on the radio are going to increase exponentially.

"So, as a PD, you have to ask yourself, how do I keep listeners tuned in to my station? I think it's through the development of radio personalities. Anyone can play

music or provide music and entertainment, but only radio can bring something personal to the table."

What makes a great air personality? "The deciding factor is the quality of a person's show, the content," Adams says. "Look at someone like Howard Stern. He's popular all over the country. Listeners don't care if he's syndicated.

"For the most part, I would rather see local personalities on local radio, because that's how you develop talent, but it still comes down to the best content and what people like to hear. Our morning show here is popular because it's a great show. It is also syndicated to a few other markets that might not have the resources to develop a quality show like *The Playhouse*."

KXJM has also come to be known as a breeding ground for new talent, and Adams is the main reason for that. Besides starting the highly rated and successful morning show *The Playhouse*, he has hired and helped to develop such talent as Ebro, who was part of the KXJM morning show for four years and is now MD at WHQT (Hot 97)/New York.

"The first person to really break out of KXJM was Ebro," Adams says. "He's a dynamic personality, and

he knows the streets. Then there was Dontay Thompson, who was our night guy. He left to start the CHR/Rhythmic column in R&R, and now he's working at J Records as the national rep for crossover promotion. More recently, I helped Alexa, a former MD at KXJM, get her first programming job, in Fresno.

"I love to see my people succeed. I take the PD role very seriously, and a big part of that is nurturing new talent and helping them get to the next level in their careers. I expect most of the kids who come through here to stay two to five years. Then they usually move on to a larger market or a bigger position. I see Jammin' as a teaching vehicle, and that helps me to keep getting new, dynamic personalities here.

"I never want to feel arrogant about what I do or take my position for granted. I feel fortunate to be in this position and grateful for the many opportunities that have been given to me. Because of that, I try to make myself available to those I can help or those who want to network, whether that is a young PD in a smaller market or an aspiring air personality. I don't want to sit by the side, watching the industry go by; I want to be an active participant in making radio, as a whole, better."

## Rhythmic's Most Influential Record Executives

Continued from Page 34

### Michael Williams

VP/Rhythmic & Crossover, RCA Music Group

Williams is proud to say that he was the first African American in pop promotion. He joined MCA Records under then-President Richard Palmese and quickly moved up to VP/Pop Promotion for Motown, newly under the MCA umbrella at that time. He and his staff were instrumental in breaking Boyz II Men on the Pop side.

Williams left the record business to start his own management company, kicking off with a young lady named Brandy. His firm also represented several pro-

ducers, and Williams started a publishing company on the side, with industry legend Jheryl Busby. In 2002, after Williams had been in business for himself for nine years, Palmese came knocking and asked Williams to head up the crossover department at J Records.

Of the three years since Williams returned to the promotion business, he says, "I am most proud of being able to say that we helped break such artists as Mario, Cassidy and Fantasia. We've also been able to take Alicia Keys to the next level, into the Pop realm. On the executive side, I'm also proud of hiring Dontay Thompson, who is turning out to be an incredible promotion man. I'm grooming him to take over my spot one day."

Williams likes to get into the trenches with his team. "I try to have a good work ethic and to lead the people around me by example," he says. "Instead of saying that I'm working above my crew, I truly feel that I am work-

ing side by side with them. I feel I can help develop the next generation of label executives, people like Dontay, to help move this industry forward.

"Richard Palmese has said this on his conference calls, and I truly believe it: 'We work as a team, and we win as a team.' That attitude makes our guys a great promotion team."

While most of the industry feels that the gap between radio and records is getting wider, Williams believes the opposite. "I think the two are getting closer," he says. "We are seeing less of the middlemen that have kept radio and records apart.

"I believe in relationships. Our team members, from our regionals to our nationals to the VPs, have all spent years developing relationships at radio. We are closing the gap because of those relationships."



Michael Williams

## Who's Next?

Continued from Page 34

Ken Lane and called him. He was at Arista. I became an assistant in promotions there for two years, then moved over to Def Jam with Ken.

Because I was from DC, they sent me there to be the Mid-Atlantic regional. Four and a half years of that taught me the ins and outs of promotions, and I was able to work with some of the best Rhythmic stations in the country. Last year they made me National Director, and I moved to Los Angeles.

**Mentors and role models:** Ken Lane was truly my mentor. If it weren't for him, I know I would not be where I am now. But I also have many role models, some just from watching them from afar. There's Richard Palmese and Kevin Liles and Lyor Cohen, whom I worked with at Def Jam.

Now I'm working closely with Marthe Reynolds, and I feel very fortunate to have this kind of opportunity. We also have an incredible roster at Island Def Jam, and I'm learning a great deal from the new management team — Greg Thompson, Steve Bartels, Jay-Z and L.A. Reid. I watch them all.

**The greatest challenges of working a record today:** Getting programmers on the phone. But, all kidding aside, consolidation has created new challenges for us. There are simply fewer slots for records. Labels come out with a lot of music, and we want to get it all played, even if we are coming at you in back-to-back weeks. Finding that slot on a station playlist every week is a challenge.

**How he would like to see the record industry evolve:** I'd like to see the industry stabilize and grow instead of going backward. I want to see us selling more records, not less. I want us to be able to embrace new technology and use it to our advantage. I want to see labels embrace new technology instead of fight it.

### Dontay Thompson National Director/Rhythmic & Crossover, RCA Music Group

**Career highlights:** I started in radio. My first gig was at a small station, KWIN/Stockton, in 1994. It was just a part-time on-air gig — my full-time job was with UPS — but the radio bug bit me. At the time I wasn't getting paid in radio, but I really enjoyed it and felt that it could lead to bigger things and more money down the road.

I did street promotions, then overnights, and then added MD duties. I would work from 11pm to 5:30am and then fill in sometimes on the morning show. I'd go home and sleep a few hours, then come back at 1pm to do the music. I did that until 1999, when I was offered the MD job and night show at KXJM/Portland, OR. In 2001 I left to start the Rhythmic section in R&R, and in 2005 I joined J Records.

**Mentors and role models:** I have to give a big up to R&R Publisher/CEO Erica Farber and former R&R GM Tony Nova for giving me a chance to shine in a national forum. In radio, my role models were consultant Michael Newman, Pic Hitz's John Christian and [KXJM PD] Mark Adams.



Dontay  
Thompson

Also, [KPWR/Los Angeles PD] Jimmy Steal has always been a role model for me. I respect him so much in all he does. On the record side, Michael Williams, without a doubt. Also Clive Davis, Richard Palmese and Steve Bartels, who's at Def Jam now.

In radio I took my time and learned by going through different time slots and different stations. But on the record side I've had to adapt and learn very quickly. It's like night and day. Radio tends to be a lot slower paced, whereas promotion is just crazy. I have to deliver every day. It can be overwhelming for some people, but at the end of the day there is no industry that compares.

**The greatest challenges of working a record today:** I'm lucky in that I work for a company that believes in developing career artists, not just hit records. From Clive Davis down to the regionals, we all truly believe that. But it can be hard to get that message across at Rhythmic radio. The format is so hit-driven that sometimes they don't care about making careers.

Our agenda is to make the next Aretha Franklin, the next Luther Vandross or the next Jay-Z, but at Rhythmic radio, if a record doesn't light up the phones right away, it ain't happening no matter how promising the artist may be.

**How he would like to see the record industry evolve:** I want us to continue to use other forms of media and technology to break our artists. We can't just sit around and wait for radio to break them for us. Radio is never going away, and it will always be a major part of exposing new music, but there are times when we have to go beyond radio to get radio to notice a project. We need to keep our minds open to all the ways to break music.

# CHR/RHYTHMIC TOP 50

August 5, 2005

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+ / - PLAYS	TOTAL AUDIENCE (100)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	BOW WOW f/OMARION Let Me Hold You (Columbia)	6102	+515	676038	11	81/0
1	2	MARIAH CAREY We Belong Together (Island/IDJMG)	6047	-378	664249	19	83/0
4	3	LUDACRIS Pimpin' All Over The World (Def Jam South/IDJMG)	4339	+206	415674	11	77/0
3	4	PRETTY RICKY Grind With Me (Atlantic)	4275	-224	476596	20	78/0
5	5	FAT JOE f/NELLY Get It Poppin' (Atlantic)	3913	-179	295841	13	79/0
7	6	RIHANNA Pon De Replay (Def Jam/IDJMG)	3859	+67	365379	10	66/0
6	7	LIL ROB Summer Nights (Upstairs)	3830	+18	313974	14	56/1
9	8	YING YANG TWINS f/MIKE JONES Badd (TVT)	3515	+231	288314	7	79/1
10	9	MISSY ELLIOTT Lose Control (Gold Mind/Violator/Atlantic)	3197	+15	336954	15	71/1
8	10	50 CENT Just A Lil' Bit (Shady/Aftermath/Interscope)	3082	-457	294050	20	72/0
12	11	MIKE JONES Back Then (SwishaHouse/Asylum/Warner Bros.)	2908	+162	263650	11	67/1
11	12	WEBBIE f/BUN B Give Me That (Asylum/Till)	2863	-45	276289	15	75/2
18	13	MARIAH CAREY Shake It Off (Island/IDJMG)	2681	+628	225705	4	80/4
17	14	DAVID BANNER Play (SRC/Universal)	2543	+449	224628	5	73/4
19	15	DESTINY'S CHILD Cater 2 U (Columbia)	2301	+333	230271	9	53/3
14	16	TEAIRRA MARI Make Her Feel Good (Roc-A-Fella/IDJMG)	2267	-75	234692	14	61/0
13	17	CIARA f/LUDACRIS Oh (LaFace/Zomba Label Group)	2243	-343	221052	22	81/0
22	18	PRETTY RICKY Your Body (Atlantic)	2146	+427	160771	6	44/10
20	19	50 CENT f/MOBB DEEP Outta Control (Shady/Aftermath/Interscope)	2073	+169	205931	5	71/0
16	20	GWEN STEFANI Hollaback Girl (Interscope)	1850	-250	166920	19	66/0
15	21	FRANKIE J. How To Deal (Columbia)	1661	-534	119238	16	53/0
26	22	JERMAINE DUPRI Gotta Getcha (So So Def/Virgin)	1525	+212	139152	6	62/0
25	23	BOBBY VALENTINO Tell Me (DTP/Def Jam/IDJMG)	1463	+90	149054	8	53/1
21	24	NATALIE Energy (Latium/Universal)	1406	-491	125965	15	51/0
37	25	BOW WOW f/CIARA Like You (Sum/Columbia)	1402	+714	179332	2	28/19
27	26	PUSSYCAT DOLLS f/BUSTA RHYMES Don't Cha (A&M/Interscope)	1373	+199	129992	15	33/2
31	27	KANYE WEST Gold Digger (Roc-A-Fella/IDJMG)	1260	+406	166087	3	54/8
24	28	R. KELLY f/GAME Playa's Only (Live/Zomba Label Group)	1229	-280	116067	7	67/0
23	29	GAME Dreams (Aftermath/G-Unit/Interscope)	1090	-596	195027	12	56/0
40	30	BLACK EYED PEAS My Humps (A&M/Interscope)	1005	+367	89392	2	13/7
30	31	YOUNG JEEZY And Then What (Def Jam/IDJMG)	989	+117	118197	4	32/1
39	32	DAMIAN "JR. GONG" MARLEY Welcome To Jamrock (Tuff Gong/Universal)	897	+249	144490	3	49/3
28	33	BLACK EYED PEAS Don't Phunk With My Heart (A&M/Interscope)	875	-205	66376	13	27/0
Debut	34	T-PAIN I'm Sprung (Live/Zomba Label Group)	853	+381	108934	1	44/11
33	35	EBONY EYEZ In Ya Face (Capitol)	851	+24	57363	10	47/1
29	36	DADDY YANKEE Like You (El Cartel/Vi/Machete Music)	830	-73	102210	11	15/0
36	37	MASHONDA f/INAS Blackout (J/RMG)	792	+84	29916	4	50/2
Debut	38	CHRIS BROWN f/JUELZ SANTANA Run It (Live/Zomba Label Group)	759	+306	68666	1	49/9
46	39	YING YANG TWINS f/PITBULL Shake (TVT)	743	+202	95483	2	16/9
32	40	DON OMAR Reggaeton Latino (Urban Box Office/Virgin)	725	-128	52588	9	18/0
34	41	TONY YAYO So Seductive (G-Unit/Interscope)	686	-83	163105	8	19/0
35	42	PAUL WALL f/BIG POKEY Sittin' Sidewayz (SwishaHouse/Asylum)	684	-32	63940	6	40/0
50	43	MARCOS HERNANDEZ If You Were Mine (Ultras)	590	+103	68411	2	25/19
44	44	NINO BROWN f/BABY BASH Eye Candy (M.I.A./Triple X)	582	-13	42252	12	18/0
41	45	BOYZ IN DA HOOD Dem Boyz (Bad Boy/Atlantic)	575	-58	82535	9	18/0
47	46	LYFE JENNINGS Must Be Nice (Columbia)	570	+32	82594	3	13/0
45	47	KEAK DA SNEAK Superphiphia (Moe Doe)	564	+20	59231	4	10/2
42	48	COMMON Go (Geffen)	554	-73	68881	6	35/1
48	49	P\$C f/T.I. & LIL SCRAPPY I'm A King (Grand Hustle/Atlantic)	529	-4	38927	3	41/1
49	50	FANTASIA Free Yourself (J/RMG)	517	+14	73960	6	12/0

## MOST ADDED\*

ARTIST TITLE LABEL(S)	ADDS
YOUNG JEEZY f/AKON Soul Survivor (Def Jam/IDJMG)	24
BOW WOW f/CIARA Like You (Sum/Columbia)	19
MARCOS HERNANDEZ If You Were Mine (Ultras)	19
PURPLE RIBBON ALLSTARS f/BIG BOI & KILLA MIKE Kryptonite (Purple Ribbon/Virgin)	17
YUMMY BINGHAM f/JADAKISS Come Get It (Motown/Universal)	12
T-PAIN I'm Sprung (Live/Zomba Label Group)	11
PRETTY RICKY Your Body (Atlantic)	10
CHRIS BROWN f/JUELZ SANTANA Run It (Live/Zomba Label Group)	9
YING YANG TWINS f/PITBULL Shake (TVT)	9
KANYE WEST Gold Digger (Roc-A-Fella/IDJMG)	8

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BOW WOW f/CIARA Like You (Sum/Columbia)	+714
MARIAH CAREY Shake It Off (Island/IDJMG)	+628
BOW WOW f/OMARION Let Me Hold You (Columbia)	+515
DAVID BANNER Play (SRC/Universal)	+449
PRETTY RICKY Your Body (Atlantic)	+427
KANYE WEST Gold Digger (Roc-A-Fella/IDJMG)	+406
T-PAIN I'm Sprung (Live/Zomba Label Group)	+381
BLACK EYED PEAS My Humps (A&M/Interscope)	+367
DESTINY'S CHILD Cater 2 U (Columbia)	+333
CHRIS BROWN f/JUELZ SANTANA Run It (Live/Zomba Label Group)	+306

## NEW & ACTIVE

CUBAN LINK f/DON OMAR Scandalous (MOB) Total Plays: 421, Total Stations: 25, Adds: 1
YOUNGBLOODZ Presidential (Live/Zomba Label Group) Total Plays: 376, Total Stations: 23, Adds: 3
MARQUES HOUSTON Naked (T.U.G./Universal) Total Plays: 259, Total Stations: 27, Adds: 4
RUFF RYDERS f/DMX & JADAKISS Get Wild (Artemis) Total Plays: 247, Total Stations: 18, Adds: 0
LDLA No Strings Attached (Sobe) Total Plays: 221, Total Stations: 10, Adds: 1
YOUNG JEEZY f/AKON Soul Survivor (Def Jam/IDJMG) Total Plays: 197, Total Stations: 25, Adds: 24
ALFONZO HUNTER Don't Stop (Romeo Entertainment) Total Plays: 172, Total Stations: 12, Adds: 2
RAY J One Wish (Knockout/Sanctuary) Total Plays: 166, Total Stations: 32, Adds: 7
B5 U Got Me (Bad Boy/Atlantic) Total Plays: 115, Total Stations: 19, Adds: 4
NA'SHA f/SHAGGY Fire (Pure) Total Plays: 110, Total Stations: 9, Adds: 1

Songs ranked by total plays

Station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

85 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/24-7/30. 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 day part on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

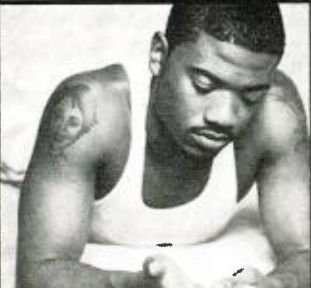
# RAYDIATION

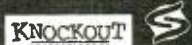
## RAY J "One Wish"

8 more stations this week...  
The new album in-stores September 20th

KMEL KGGI KHTE KZFM KNDA  
WJFX KBTO and WRED

OVER 1 MILLION IN AUDIENCE after 1 week of airplay!







**DANA HALL**  
dhall@radioandrecords.com

# Hollywood Magic

Taking unproven talent to star status

By Darnella Dunham,  
Asst. Urban/Rhythmic Editor

**W**EDR (Power 99)/Miami PD Cedric Hollywood believes in developing talent from the ground up. That means finding raw, undeveloped talent, or even "non-talent," and making them part of WEDR's on-air radio family. He's done this with great success, but not many other programmers these days take the time — or even believe they have the time — to do the same.

When Hollywood spots that "star factor" or sees aspiring jocks willing to make sacrifices to follow their dreams, he's right there beside them, walking them down the long, tough road to becoming a real radio personality.

In fact, many of the air personalities you hear in prime slots on WEDR started at the station and have developed their on-air styles while working under Hollywood. This week we speak with Hollywood about his philosophy on finding and training air talent.

**R&R:** *What makes you want to cultivate talent in-house when you could easily go out and get a big name?*

**CH:** One thing is, it's a pride factor. It's amazing how much pride people have when they're accomplishing something. An outside DJ usually comes with an ego, which is already trouble. It's a big market, I've got major players in here, and one more ego would be one ego too many. So at this point we're trying to build from within — especially the people who work hard and really want it — in every daypart except morning drive. Obviously, we wouldn't do that.

Then, once you develop them, you have to remind them how hard it was to get to that point and how easily it could all disappear if they don't continue to put forth the same effort it took to get the job.



**Cedric Hollywood**

We've developed people here who just came off the street and didn't even know they could do radio. For example, we have a girl on from 11pm-2am. Her radio name is Elisa Lisa. She met Flex, my morning man, and she was very persistent, so he told her to come see me. She walked in and said she thought she wanted to change careers and get into radio, and she wanted to intern under me to see if it was something she could do.

I first told her that I don't do interns because I don't have time. Then I asked her, "If I were to

do it, when could you be here?" She could only be here on certain days at certain hours, and I told her that wouldn't work, because I'd want to spend time with her.

I said, "I would need you to be here every day, like a job. I need you to come in early, stay late and approach it like it's a job, and your payment is the knowledge that you're going to get from the people who work here." She said, "I have a job, and I can't do that."

Long story short: She left. A week later she comes back and says, "I changed my mind. I'm quitting my job and moving back in with my mother. I want to do this." So she did it. In two

**"Once you develop talent, you have to remind them how hard it was to get to that point and how easily it could all disappear if they don't continue to put forth the same effort it took to get the job."**

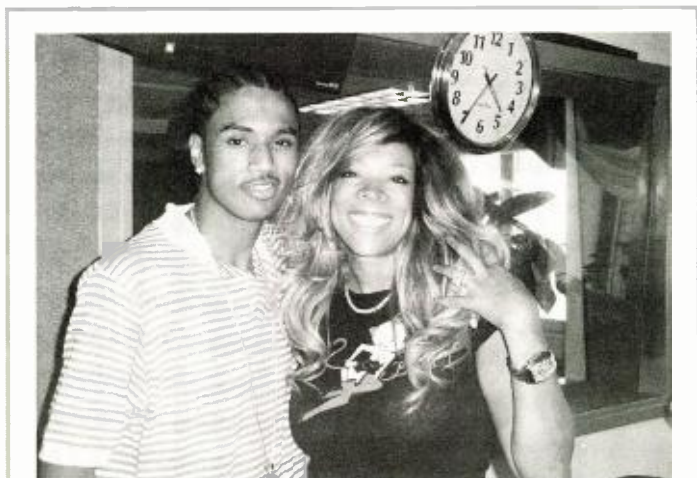
weeks she came back ready to be an intern, and within six months she was on the air.

We taught her production. We taught her everything — she was running around the building like crazy. She went out on promotions. She ran the board to the point where she felt like she was ready to go on the air, and we gave her some tests and finally put her on.

She wasn't good at the beginning, to be honest. A couple of times my jocks came into my office to ask me what I was doing. What they were thinking is that this is such a large market that this is not a radio station for rookies.

But I reminded them that, when they started, more than likely they were not as good as she was. "Obviously, she's not great yet, she's not up to your caliber," I said. "But I bet you she sounds better than you did when you first started." That gave her a little time.

The problem was that I could only get her on



**TREY'S WORLD** Atlantic recording artist Trey Songz (l) did the New York radio thing, stopping by WBLS, where he met with radio diva and nationally syndicated radio host Wendy Williams.

one shift per week. I realized that she was never going to become good working once a week. You really become good if you can do at least two days in a row. Then you think about the mistakes you made on the first day and correct them on the second show. So that's what I did, and she got better. She is now working full-time, 11pm-2am. We've been working really hard with her.

**R&R:** *Who's we?*

**CH:** My assistant, Derrick Baker, and myself. He's really good with talent, and we play good cop, bad cop, basically. I apply pressure, but it's smooth pressure. He's more, "If there's one more bad break, Ced's gonna take you off." That's his style, but it tends to work. A person who can't work under that kind of pressure doesn't need to be on the air, because you're under the gun all the time, every time you crack that mike and every time you play another song, until it becomes second nature.

**R&R:** *How has your on-air experience helped you develop talent?*

**CH:** It has everything to do with it. Elisa Lisa would sit down with me every day, and we'd talk about breaks — how to get into them, how to get out of them. Then she would go home and practice. She was dedicated to it. She ate, slept and drank this job and the opportunity.

She was nervous at first. The first thing she learned was that it's different when you've got to think about what you're going to say as well as run the board. I kept telling her that the board has to be second nature, because when you're on the air you don't have time to think about it. If you have to think about what you're saying and what you're doing, you can't concentrate fully and sound natural.

**R&R:** *Was the philosophy of developing talent in the building in place before you started working at WEDR?*

**CH:** It had happened in the past, but it wasn't happening when I got here. It's just something that I thought would be great to do and easier to do. This station has a different rhythm from most other stations in the country. A lot of people who are great on other stations are not great here, and vice versa.

**R&R:** *Why is that?*

**CH:** Because you have to buy in to the rhythm of the station, and some people choose not to. If you don't, on the air in particular, you can't work here. Even though it's a corporate radio station, we'll probably have, as long as this crew is here, a family atmosphere in the building. You have to fit into the family.

You can't just walk in, do your four hours and

go. Top-name talent, that's pretty much what they want to do. They want to put in their four hours, go do their club gig, get paid and go do their thing. But here you have to become a part of the fraternity, almost.

**R&R:** *Did you work closely with talent when you worked at WJHM/Orlando?*

**CH:** Yes. In fact, their night jock, Jay Love, is a guy who used to hang out at all of our promotions, in particular at clubs. He used to just hang out, but he had energy. One of the things I've been known for is my ability to spot talent and having what they call an eye for talent.

I also found Twice As Nice, the twins Rich and Ray [now known as The Babalu Bad Boyz on WMBX/West Palm Beach]. I was doing a club gig once, and I was on the mike, and they were the two guys playing the music.

I went back to the radio station that Monday and said, "There are two guys that we have to hire. They've never been on the radio, so we have to train them. But they're twins, they have an act, they have the look, and the audience will love them."

They came in and they were like, "Naw, that's your job!" They're Latin macho guys — they have egos. The first thing I had to do was teach them our motto. In Orlando it was "Leave your ego at the door. You can pick it up when you leave."

That was the most difficult part, because they're naturally talented. They were better at mixing than being on the air at the time, but they ended up doing our night show for quite a while.

**R&R:** *You paired up DJ Khaled and K-Fox to do nights on WEDR. How is their show doing?*

**CH:** It's No. 1 18-34. That's me trying to do something difficult, to put two strong-minded, strong personalities in a box together to do one show. DJ Khaled wants to prove himself because he's been a mixer and a personality in this town for a long time but has never had an air-shift, while K-Fox has been on the radio for quite a while and considers herself the pro in the room.

It was kind of an odd mix in the beginning. In fact, I felt like Dr. Phil for a while with those two. But I made them understand that what they were doing was something special. I said, "Think of the end result that we're trying to achieve here. It's going to be you two guys who are going to do it. Then, when it's done and you're No. 1, you'll have accomplished something that neither one of you has accomplished before." Which they just did.

# URBAN TOP 50

POWERED BY  
**MEDIABASE**

August 5, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	<b>BOW WOW</b> f/OMARION Let Me Hold You (Columbia)	3578	-29	400486	13	66/0
1	2	MARIAH CAREY We Belong Together (Island/IDJMG)	3375	-323	509123	19	58/0
3	3	<b>DESTINY'S CHILD</b> Cater 2 U (Columbia)	3246	+117	412841	22	42/0
4	4	<b>LYFE JENNINGS</b> Must Be Nice (Columbia)	3026	+138	323809	24	54/0
5	5	LUDACRIS Pimpin' All Over The World (Def Jam South/IDJMG)	2689	-64	280389	11	59/0
6	6	FANTASIA Free Yourself (J/RMG)	2406	-57	269885	17	59/0
9	7	<b>MIKE JONES</b> Back Then (SwishaHouse/Asylum/Warner Bros.)	2267	+141	192723	13	66/0
10	8	<b>MISSY ELLIOTT</b> Lose Control (Gold Mind/Violator/Atlantic)	2140	+18	239210	14	57/1
11	9	<b>BOYZ IN DA HOOD</b> Dem Boyz (Bad Boy/Atlantic)	2078	+85	200222	20	49/0
7	10	GWEN STEFANI Hollaback Girl (Interscope)	2009	-180	243880	9	47/0
14	11	<b>TEAIRRA MARI</b> Make Her Feel Good (Roc-A-Fella/IDJMG)	1949	+101	217169	14	46/1
8	12	WEBBIE f/BUN B Give Me That (Asylum/Trill)	1890	-254	197732	22	59/0
17	13	<b>YOUNG JEEZY</b> And Then What (Def Jam/IDJMG)	1818	+182	147750	12	46/0
16	14	<b>TREY SONGZ</b> Gotta Make It (Songbook/Atlantic)	1728	+70	154487	13	58/0
12	15	GAME Dreams (Aftermath/G-Unit/Interscope)	1533	-377	153700	10	58/0
18	16	<b>MARQUES HOUSTON</b> Naked (T.U.G./Universal)	1523	+118	104284	9	51/4
24	17	<b>DAVID BANNER</b> Play (SRC/Universal)	1509	+277	136227	5	58/1
13	18	<b>PRETTY RICKY</b> Grind With Me (Atlantic)	1430	-450	134682	18	61/0
15	19	<b>YING YANG TWINS</b> Wait (The Whisper Song) (TVT)	1408	-282	154419	26	62/0
19	20	JERMAINE DUPRI Gotta Getcha (So So Def/Virgin)	1372	-3	116101	8	59/0
26	21	MARIAH CAREY Shake It Off (Island/IDJMG)	1354	+260	128673	3	56/1
22	22	<b>BOBBY VALENTINO</b> Tell Me (DTP/Def Jam/IDJMG)	1314	+32	118253	8	48/0
32	23	<b>KANYE WEST</b> Gold Digger (Roc-A-Fella/IDJMG)	1298	+425	182661	2	62/2
21	24	FAT JOE f/NELLY Get It Poppin' (Atlantic)	1238	-78	105656	11	56/0
29	25	<b>50 CENT</b> f/MOBB DEEP Outta Control (Shady/Aftermath/Interscope)	1172	+147	99688	4	57/1
27	26	<b>YING YANG TWINS</b> f/MIKE JONES Badd (TVT)	1166	+113	92036	5	50/0
23	27	T.I. ASAP (Grand Hustle/Atlantic)	1161	-116	107813	16	8/0
25	28	TONY YAYO So Seductive (G-Unit/Interscope)	1120	-17	173813	9	47/0
40	29	<b>BOW WOW</b> f/CIARA Like You (Sum/Columbia)	1119	+534	178103	2	62/80
30	30	<b>COMMON</b> Go (Geffen)	1008	+19	83448	6	50/2
33	31	<b>PAUL WALL</b> f/BIG POKEY Sittin' Sidewayz (SwishaHouse/Asylum)	926	+59	70588	8	50/2
31	32	R. KELLY Trapped In The Closet (Jive/Zomba Label Group)	858	-127	86524	16	56/0
28	33	<b>50 CENT</b> Just A Lil' Bit (Shady/Aftermath/Interscope)	849	-198	87514	18	64/0
36	34	<b>CHARLIE WILSON</b> Charlie Last Name: Wilson (Jive/Zomba Label Group)	827	+143	84343	8	37/0
34	35	R. KELLY f/GAME Playa's Only (Jive/Zomba Label Group)	806	-33	70599	5	48/0
50	36	P\$C f/T.I. & LIL SCRAPPY I'm A King (Grand Hustle/Atlantic)	739	+247	58843	2	46/0
43	37	<b>DAMIAN "JR. GONG" MARLEY</b> Welcome To Jamrock (Tuff Gong/Universal)	713	+175	107472	2	44/2
39	38	RIHANNA Pon De Replay (Def Jam/IDJMG)	697	+78	88580	3	32/0
48	39	WEBBIE f/TRINA Bad Chick (Asylum/Trill)	685	+170	57033	4	47/2
38	40	TONI BRAXTON Please (BlackGround/Universal)	642	+5	47089	12	28/0
37	41	TYRA Get No Ooh Wee (GG&J/Universal)	629	-21	32635	10	33/2
46	42	<b>DEM FRANCHISE BOYZ...</b> I Think They Like Me (So So Def/Virgin)	627	+99	45900	3	43/6
42	43	FAITH EVANS Mesmerized (Capitol)	616	+57	30217	5	32/0
45	44	<b>YOUNGBLOODZ</b> Presidential (Jive/Zomba Label Group)	600	+72	45652	2	48/1
49	45	T.I. Motivation (Grand Hustle/Atlantic)	562	+62	70724	3	2/0
-	46	<b>JOHN LEGEND</b> So High (Columbia)	547	+111	60712	5	37/1
47	47	<b>BLACK BUDDAFLY</b> Rock-A-Bye (Island/IDJMG)	493	-30	40543	4	44/1
44	48	112 What If (Def Soul/IDJMG)	483	-48	30694	6	32/0
<b>Debut</b>	49	<b>THREE 6 MAFIA</b> Stay Fly (Columbia)	482	+133	35675	1	37/3
41	50	<b>GUCCI MANE</b> Icy (Big Cat)	471	-106	40307	20	38/0

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
<b>BOW WOW</b> f/CIARA Like You (Sum/Columbia)	60
<b>YOUNG JEEZY</b> f/AKON Soul Survivor (Def Jam/IDJMG)	41
<b>PURPLE RIBBON ALLSTARS</b> f/BIG BOI & KILLA	
MIKE Kryptonite (Purple Ribbon/Virgin)	31
<b>YUMMY BINGHAM</b> f/JAONISS Come Get It (Motown/Universal)	27
T-PAIN I'm Sprung (Jive/Zomba Label Group)	26
<b>OEM FRANCHISE BOYZ</b> f/JERMAINE OUPRI, OA BRAT & BOW WOW	
I Think They Like Me (So So Def/Virgin)	6
B5 U Got Me (Bad Boy/Atlantic)	5
<b>URBAN MYSTIC</b> It's You (Sobe)	5
NA'SHA f/SHAGGY Fire (Pure)	5

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>BOW WOW</b> f/CIARA Like You (Sum/Columbia)	+534
<b>KANYE WEST</b> Gold Digger (Roc-A-Fella/IDJMG)	+425
<b>DAVID BANNER</b> Play (SRC/Universal)	+277
MARIAH CAREY Shake It Off (Island/IDJMG)	+260
P\$C f/T.I. & LIL SCRAPPY I'm A King (Grand Hustle/Atlantic)	+247
<b>YOUNG JEEZY</b> And Then What (Def Jam/IDJMG)	+182
<b>DAMIAN "JR. GONG" MARLEY</b> Welcome To Jamrock (Tuff Gong/Universal)	+175
WEBBIE f/TRINA Bad Chick (Asylum/Trill)	+170
MARIO Couldn't Say No (J/RMG)	+153
<b>50 CENT</b> f/MOBB DEEP Outta Control (Shady/Aftermath/Interscope)	+147

## NEW & ACTIVE

<b>DAME</b> How We Roll (T.U.G.) Total Plays: 460, Total Stations: 23, Adds: 0
<b>B.G. f/HOMEBWOI</b> Where Da At (Chopper City/Koch) Total Plays: 439, Total Stations: 18, Adds: 0
<b>VIVIAN GREEN</b> Gotta Go, Gotta Leave (Columbia) Total Plays: 414, Total Stations: 16, Adds: 1
<b>PRETTY RICKY</b> Your Body (Atlantic) Total Plays: 393, Total Stations: 11, Adds: 0
<b>BROOKE VALENTINE</b> Long As You Come Home (Virgin) Total Plays: 385, Total Stations: 32, Adds: 1
<b>OMARION</b> I'm Tryna (Tug/Sum/Epic) Total Plays: 373, Total Stations: 31, Adds: 1
<b>CHRIS BROWN</b> f/JUELZ SANTANA Run It (Jive/Zomba Label Group) Total Plays: 372, Total Stations: 40, Adds: 4
<b>RASHEEDA</b> Georgia Peach (Jive/Zomba Label Group) Total Plays: 366, Total Stations: 24, Adds: 2
<b>JIM JONES</b> f/TREY SONGZ Summer Wit Miami (Diplomat/Koch) Total Plays: 326, Total Stations: 40, Adds: 3
<b>SMITTY</b> Diamonds On My Neck (J/RMG) Total Plays: 317, Total Stations: 34, Adds: 2

### Songs ranked by total plays

Station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

70 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/24-7/30. 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 Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

Wade O. Brown  
**MAYBE**  
GOING FOR ADDS: AUGUST 9, 2005



For more information please contact:  
Ruben Rodriguez Entertainment, Inc. at 201-363-1461



August 5, 2005



America's Best Testing Urban Songs 12 + For The Week Ending 8/5/05

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

Small sample size is 321 respondents. Total average favorability estimates are based on a scale of 1-5... RateTheMusic.com data is provided by Mediabase Research...

Studio Stats

ARTIST: Jermaine Dupri
LABEL: So So Def/Virgin
CURRENT PROJECT: Jermaine Dupri Presents: Young, Fly & Flashy, Vol. 1
IN STORES: Now
CURRENT SINGLE: "Gotta Getcha" and "I Think They Like Me (Remix)"
TOP SPINS AT: KKBTV/Los Angeles; WBBM/Chicago; KDGS/Wichita; KBDS/Bakersfield; KXHT/Memphis; WWWZ/Charleston, SC; WHXT/Columbia, SC; KRQQ/Lafayette, LA



By DARNELLA DUNHAM
Asst. Rhythmic/Urban Editor

Personal stats: Jermaine Dupri has fans, but probably none bigger than Usher and Mariah Carey... Usher's Confessions has sold almost 10 million copies...

The album: Despite his mainstream success with Usher and Mariah, JD's compilation Young, Fly & Flashy, Vol. 1 has a very Dirty South feel to it.

Since founding So So Def Records in 1992, JD has been making stars as quickly as he has been making hits... Dupri is attempting to build the label's profile in the urban world.

New So So Def/Virgin artists T. Waters and The Kid Slim are also included on Dupri's first release since he took the job at Virgin... Nitti handled production duties for four of the 11 tracks...

REPORTERS

Stations and their adds listed alphabetically by market

Large grid of market reports for various cities including Atlanta, Baltimore, Boston, Chicago, Dallas, Denver, Detroit, etc., listing station call letters and song adds.

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



\*Monitored Reporters 102 Total Reporters
70 Total Monitored
32 Total Indicator

Did Not Report, Playlist Frozen (5): WJZ/Myrtle Beach, SC; WDAJ/Raleigh, NC; WJXX/Meridian, MS; WRMZ/Wilmington, NC; WZLX/Laurel, MS

# URBAN AC TOP 30

August 5, 2005

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	MARIAH CAREY We Belong Together (Island/IDJMG)	1738	-26	209689	12	30/0
2	2	KEM I Can't Stop Loving You (Motown/Universal)	1598	-20	191822	29	58/0
3	3	FANTASIA Free Yourself (J/RMG)	1481	-68	159433	18	55/0
4	4	CHARLIE WILSON Charlie Last Name: Wilson (Jive/Zomba Label Group)	1476	+112	162656	10	61/0
5	5	INDIA.ARIE Purify Me (Rowdy/Motown)	1155	+94	91109	15	57/0
7	6	VIVIAN GREEN Gotta Go, Gotta Leave (Columbia)	875	+78	103328	10	47/2
9	7	JILL SCOTT Cross My Mind (Hidden Beach/Epic)	808	+82	87575	12	35/0
6	8	FAITH EVANS Again (Capitol)	753	-128	80469	25	48/0
15	9	TONI BRAXTON Please (BlackGround/Universal)	719	+175	69360	8	44/2
13	10	BABYFACE Sorry For The Stupid Things (Arista/J/RMG)	678	+66	55614	9	56/1
8	11	LALAH HATHAWAY Forever, For Always, For Love (GRP/VMG)	674	-63	92635	46	41/0
11	12	STEVIE WONDER From The Bottom Of My Heart (Motown/Universal)	673	+18	55335	8	49/1
12	13	FANTASIA Truth Is (J/RMG)	646	+3	81427	34	50/0
16	14	KEM Find Your Way (Back Into My Life) (Motown/Universal)	628	+88	54951	7	44/2
10	15	MINT CONDITION I'm Ready (Image)	579	-84	48787	23	42/0
18	16	PATTI LABELLE f/MARY J. BLIGE Ain't No Way (Def Soul/IDJMG)	520	+42	63958	6	39/1
22	17	FAITH EVANS Mesmerized (Capitol)	456	+103	47252	4	37/5
21	18	DR. CHARLES G. HAYES & WARRIORS Work It Out (ICEE)	456	+91	64435	5	32/1
17	19	DESTINY'S CHILD Girl (Columbia)	395	-88	65234	20	30/0
24	20	EARTH, WIND & FIRE Pure Gold (Sanctuary/SRG)	379	+68	31788	3	38/2
19	21	BOBBY VALENTINO Slow Down (DTP/Def Jam/IDJMG)	340	-47	41227	8	4/0
Debut	22	DESTINY'S CHILD Cater 2 U (Columbia)	317	+200	49415	1	1/1
20	23	R. KELLY Trapped In The Closet (Jive/Zomba Label Group)	301	-71	22445	12	19/0
27	24	LEELA JAMES Music (Reprise/Warner Bros.)	291	+24	13353	6	28/1
26	25	JOHN LEGEND So High (Columbia)	280	+3	16899	4	24/1
23	26	ANITA BAKER Serious (Blue Note/Virgin)	264	-72	15914	13	29/0
28	27	LYFE JENNINGS Must Be Nice (Columbia)	261	-4	21517	4	5/0
Debut	28	CRUNA Take Me Higher (Reprise/Warner Bros.)	223	-1	8778	1	21/0
Debut	29	YOLANDA ADAMS Someone Watching Over You (Atlantic)	220	+108	12688	1	33/9
29	30	RAHEEM DEVAUGHN Guess Who Loves You More (Jive/Zomba Label Group)	209	-33	25946	17	22/0

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
ERIC BENET I Wanna Be Loved (Reprise/Warner Bros.)	12
LATOYA LONDON Every Part Of Me (Peak)	10
TROY JOHNSON Man/Woman (Sought After Entertainment)	10
YOLANDA ADAMS Someone Watching Over You (Atlantic)	9
SYLEENA JOHNSON Another Relationship (Jive/Zomba Label Group)	7
FAITH EVANS Mesmerized (Capitol)	5
M. MORGAN & F. JACKSON Back Together Again (Orpheus)	5
MINT CONDITION Whoaa (Image)	5
TERRY CUMMINGS All I Want (Cummings Entertainment Group)	4
DONNIE MCCLURKIN & KIRK FRANKLIN Ooh Child (Verity)	3

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DESTINY'S CHILD Cater 2 U (Columbia)	+200
TONI BRAXTON Please (BlackGround/Universal)	+175
ERIC BENET I Wanna Be Loved (Reprise/Warner Bros.)	+141
CHARLIE WILSON Charlie Last... (Jive/Zomba Label Group)	+112
YOLANDA ADAMS Someone Watching Over You (Atlantic)	+108

## NEW & ACTIVE

SHANICE WILSON Every Woman Dreams (Playtime)  
Total Plays: 205, Total Stations: 26, Adds: 1  
ERIC BENET I Wanna Be Loved (Reprise/Warner Bros.)  
Total Plays: 203, Total Stations: 35, Adds: 12  
ANTHONY HAMILTON Ball And Chain (Rhino)  
Total Plays: 189, Total Stations: 19, Adds: 2  
MARY MARY Heaven (Sony Urban/Columbia)  
Total Plays: 187, Total Stations: 13, Adds: 1

Songs ranked by total plays

Station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

61 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 7/24-7/30. 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 Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

## REPORTERS

Stations and their adds listed alphabetically by market

WQVE/Albany, GA	WBVA/Charlotte*	WXMG/Columbus, OH*
KSYU/Albuquerque, NM*	WONC/Charlotte*	KSOC/Dallas, TX*
WAKB/Augusta, GA*	WSRB/Chicago, IL*	WRDU/Dayton, OH*
WKSP/Augusta, GA*	WVAZ/Chicago, IL*	WMXD/Detroit, MI*
WWIN/Baltimore, MD*	WZAK/Cleveland, OH*	WUKS/Fayetteville, NC*
KOXL/Baton Rouge, LA*	WLXC/Columbia, SC*	WZZZ/Flint, MI*
WBHK/Birmingham, AL*	WWOM/Columbia, SC*	WCMG/Florence, SC
WMGL/Charleston, SC*	WAGH/Columbus, GA	WFLM/Ft. Pierce, FL*
WXST/Charleston, SC*	WMXU/Columbus, MS	WOMG/Greensboro, NC*

KMLQ/Houston, TX*	WDLT/Mobile, AL*	WDAS/Philadelphia, PA*
WTLC/Indianapolis, IN*	KJMG/Monroe, LA	WFXC/Raleigh, NC*
WOKJ/Jackson, MS*	W00K/Nashville, TN*	WKJS/Richmond, VA*
WSOL/Jacksonville, FL*	WYBC/New Haven, CT*	WVBE/Roanoke, VA*
KMJK/Kansas City, MO*	KMEZ/New Orleans, LA*	WSBY/Salisbury, MD
KSSM/Killeen, TX	WYLD/New Orleans, LA*	KBLX/San Francisco, CA*
KNEK/Lafayette, LA*	WBLN/New York, NY*	Music Choice Smooth R&B/Satellite
KOKY/Little Rock, AR*	WRKS/New York, NY*	Sirius Heart & Soul/Satellite
KJLH/Los Angeles, CA*	WKUS/Norfolk, VA*	Sirius Slow Jamz/Satellite
WMJM/Louisville, KY*	WVKL/Norfolk, VA*	The Touch/Satellite
KJMS/Memphis, TN*	KRMP/Oklahoma City, OK*	WLVH/Savannah, GA
WHOT/Miami, FL*	WCFB/Oriando, FL*	KDKS/Shreveport, LA*
WJMR/Milwaukee, WI*	WRRX/Pensacola, FL*	KVMA/Shreveport, LA*

WDLT/Mobile, AL*	W00K/Nashville, TN*	WVBE/Roanoke, VA*
KJMG/Monroe, LA	KMEZ/New Orleans, LA*	WSBY/Salisbury, MD
WYBC/New Haven, CT*	WYLD/New Orleans, LA*	KBLX/San Francisco, CA*
WRKS/New York, NY*	WBLN/New York, NY*	Music Choice Smooth R&B/Satellite
WKUS/Norfolk, VA*	WRKS/New York, NY*	Sirius Heart & Soul/Satellite
WVKL/Norfolk, VA*	WKUS/Norfolk, VA*	Sirius Slow Jamz/Satellite
KRMP/Oklahoma City, OK*	WVKL/Norfolk, VA*	The Touch/Satellite
WCFB/Oriando, FL*	KRMP/Oklahoma City, OK*	WLVH/Savannah, GA
WRRX/Pensacola, FL*	WCFB/Oriando, FL*	KDKS/Shreveport, LA*
	WRRX/Pensacola, FL*	KVMA/Shreveport, LA*

WVBE/Roanoke, VA*	WSBY/Salisbury, MD	KBLX/San Francisco, CA*
WSBY/Salisbury, MD	KBLX/San Francisco, CA*	Music Choice Smooth R&B/Satellite
KBLX/San Francisco, CA*	Music Choice Smooth R&B/Satellite	Sirius Heart & Soul/Satellite
Music Choice Smooth R&B/Satellite	Sirius Heart & Soul/Satellite	Sirius Slow Jamz/Satellite
Sirius Heart & Soul/Satellite	Sirius Slow Jamz/Satellite	The Touch/Satellite
Sirius Slow Jamz/Satellite	The Touch/Satellite	WLVH/Savannah, GA
The Touch/Satellite	WLVH/Savannah, GA	KDKS/Shreveport, LA*
WLVH/Savannah, GA	KDKS/Shreveport, LA*	KVMA/Shreveport, LA*
KDKS/Shreveport, LA*	KVMA/Shreveport, LA*	

KVMA/Shreveport, LA*	KMJM/St. Louis, MO*	WFUN/St. Louis, MO*
KMJM/St. Louis, MO*	WPHR/Syracuse, NY*	WHBX/Tallahassee, FL
WPHR/Syracuse, NY*	WHBX/Tallahassee, FL	WIMX/Toledo, OH*
WHBX/Tallahassee, FL	WIMX/Toledo, OH*	WTUG/Tuscaloosa, AL
WIMX/Toledo, OH*	WTUG/Tuscaloosa, AL	WJBW/W. Palm Beach, FL*
WTUG/Tuscaloosa, AL	WJBW/W. Palm Beach, FL*	WHUR/Washington, DC*
WJBW/W. Palm Beach, FL*	WHUR/Washington, DC*	WMWJ/Washington, DC*
WHUR/Washington, DC*	WMWJ/Washington, DC*	WXKS/Wilmington, NC
WMWJ/Washington, DC*	WXKS/Wilmington, NC	

POWERED BY  
MEDIABASE

\*Monitored Reporters

80 Total Reporters

61 Total Monitored

19 Total Indicator

Did Not Report, Playlist Frozen (4):  
WJXX/Laurel, MS  
WRBV/Macon, GA  
WWMG/Montgomery, AL  
XM The Flow/Satellite

Adds for reporters are listed in R&R Music Tracking.



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# GOSPEL TOP 30

August 5, 2005

LAST WEEK	THIS WEEK	ARTIST	TITLE	LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS	
1	1	MARY MARY	Heaven	(Sony Urban/Columbia)	1287	+13	48858	16	40/1	
2	2	DR. CHARLES G. HAYES & WARRIORS	Work It Out	(ICEE)	1197	+25	43546	11	39/1	
4	3	KURT CARR	God Blocked It	(Gospo Centric)	1174	+41	41553	19	38/1	
3	4	YLANDA ADAMS	Be Blessed	(Atlantic)	1139	-21	40506	18	36/1	
5	5	MISSISSIPPI MASS CHOIR	I'm Not Tired Yet	(Malaco)	830	+33	28138	18	33/1	
7	6	ANointed	Gonna Lift Your Name	(Sony Urban/Columbia)	756	+37	24895	20	29/3	
6	7	JAMES FORTUNE	You Survived	(Worldwide Music)	739	-13	25521	26	33/2	
10	8	CECE WINANS	Pray	(Sony Gospel)	716	+55	23585	5	33/3	
8	9	LASHUN PACE	Hey	(EMI Gospel)	711	+18	20771	14	28/1	
9	10	ALVIN DARLING	All Night	(Emtro)	695	+12	24351	14	30/2	
11	11	DONNIE MCCLURKIN	I Call You Faithful	(Verity)	659	+1	22819	37	27/1	
12	12	MIGHTY CLOUDS OF JOY	Been So Good To Me	(EMI Gospel)	647	+39	19273	12	29/2	
14	13	V.I.P. MASS CHOIR	f/JOHN P. KEE	Bread Of Heaven	(Verity)	632	+33	21040	8	28/4
15	14	TYE TRIBBETT & G.A.	Everything Part 1, Part 2	(Sony Urban/Columbia)	599	+17	22457	17	23/1	
16	15	SHEKINAH GLORY MINISTRY	Yes	(Kingdom Entertainment)	578	+27	17661	13	21/0	
17	16	PINNACLE PROJECT	f/MIK RUTHERFORD	Last Say So	(Pinnacle)	501	+29	19011	11	19/0
18	17	DETRICK HADDON	God Didn't Give Up	(Verity)	494	+31	20723	10	23/2	
20	18	TONEK	Work On Me	(Verity)	484	+50	20135	8	25/2	
19	19	KEITH WONDERBOY JOHNSON	I Need A Blessing	(Worldwide Music)	462	+4	15262	7	24/1	
21	20	MICAH STAMPLEY	War Cry	(Dexterity/EMI Gospel)	427	+2	15828	14	20/1	
22	21	ANDERSON SANCTUARY CHOIR	Lord I Thank You	(Malaco)	386	-29	10202	14	20/1	
23	22	EVELYN TURRENTINE-AGEE	Go Through	(Light)	376	+23	14301	6	18/1	
24	23	FRED HAMMOND	I Will Find A Way	(Verity)	306	+12	12078	9	16/1	
25	24	DONNIE MCCLURKIN & KIRK FRANKLIN	Ooh Child	(Verity)	304	+16	15936	3	16/3	
27	25	JOANN ROSARIO	I Hear You Say	(Verity)	288	+14	8696	2	14/0	
28	26	DARIUS BROOKS	Your Will	(EMI Gospel)	266	-2	12000	10	14/1	
29	27	TIFFANY EVANS	Father Can You Hear Me	(Rowdy/Motown)	264	-1	10040	2	12/1	
Debut	28	MARVIN SAPP	Do You Know Him	(Verity)	260	+46	7135	1	14/2	
30	29	BRUCE PARHAM	Hide Me	(S Ford Music Group)	260	+2	8029	5	11/0	
-	30	RODNEY BRYANT	I Am A Worshipper	(Tyscot/Taseis)	246	+1	5927	4	10/0	

42 Gospel reporters. Songs ranked by total plays for the airplay week of Sunday 7/24 - Saturday 7/30.  
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## MOST ADDED\*

ARTIST	TITLE	LABEL(S)	ADDS
V.I.P. MASS CHOIR	f/JOHN P. KEE	Bread Of Heaven (Verity)	4
CECE WINANS	Pray	(Sony Gospel)	3
ANointed	Gonna Lift Your Name	(Sony Urban/Columbia)	3
DONNIE MCCLURKIN & KIRK FRANKLIN	Ooh Child	(Verity)	3
RUDDOLPH MCKISSICK, JR.	Right Place	(Emtro)	3

## MOST INCREASED PLAYS

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
CECE WINANS	Pray	(Sony Gospel)	+55
TONEK	Work On Me	(Verity)	+50
D. CLARK-COLE	Great Is...	(Gospo Centric/Zomba Label Group)	+49
RUDDOLPH MCKISSICK, JR.	Right Place	(Emtro)	+47
MARVIN SAPP	Do You Know Him	(Verity)	+46
KURT CARR	God Blocked It	(Gospo Centric)	+41
MIGHTY CLOUDS OF JOY	Been So Good To Me	(EMI Gospel)	+39
LOUISIANA STATE MASS...	His Name Is Jesus	(Tehillah/Light)	+39
ANointed	Gonna Lift Your Name	(Sony Urban/Columbia)	+37
WITNESS	Touch Your Promise	(Axium)	+35

## NEW & ACTIVE

ARTIST	TITLE	LABEL(S)	TOTAL PLAYS	TOTAL STATIONS	ADDS
SOUNDS OF BLACKNESS	f/ANN NESBY	Unity (SLR)	232	15	1
LOUISIANA STATE MASS...	His Name Is Jesus	(Tehillah/Light)	216	12	2
DOTTIE PEOPLES	He Said It	(Malaco)	163	12	0
SOUL SEEKERS...	Make A Way	(Gospo Centric)	197	10	0
DORINDA CLARK-COLE	Great...	(Gospo Centric/Zomba Label Group)	194	11	1
RIZEN	We've Come To Magnify	(Chez Musique/Light)	192	11	2
DARREL PETTIES & STRENGTH	IN PRAISE	Yes Lord (EMI Gospel)	182	9	2

Songs ranked by total plays

## REPORTERS

Stations and their adds listed alphabetically by market

**WPZE/Atlanta, GA**  
OM: Frank Johnson  
PD: Colette Flett  
27 JORDON  
27 DENITA CHERRY  
15 DONALD LAWRENCE  
15 RILEY  
15 RILEY

**WTHB/Augusta, GA**  
OM/PI: Ron Thomas  
AP: Steve Mary  
15 V.I.P. MASS CHOIR  
15 V.I.P. MASS CHOIR  
15 V.I.P. MASS CHOIR

**WJAN/Baltimore, MD**  
PD: Jeff Nagler  
AP: Jean Altier  
15 LOUISIANA STATE MASS CHOIR...

**WJAZ/Baton Rouge, LA**  
PD/MD: Geneva Feeley  
12 WITNESS  
12 DEBORAH CLARK-COLE  
12 ANointed

**WEHN/Birmingham, AL**  
OM/PI: Doug Hamrad  
AP/MD: Willis Price  
No Adds

**WXC/Charleston, SC**  
OM: Terry Saxe  
PD: Edwin "Chet" Wright  
AP/MD: James Wallace  
No Adds

**WPZS/Charlotte**  
PD: Avern Stowe  
5 ANointed

**WJMO/Cleveland, OH**  
OM/PI: Kim Johnson  
1 KIRKMAN LAM  
7 NEW BIRTH TOTAL PRAISE CHOIR  
7 JIMMIE  
7 KEVIN DAVIDSON  
7 THOMAS LEE ST.

**WFMY/Columbia, SC**  
PD: Tony "Gee" Green  
AP/MD: Monica Washington  
1: RUDOLPH MCKISSICK, JR.  
4 JIMMY P. KEE  
4 DETRICK HADDON  
2 DENITA WASHINGTON  
1 WENDY MURPHY  
1 DONNIE MCCLURKIN & KIRK FRANKLIN

**WJVD/Columbus, OH**  
OM: Jerry Smith  
PD: Dawn Mosby  
27 JIMMIE AND NEW BREE  
27 ANointed

**KHVN/Dallas, TX**  
PD/MD: Warren Brooks  
33 RUDOLPH MCKISSICK, JR.

**WJOL/Detroit, MI**  
PD: Stuart  
10 RILEY  
DONALD LAWRENCE

**WEUP/Huntsville, AL**  
DIR: Huey Batts  
PD: Steve Mery  
MD: Ricky Sykes  
No Adds

**WTLC/Indianapolis, IN**  
DIR: Huey Batts  
OM: Brian Wallace  
PD: Paul Robinson  
MD: Donagan Harwell  
No Adds

**WHLH/Jackson, MS**  
OM: Steve Azby  
PD: Sarah Roberts  
MD: Torie Harris  
No Adds

**WJAZ/Jackson, MS**  
OM: Star Branson  
PD/MD: Peggy Davis  
2 RILEY AND ANDREW  
2 JUANNA SHADRACH

**KPRT/Kansas City, MO**  
OM: Andre Carson  
PD: Nancy Fears  
AP: Freddie Bell  
MD: Debbie Johnson  
8 MARVIN SAPP

**KVLO/Little Rock, AR**  
OM: Joe Booker  
PD/MD: Billy St. James  
AP: Mark Dyer  
10 KERRI "KIKI" SHEARD  
7 YODER "FRASER"

**WHAL/Memphis, TN**  
PD: Eileen Colter  
AP/MD: Tracy Bettes  
No Adds

**WMBM/Miami, FL**  
OM: E. Clodine Freeman  
PD: Joe Tamburo  
PD/MD: Greg Cooper  
25 KEVIN FREDGE  
23 BISHOP YOUNG TONEY, III

**WGOB/Mobile, AL**  
OM: Steve Cramble  
PD/MD: Felicia Althibon  
6 PATRICK CENTRAL

**WPRF/New Orleans, LA**  
PD: Rita "Kap'n Kent" McCoy  
10 CHUCK MERRY & KEVIN VESSELS  
9 EVEREADY

**WYLD/New Orleans, LA**  
OM: Carla Becher  
PD: AJ Appleberry  
AP/MD: Loretta Pettit  
No Adds

**WXEZ/Norfolk, VA**  
OM: John Sherry  
PD: Dale Murray  
12 CECE WINANS  
11 WILLIAM MURPHY, III

**WDAS/Philadelphia, PA**  
OM: Thea Mitcan  
PD: Joe Tamburo  
AP/MD: Jo Gamble  
5 CECE WINANS

**WPPZ/Philadelphia, PA**  
OM: Helen Little  
13 JEFF MAJORS  
5 V.I.P. MASS CHOIR  
4 ALVIN DARLING  
6 V.I.P. MASS CHOIR  
6 CHARLES AND TAYLOR

**WNRL/Raleigh, NC**  
OM/PI: Steven Alexander  
MD: Melissa Wade  
11 JEFF MAJORS  
12 DONNIE MCCLURKIN & KIRK FRANKLIN

**WPPZ/Richmond, VA**  
OM: Jerry Smith  
PD: Reggie Baker  
GOSPEL/ANGSTAZ

**ABC's Rejoice/Satellite**  
PD: Willie Max Meyer  
14 MARVIN SAPP

**Sheridan Gospel Network/Satellite**  
PD: Michael Gaspelle  
AP/MD: Morgan Oulou  
23 FORTITUDINE  
18 BISHOP MICHAEL V. KELSEY...

**WTSK/Tuscaloosa, AL**  
OM: Greg Tomasetto  
PD/MD: Charles Anthony  
3 TONEY  
6 V.I.P. MASS CHOIR  
10 V.I.P. MASS CHOIR  
10 V.I.P. MASS CHOIR  
21 WITNESS

**WYCB/Washington, DC**  
PD: Pia Thompson  
MIGHTY CLOUDS OF JOY

**WFAL/Wilmington, DE**  
OM: Mervin Birmingham  
PD/MD: Manuel Melu  
22 DETRICK HADDON  
2 SOUNDS OF BLACKNESS  
ANN NESBY

**Did Not Report, Playlist Frozen (8):**  
WAGS/Birmingham, AL  
WCAO/Baltimore, MD  
WFLT/Flint, MI  
WGRB/Chicago, IL  
WJOK/Charleston, SC  
WJOK/Memphis, TN  
WQYZ/Bioxi, MS  
WSOK/Savannah, GA

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

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PART TWO OF A TWO-PART SERIES

## Women In Country

Profiles of PDs in the top 100 markets

This is the second installment of a two-part profile of the nine women who program Country outlets in the top 100 markets. Last week we featured Beverlee Brannigan, Casey Carter, Shelly Easton and Lisa McKay. This week, a look at the careers of Gail Austin, Becky Brenner, Brooks O' Brian, Julie Stevens and Meg Stevens.

### Gail Austin

#### Clear Channel/Jacksonville

Gail Austin's radio career began in 1984 at WOC/Quad Cities, IL-IA, where she was an intern and board op. A 30-mile trek down Route 67 took her to the midday shift at WGBQ/Galesburg, IL, and after that came the night shift at CHR/Pop KDXY/San Angelo, TX.

Austin then took a few sales jobs — newspaper, cable and radio — before returning to the air for middays at AC KKMI/Burlington, IA, where she was also Sales Manager. Her first foray into Country was in mornings at KDMG/Burlington, IA, and her Country career continued back in the Quad Cities, when she became PD/middayer at KBOB.

After 21 1/2 years there Austin left for the PD post at WQIK/Jacksonville in March 1997. She transferred to Clear Channel's WCOL/Columbus, OH as PD in August 1999 and two years later returned to Jacksonville as PD of WQIK and Director/Programming for CC's seven-station cluster in the market.

The PD bug bit Austin in 1988. "KIXY switched positioning statements to 'Hot and



Gail Austin

Fresh,'" she says. "I thought that was goofy, so I started to take an interest in programming. I asked a lot of 'why' questions."

Asked about gender-specific obstacles, Austin says, "My answer to this question has always been 'No barriers,' but now I'm not so sure. Radio's higher-level positions are still dominated by men. The percentage for women, I believe, is still somewhere near 8%. I thought we would see that climb more rapidly than we have.

"That said, I try not to spend a whole lot of time looking for a glass ceiling. It's a huge waste of energy. Truth is, getting promoted on gender vs. merit would not be an enviable position. This is bound to be unpopular, but I do believe that women distract men on the job, and vice versa. That's just life — deal with it."

Singling out a few of her mentors, Austin says, "[Clear Channel President/Programming] Tom Owens, who had the Jacksonville market when I first joined Jacor, gives you all the tools you need, sets up help along the way and empowers you to make your own decisions. I found that kind of freedom a huge responsibility. It really makes you look at yourself.

"If someone is giving you that much responsibility and has that kind of confidence in your ability, you'd better dig down and find some confidence, and fast. It really motivated me to learn and mature. I realized that, in most cases, Tom had given me just enough rope to either climb or hang myself.

"Jaye Albright is a great teacher. She was there to make sure I didn't hang myself and taught me a lot about programming, the business of radio and the personalities of our business. And [CC Sr. VP/Programming] Marc Chase is so damn good, and scary smart."

Austin's advice to aspiring PDs is "Be prepared to work very hard. It's a demanding job and fast-paced. Good programmers study hard, know their market and move quickly."

### Becky Brenner

#### KMPS & KYCW/Seattle

Born in Seattle, Becky Brenner moved to Wisconsin at age 9. After graduating from the University of Wisconsin, Oshkosh, she spent five years in Oshkosh doing news, afternoon drive, promotions and production for WOSH & WYTL. Brenner then returned to Seattle, where, over the last 24 years, she has worked in programming and on-air for EZ Communications, American Radio Systems, CBS Radio and Infinity.

Brenner's original career path was not in programming, but production. "I loved the creative aspect of writing and producing commercials," she says. "As I became more and more involved in music and promotions, I developed a very clear picture of what I would do with 'my station.' I figured that the only way to bring that vision to life would be as the PD. I guess it helps to be a Type A personality with control issues."

What about challenges and obstacles that might have arisen merely because of her sex? "I want to say upfront that none of this is meant to be 'poor me' or to downplay how hard some of my male counterparts have worked to get where they are," Brenner says. "The reality is what it is, and it's good for women to share with other women so they know what they are up against.

"The first challenge I had to overcome was 'Women do not host daytime shifts in radio.' I was fortunate to have a GM and PD who saw the wisdom of putting a woman in afternoon drive in 1978. It was clear to me very early on that I had to work twice as hard and be twice as good as the men to get the jobs.

"Once I started having some success, I had to ignore the people who said, 'She's only getting that job or promotion because she's a woman.' A great deal of the relationship-building in radio happens on the golf course and in the bars. I often felt excluded from the bonding that happens when the guys get together.

"It gets a little easier every year for women to break into radio and the workforce in general; however, I am a realist, and I think that humans have some genetic code that predisposes us to believe that women should be the caregiver and the nurturer. We are made to procreate, which means we will always face the debate between family and career. We will always have guilt about being working moms. Sometimes we are our own worst enemies."

Naming her mentors, Brenner says, "I have been very fortunate to have many amazing mentors in my career. Three who come to mind immediately are Edie Hilliard, Lisa Decker and Jaye Albright. All three of these women are strong role models who have been tremendously successful in their careers.

"Each one of them emphasized the importance of surrounding yourself with people who are smarter than you are and giving them the tools and the environment to grow and succeed. They lead by example and give 110% of the time."

Speaking to would-be PDs, Brenner advises, "Go into it with an open mind and a tough skin. Recognize that there are some Neanderthal conditions in this business that are just now slowly evolving. Choose a format you are extremely passionate about.

"This is a 24/7/365 business, so make sure you are willing to dedicate the time and energy it takes to accomplish the goals you have for



Becky Brenner

yourself. Choose your partner in life very carefully, and don't choose someone in radio. You need someone who will force you to have a life outside the business and who loves you so much they are willing to compromise and work through the challenges."

### Brooks O' Brian

#### KWNR/Las Vegas

Born and raised in Minneapolis, Brooks O' Brian didn't mess around after college when it was time to get a job: She headed right to the Big Apple. In 1989, following stints with TV Guide and Fox Television, she says she got "the job [she] really wanted" and worked at Country WYNY/New York as a programming assistant from 1989-92.

A move to Reno, NV took O' Brian to overnights at KHIT. Three months later crosstown Country competitor KBUL lured her to nights, where she worked for two years before segueing to afternoons. A year later she returned to KHIT for mornings.

In 1997 O' Brian headed to KWNR/Las Vegas for MD/evenings. She later moved to middays and, in October 2000, to mornings. By that time she had also risen to Asst. PD, and in January 2004 she was elevated to PD.

O' Brian's path to programming began before even she was aware of it. "I wanted to get into



Brooks O' Brian

programming long before I actually vocalized it," she says. "I loved working in radio and loved being on the air, but I wanted to be a bigger part of it all. I didn't just want to come in and do a shift, make some appearances and call it a day.

"But I wanted to be sure I was ready for it before I vocalized it. Meanwhile, I was taking everything in, moving up in shifts, taking on MD responsibilities and learning all I could about radio."

O' Brian felt the challenges of being a woman in broadcasting early on. "The biggest challenge from the beginning was just getting an on-air job," she says. "It was always pretty standard that there was only one woman on each station. That really narrows the job possibilities. And just try getting voiceover work 15 years ago as a woman. Everyone wanted those deep, booming male voices to cut their spots.

"It's encouraging to see that positions for women in radio are now opening and becoming more abundant, but it is still incredible to see how few female PDs and MDs there are, even though the dominant listener to the Country format is female. The obstacles still exist, but recently I've seen companies like Clear Channel really embracing women in management."

O' Brian's mentors include a number of familiar names. "Peg Kelly was the GM at WYNY," she says. "Just the simple fact that I worked for a female GM opened my eyes to the possibilities. The PD was Mike O'Malley, which gave me the opportunity to learn from a veteran. His management style, knowledge and willingness to share with me the reasons he operated the station the way he did gave me the opportunity to grow.

"He talked about the industry and shared his views, and he always answered any questions I had. I was welcomed into music meetings and introduced to others in the industry. I've carried much of that experience with me to help me throughout the years. I wasn't treated as an assistant, but as a functioning part of the station.



**WE'RE GOING STREAKING!** The video for Phil Vassar's new single "Good Ole Days" was recently shot on location at the Sigma Alpha Epsilon frat house at the University of Southern California. Seen here before hitting the beer bong are (l-r) Tennessee Titans wide receiver Drew Bennett, Vassar and ACM Exec. Director Bob Romeo.

"Years later I met Jaye Albright, who is also a wealth of knowledge. She served as my OM/PD for a short time here at KWNR and really gave me the opportunity to grow into management. From her came a great work ethic and a true dedication to radio and all that it is about. She trusted me with more responsibility and set me on course for a future PD position.

"Then there was my dad, who was in radio all his life. When I told him radio was the way I was going to go, he said, 'Don't do it!' Well, you know what that does to a kid — I had to prove I could do it."

O'Brian's advice for wannabe PDs is short and simple: "Ask questions, and vocalize your desire to move up."

## Julie Stevens

KRTY/San Jose

Julie Stevens began her radio career at KRKC/King City, CA, doing middays and "everything else you can think of." She goes on, "It was a great place to learn the business because there were only three of us and we did everything."

She moved to KRVE/Los Gatos, CA, which later became KRTY. "I did overnights because during daytime hours it was a Portuguese station," she says. At the ripe old age of 19 she joined KEEN/San Jose, where she worked for eight years. After a very brief stint on-air and in promotions at KJOL/Los Angeles — "I hated L.A. and couldn't wait to get out!" — she returned to KEEN until it changed formats, then



Julie Stevens

moved to KRTY in February 1998. She was named PD that August.

"I never wanted to be a PD," Stevens says — an interesting admission for someone who has spent more than 15 years as a programmer. "At the time I came along in radio, station owners and managers were trying to fill quotas, and I had a little bit of sense, and the jobs just kept being offered.

"Jaye Albright — who gave me a job at KEEN and who believed in me and pushed me along and who I blame for the whole PD thing — was pretty instrumental in my moving along at KEEN. After that experience it was pretty easy to move into other stations and hold the same position."

Describing her challenges as a woman, Stevens says, "The greatest challenge for me and for my bosses has been the balancing of work and family. I can honestly say that I have

never been held back by the hundreds of males I've worked with in this business. It's been my own desires about wanting to have children.

"In fact, when I became pregnant, I went to our owner here and quit the job, and he was the one who worked it out. He showed me how my husband, who also works here, and I could split our day so one of us could always be home with our children. With all the consolidation and PDs overseeing five and six stations, I'll bet I spend more time with my one radio station — even splitting it with time with my children — than they do with each of their six stations."

Stevens is yet another programmer who lists Jaye Albright as a mentor. "I have to tell you what Jaye did when I first started in this business," Stevens says. "I was hired to do weekend middays and was 19 years old and scared to death. KEEN was a big-time radio station, and I wasn't sure I was ready for it.

"After what I considered a particularly bad show, I came out of the control room crying and ran into Jaye, who asked why I was crying. I said I didn't think I was ready for San Jose. We went to Jaye's office, and there was a huge box of audition tapes that had come from all over the country.

"Jaye told me that all those people wanted the job I had and said, 'I chose you. I have a lot more experience in this business than you do, and I say you're ready. Now who are you gonna trust, you or me?' That was all it took. I grew to the challenge with no more whining after that."

Stevens' advice to up-and-comers: "Hang on your PD like white on rice. Be available for everything. Go to every remote and every meeting they'll let you in sit in on. Listen to what the salespeople are saying. Just be there. After a while you'll know as much or more about the goings-on as the PD, and when he or she moves on, there you'll be."

## Meg Stevens

WGAR/Cleveland

Meg Stevens graduated from Syracuse University and landed a job at WAQX/Syracuse, where she did nights and was later MD. After three years, in 1990 she headed crosstown to WYYY for overnights and, in her own words, was "the world's worst promotions director."

In 1993 WYYY clustermate WBBS debuted as a Country outlet, and Stevens joined for middays. Two years later she was made MD, and in September 1998 she became PD.

Stevens says her thoughts began to turn to programming when she was in Syracuse. "I was MD and saw what the job was and knew I could do it," she says. "I also knew my on-air ability was limited."

Addressing the challenges of being a woman in this business, she says, "It's always been tough for me to juggle family and work. I love to work. I would prefer to work. Maybe that's why I'm not married anymore. It's important that I spend time with my daughter, so I've made it a priority.

"I've also always thought that I've had an advantage because I'm a woman. Early on I would be the only woman at programming meetings. I never found it an obstacle. I don't

## Jason Aldean

### NEW ARTIST FACT FILE

**Label:** Broken Bow  
**Single:** "Hicktown"  
**Album:** *Jason Aldean*  
**Producer:** Michael Knox  
**Hometown:** Macon, GA  
**Favorite sports team:** Atlanta Braves and Georgia Bulldogs  
**Ultimate meal:** "I'm a steak-and-potatoes guy — with some broccoli or a salad."  
**Favorite movie:** *Field of Dreams*  
**My friends say:** "I'm a very loyal person."  
**Birthday:** Feb. 28



Jason Aldean

**Influences:** Tracy Lawrence, John Anderson, Alabama, George Strait

**Three-minute life story:** "I grew up wanting to be a baseball player. At 13 I got my first guitar, a black Bentley with a blue starburst. Pretty guitar, but it didn't stay in tune too well. I still have it. I learned to play, and a year or so later I got onstage for the first time. At that point it was still a hobby — baseball was my main interest.

"I got my first house gig playing music at 15, and by 18 I was hooked. I got a couple offers to play college ball after high school, but I turned them down to play music. I put a band together, and we went on the road for a few years.

"In March of 1998 I was playing a club in Atlanta when Michael Knox saw me and signed me to write songs in Nashville. I got a label deal, lost it and went through all the ups and downs of the business for six years before signing with Broken Bow."

**All this could be yours:** "When I started I was playing a lot of talent contests around my hometown, and I won the first five or six I entered. I thought, 'Wow, we may be on to something here.'

"Those contests ended up paying for my first car, an '85 Toyota pickup with a rusted-out tailgate. It was awful. I sold it to a friend's dad, who uses it on his farm. I still could go see it if I wanted to."

**Best thing about his career so far:** "This has been 14 years in the making, so to be working at something for that long and finally have a product out at radio that they're promoting is pretty special.

"One of the major highlights has been hearing the single on *America's Country Countdown With Bob Kingsley*. That was the only countdown we got in Macon when I was growing up, and I used to listen all the time. The first week I was on that countdown and heard Bob introduce the song, that was huge."

**Worst thing:** "I have a 2 1/2-year-old daughter at home. For the first two years of her life I didn't spend more than a day or two away. Now we're out for two or three weeks at a time. I had four days at home in May. Being away from my family is hardest."

**Album he's embarrassed to own:** *Backstreet Boys*

**Album he wore out:** *Sticks and Stones* by Tracy Lawrence

think the current challenges are male-female-related. It's about doing your job in what can be a challenging environment.

"The current challenge is that there aren't as many jobs as there used to be. You need to really take advantage of every opportunity you have."

Acknowledging the role of mentors in her career, Stevens says, "There have been an incredible number of people who have helped me along the way. Lorraine Rapp at WAQX gave me the chance to be MD when I was 22. I wasn't long out of Syracuse University and had no idea what I was doing — other than Happy Hour.

"Bob Neil at Cox gave me the chance to program WBBS. It was an amazing opportunity then, and now the station is a monster. Joel Del-

monico in Syracuse showed me how to stop and look at things before reacting and how to treat people well. Carole Fargo at WBBS showed me how events should run and how to put on top-rated events. Some things you don't shortcut.

"I like to think I'm a much better PD now than I was when I got to Cleveland. [CC/Cleveland OM] Kevin Metheny has been a great mentor, someone who is always available to work through issues and really makes you think about what you want to do, why and the outcome.

"VP/GM Jim Meltzer often says, 'Hire good people.' Sometimes it's really that easy. Hire good people and let them do their jobs. I've tried to follow that. Sometimes you need to get out of your own way."

Stevens' wisdom for budding PDs: "Tell everyone your goals. Make sure you are clear about what you want to do. People can't guess what you are thinking. And don't be afraid to take control when others won't or can't. Work your ass off. And play fair."



**WISH FULFILLMENT** Ryan Shupe & The Rubberband made their Grand Ole Opry debut on July 22, which just happened to be Shupe's birthday. Hoping to horn in on a piece of cake are (l-r) producer Jason Deere; Capitol/Nashville's Jimmy Harnen; Rubberbanders Craig Miner, Collin Botts, Shupe and Bart Olson; manager Mike Robertson; the band's Roger Archibald; and Capitol's Tom Becci.



Meg Stevens

# COUNTRY TOP 50

August 5, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	W. POINTS	TOTAL PLAYS	W. PLAYS	TOT. AUD. (00)	W. AUD. (00)	WEEKS ON	TOTAL ADDS
1	1	TOBY KEITH As Good As I Once Was ( <i>DreamWorks</i> )	15127	-132	5250	-6	479498	217	13	121/0
2	2	SUGARLAND Something More ( <i>Mercury</i> )	13807	294	4868	+148	422268	4160	17	121/0
3	3	FAITH HILL Mississippi Girl ( <i>Warner Bros.</i> )	13690	709	4867	+301	417663	21668	12	121/0
5	4	BROOKS & DUNN Play Something Country ( <i>Arista</i> )	11109	360	3910	+143	329317	14957	11	121/0
6	5	BRAD PAISLEY Alcohol ( <i>Arista</i> )	10759	1095	3737	+360	318919	27923	13	121/0
7	6	SHEDAISY Don't Worry 'Bout A Thing ( <i>Lyric Street</i> )	10464	1213	3677	+424	303494	27297	27	121/0
8	7	TIM MCGRAW Do You Want Fries With That ( <i>Curb</i> )	9404	782	3326	+251	283077	25281	11	121/0
9	8	SARA EVANS A Real Fine Place To Start ( <i>RCA</i> )	8777	740	3001	+256	268442	30088	13	120/0
10	9	VAN ZANT Help Somebody ( <i>Columbia</i> )	7967	105	2927	+19	228991	7860	20	121/2
12	10	JAMIE O'NEAL Somebody's Hero ( <i>Capitol</i> )	7054	525	2499	+224	206216	21181	18	116/3
15	11	MONTGOMERY GENTRY Something To Be Proud Of ( <i>Columbia</i> )	6446	748	2375	+227	176282	15514	12	117/3
16	12	CRAIG MORGAN Redneck Yacht Club ( <i>BBR</i> )	6004	860	2227	+265	172601	28107	11	118/3
14	13	TRISHA YEARWOOD Georgia Rain ( <i>MCA</i> )	5984	171	2118	+100	160624	1705	14	116/0
17	14	JASON ALDEAN Hicktown ( <i>BBR</i> )	5614	643	2104	+238	142869	12643	15	114/4
18	15	JOSH GRACIN Stay With Me (Brass Bed) ( <i>Lyric Street</i> )	5495	549	1896	+240	150058	16033	14	120/4
20	16	TRACE ADKINS Arlington ( <i>Capitol</i> )	5455	833	1946	+296	153703	26348	10	108/1
13	17	REBA MCENTIRE My Sister ( <i>MCA</i> )	5451	-948	2055	-310	145967	31422	20	118/0
19	18	TRICK PONY It's A Heartache ( <i>Asylum/Curb</i> )	4870	224	1802	+89	120593	-1412	26	110/0
23	19	LEANN RIMES Probably Wouldn't Be This Way ( <i>Asylum/Curb</i> )	4360	645	1591	+220	112334	15704	18	109/3
26	20	LONESTAR You're Like Comin' Home ( <i>BNA</i> )	4209	871	1476	+245	113935	23550	9	108/8
24	21	LEE ANN WOMACK He Oughta Know That By Now ( <i>MCA</i> )	4003	467	1379	+165	101535	5852	13	101/3
25	22	HOT APPLE PIE Hillbillies ( <i>DreamWorks</i> )	3803	296	1389	+126	95857	5091	17	95/4
27	23	GARY ALLAN Best I Ever Had ( <i>MCA</i> )	3476	408	1248	+109	99442	17481	9	98/5
Breaker	24	GRETCHEN WILSON All Jacked Up ( <i>Epic</i> )	3270	3270	1109	+1109	123465	123465	1	111/105
29	25	NEAL MCCOY Billy's Got His Beer Goggles On ( <i>903</i> )	3002	361	1038	+93	81630	11576	13	82/3
28	26	MIRANDA LAMBERT Bring Me Down ( <i>Epic</i> )	2980	172	1117	+52	67365	4272	15	98/0
30	27	JO DEE MESSINA Delicious Surprise (I Believe It) ( <i>Curb</i> )	2960	345	1077	+125	82886	10241	6	98/3
32	28	PHIL VASSAR Good Ole Days ( <i>Arista</i> )	2719	244	999	+115	70939	7517	6	90/3
31	29	SHOOTER JENNINGS 4th Of July ( <i>Universal South</i> )	2656	95	880	+30	69449	3671	15	69/1
33	30	RYAN SHUPE & THE RUBBERBAND Dream Big ( <i>Capitol</i> )	2330	277	833	+80	65898	3847	14	61/4
35	31	CHRIS CAGLE Miss Me Baby ( <i>Capitol</i> )	1837	206	731	+72	46846	8279	1	63/5
34	32	BLAINE LARSEN The Best Man ( <i>Giantslayer/BNA</i> )	1767	19	661	+16	37978	162	10	81/1
36	33	LITTLE BIG TOWN Boondocks ( <i>Equity</i> )	1633	235	681	+88	42444	7244	10	59/5
39	34	TRACY LAWRENCE Used To The Pain ( <i>DreamWorks</i> )	1544	233	682	+93	37889	3276	5	60/2
37	35	BILLY CURRINGTON Must Be Doin' Somethin' Right ( <i>Mercury</i> )	1530	199	622	+59	39628	7474	9	66/2
45	36	DIERKS BENTLEY Come A Little Closer ( <i>Capitol</i> )	1407	774	555	+286	40590	22553	2	67/17
41	37	JEFF BATES Good People ( <i>RCA</i> )	1124	394	477	+144	19265	4188	3	47/1
38	38	GEORGE STRAIT Texas ( <i>MCA</i> )	1079	-250	235	-67	33362	-8049	6	4/0
40	39	AARON TIPPIN Come Friday ( <i>Lyric Street</i> )	1052	55	426	+22	25140	-110	5	60/4
43	40	TERRI CLARK She Didn't Have Time ( <i>Mercury</i> )	1046	380	386	+134	26828	10431	2	51/5
Debut	41	KEITH URBAN Better Life ( <i>Capitol</i> )	870	349	293	+126	27462	10306	1	32/20
42	42	CATHERINE BRITT & ELTON JOHN Where We Both Say Goodbye ( <i>RCA</i> )	867	162	298	+46	24710	11006	2	45/6
44	43	CLINT BLACK Rainbow In The Rain ( <i>Equity</i> )	818	153	268	+40	15816	3462	6	36/2
Debut	44	KEITH ANDERSON XXL ( <i>Arista</i> )	813	353	319	+152	19689	5735	1	51/25
48	45	JESSICA ANDREWS Summer Girl ( <i>DreamWorks</i> )	600	36	260	+5	14062	1000	3	30/1
-	46	RASCAL FLATTS Skin ( <i>Lyric Street</i> )	567	163	144	+31	18370	4272	13	26/6
47	47	RANDY TRAVIS Angels ( <i>Word/Curb/Warner Bros.</i> )	549	-43	238	-5	13188	1089	2	27/11
50	48	JOSH TURNER Your Man ( <i>MCA</i> )	482	-42	183	+14	9460	2401	2	31/11
49	49	JACE EVERETT That's The Kind Of Love I'm In ( <i>Epic</i> )	480	-58	223	-16	11607	-1138	3	28/2
-	50	MATT JENKINS King Of The Castle ( <i>Universal South</i> )	447	-29	198	+6	8797	-983	4	30/0

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## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
GRETCHEN WILSON All Jacked Up ( <i>Epic</i> )	105
KEITH ANDERSON XXL ( <i>Arista</i> )	25
KEITH URBAN Better Life ( <i>Capitol</i> )	20
DIERKS BENTLEY Come A Little Closer ( <i>Capitol</i> )	17
JOSH TURNER Your Man ( <i>MCA</i> )	11
LONESTAR You're Like Comin' Home ( <i>BNA</i> )	8
BILLY DEAN Race You To The Bottom ( <i>Curb</i> )	7
CATHERINE BRITT & ELTON JOHN Where We Both Say Goodbye ( <i>RCA</i> )	6
RASCAL FLATTS Skin ( <i>Lyric Street</i> )	6

## MOST INCREASED POINTS

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
GRETCHEN WILSON All Jacked Up ( <i>Epic</i> )	+3270
SHEDAISY Don't Worry 'Bout A Thing ( <i>Lyric Street</i> )	+1213
BRAD PAISLEY Alcohol ( <i>Arista</i> )	+1095
LONESTAR You're Like Comin' Home ( <i>BNA</i> )	+871
CRAIG MORGAN Redneck Yacht Club ( <i>BBR</i> )	+860
TRACE ADKINS Arlington ( <i>Capitol</i> )	+833
TIM MCGRAW Do You Want Fries With That ( <i>Curb</i> )	+782
DIERKS BENTLEY Come A Little Closer ( <i>Capitol</i> )	+774
MONTGOMERY GENTRY Something To Be Proud Of ( <i>Columbia</i> )	+748
SARA EVANS A Real Fine Place To Start ( <i>RCA</i> )	+740

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GRETCHEN WILSON All Jacked Up ( <i>Epic</i> )	+1109
SHEDAISY Don't Worry 'Bout A Thing ( <i>Lyric Street</i> )	+424
BRAD PAISLEY Alcohol ( <i>Arista</i> )	+360
FAITH HILL Mississippi Girl ( <i>Warner Bros.</i> )	+301
TRACE ADKINS Arlington ( <i>Capitol</i> )	+296
DIERKS BENTLEY Come A Little Closer ( <i>Capitol</i> )	+286
CRAIG MORGAN Redneck Yacht Club ( <i>BBR</i> )	+265
SARA EVANS A Real Fine Place To Start ( <i>RCA</i> )	+256
TIM MCGRAW Do You Want Fries With That ( <i>Curb</i> )	+251
LONESTAR You're Like Comin' Home ( <i>BNA</i> )	+245

## BREAKERS

GRETCHEN WILSON  
All Jacked Up (*Epic*)  
105 Adds • Moves 0-24

Songs ranked by total points

Station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

121 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 7/24-7/30. 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 Arbitron Inc. © 2005, Arbitron Inc. © 2005 Radio & Records.

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# COUNTRY TOP 50 INDICATOR

August 5, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOT. A.D. (W)	± A.D. (W)	WEEKS ON	TOTAL ADDS
1	1	TOBY KEITH As Good As I Once Was (DreamWorks)	4937	42	4093	-7	117399	704	13	100/0
2	2	SUGARLAND Something More (Mercury)	4749	44	3983	-4	112462	1595	18	101/0
3	3	FAITH HILL Mississippi Girl (Warner Bros.)	4632	71	3916	+49	108789	3140	12	101/0
4	4	BROOKS & DUNN Play Something Country (Arista)	4158	106	3535	+79	96608	3943	11	102/0
5	5	BRAD PAISLEY Alcohol (Arista)	4083	197	3446	+165	95554	2575	14	102/0
7	6	TIM MCGRAW Do You Want Fries With That (Curb)	3555	90	3017	+92	83961	1492	12	101/1
8	7	SHEDAISY Don't Worry 'Bout A Thing (Lyric Street)	3404	135	2922	+134	77684	1559	28	97/0
9	8	SARA EVANS A Real Fine Place To Start (RCA)	3340	220	2839	+189	78253	6292	15	101/1
10	9	VAN ZANT Help Somebody (Columbia)	3291	200	2794	+162	77008	4153	20	98/0
12	10	MONTGOMERY GENTRY Something To Be Proud Of (Columbia)	2713	277	2270	+207	63151	5567	13	99/3
13	11	TRISHA YEARWOOD Georgia Rain (MCA)	2454	202	2125	+162	55342	4608	15	91/1
14	12	TRACE ADKINS Arlington (Capitol)	2436	262	2065	+200	55679	5609	10	99/5
15	13	CRAIG MORGAN Redneck Yacht Club (BBR)	2401	228	2012	+193	55709	5093	11	93/3
11	14	REBA MCENTIRE My Sister (MCA)	2256	-698	1839	-662	50459	-15738	22	83/0
16	15	JAMIE O'NEAL Somebody's Hero (Capitol)	2253	238	1935	+200	49724	4624	18	85/6
19	16	JOSH GRACIN Stay With Me (Brass Bed) (Lyric Street)	1951	246	1694	+194	41068	4783	17	88/5
20	17	JASON ALDEAN Hicktown (BBR)	1886	223	1551	+166	42257	4638	17	79/2
18	18	TRICK PONY It's A Heartache (Asylum/Curb)	1771	61	1514	+53	39083	566	25	72/0
22	19	LONESTAR You're Like Comin' Home (BNA)	1740	323	1509	+258	37432	7316	9	86/3
23	20	LEANN RIMES Probably Wouldn't Be This Way (Asylum/Curb)	1737	349	1500	+299	38689	7740	20	82/6
21	21	NEAL MCCOY Billy's Got His Beer Goggles On (903)	1480	60	1190	+60	36246	1127	17	73/3
25	22	GARY ALLAN Best I Ever Had (MCA)	1463	132	1264	+98	32714	3256	10	71/2
26	23	LEE ANN WOMACK He Doughta Know That By Now (MCA)	1452	156	1276	+125	32150	3116	17	76/3
24	24	JO DEE MESSINA Delicious Surprise (I Believe It) (Curb)	1362	21	1170	+33	29681	647	8	77/1
28	25	HOT APPLE PIE Hillbillies (DreamWorks)	1310	101	1121	+81	30057	2858	20	69/3
Debut	26	GRETCHEN WILSON All Jacked Up (Epic)	1202	1054	1060	+941	28251	24455	1	74/66
29	27	PHIL VASSAR Good Ole Days (Arista)	1104	74	891	+43	26135	3138	8	67/3
33	28	DIERKS BENTLEY Come A Little Closer (Capitol)	967	284	834	+226	21847	6080	4	61/7
30	29	SHOOTER JENNINGS 4th Of July (Universal South)	895	3	799	+2	19350	37	16	49/0
31	30	TRACY LAWRENCE Used To The Pain (DreamWorks)	855	74	767	+59	17985	1399	8	58/2
32	31	MIRANDA LAMBERT Bring Me Down (Epic)	791	38	659	+42	17576	1400	14	49/1
34	32	CHRIS CAGLE Miss Me Baby (Capitol)	665	52	591	+43	15030	1499	1	51/5
37	33	LITTLE BIG TOWN Boondocks (Equity)	597	92	466	+68	13056	1695	11	31/3
35	34	RYAN SHUPE & THE RUBBERBAND Dream Big (Capitol)	591	16	497	+17	13267	212	13	37/1
36	35	AARON TIPPIN Come Friday (Lyric Street)	581	41	514	+32	12852	709	6	48/2
39	36	TERRI CLARK She Didn't Have Time (Mercury)	577	171	511	+136	12621	4037	2	49/5
38	37	BILLY CURRINGTON Must Be Doin' Somethin' Right (Mercury)	499	83	451	+51	10366	1716	9	33/2
40	38	BLAINE LARSEN The Best Man (Giantslayer/BNA)	440	34	363	+27	8415	1141	11	36/3
42	39	JEFF BATES Good People (RCA)	415	95	350	+55	8444	1114	5	31/1
43	40	CATHERINE BRITT & ELTON JOHN Where We Both Say Goodbye (RCA)	365	84	341	+89	8473	2538	2	26/4
41	41	RANDY TRAVIS Angels (Word/Curb/Warner Bros.)	330	3	261	+13	7325	-373	3	26/3
Debut	42	KEITH URBAN Better Life (Capitol)	315	207	257	+178	7771	5152	1	26/17
45	43	JESSICA ANDREWS Summer Girl (DreamWorks)	273	17	257	+18	6371	488	4	25/1
48	44	GEORGE STRAIT Texas (MCA)	262	57	255	+56	5989	1500	2	9/2
44	45	BRITTONJACK Fallin' (Lofton Creek/N2U)	261	0	272	-1	5154	-14	9	19/0
49	46	JOSH TURNER Your Man (MCA)	250	50	237	+56	5329	1524	2	25/5
Debut	47	KEITH ANDERSON XXL (Arista)	241	138	206	+110	5198	2818	1	18/8
47	48	CLINT BLACK Rainbow In The Rain (Equity)	240	17	271	+26	4765	320	4	25/1
46	49	MATT JENKINS King Of The Castle (Universal South)	226	-29	207	-16	4797	-788	5	20/0
50	50	BRITTANY WELLS Somebody's Somebody (Spindletop)	183	10	180	+8	3860	74	3	20/1

102 Country reporters. Songs ranked by total plays for the airplay week of Sunday 7/24 - Saturday 7/30.

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## MOST ADDED\*

ARTIST TITLE LABEL(S)	ADDS
GRETCHEN WILSON All Jacked Up (Epic)	66
KEITH URBAN Better Life (Capitol)	17
RASCAL FLATTS Skin (Lyric Street)	10
KEITH ANDERSON XXL (Arista)	8
DIERKS BENTLEY Come A Little Closer (Capitol)	7
JAMIE O'NEAL Somebody's Hero (Capitol)	6
LEANN RIMES Probably Wouldn't Be This Way (Asylum/Curb)	6

## MOST INCREASED POINTS

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
GRETCHEN WILSON All Jacked Up (Epic)	+1054
LEANN RIMES Probably Wouldn't Be This Way (Asylum/Curb)	+349
LONESTAR You're Like Comin' Home (BNA)	+323
DIERKS BENTLEY Come A Little Closer (Capitol)	+284
MONTGOMERY GENTRY Something To Be Proud Of (Columbia)	+277
TRACE ADKINS Arlington (Capitol)	+262
JOSH GRACIN Stay With Me (Brass Bed) (Lyric Street)	+246
JAMIE O'NEAL Somebody's Hero (Capitol)	+238
CRAIG MORGAN Redneck Yacht Club (BBR)	+228
JASON ALDEAN Hicktown (BBR)	+223

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GRETCHEN WILSON All Jacked Up (Epic)	+941
LEANN RIMES Probably Wouldn't Be This Way (Asylum/Curb)	+299
LONESTAR You're Like Comin' Home (BNA)	+258
DIERKS BENTLEY Come A Little Closer (Capitol)	+226
MONTGOMERY GENTRY Something To Be Proud Of (Columbia)	+207
TRACE ADKINS Arlington (Capitol)	+200
JAMIE O'NEAL Somebody's Hero (Capitol)	+200
JOSH GRACIN Stay With Me (Brass Bed) (Lyric Street)	+194
CRAIG MORGAN Redneck Yacht Club (BBR)	+193
SARA EVANS A Real Fine Place To Start (RCA)	+189



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# COUNTRY CALLOUT AMERICA. BY Bullseye

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES August 5, 2005

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of July 24-30.

ARTIST Title (Label)	TOTAL POSITIVE	PASSION	INDEX	NEUTRAL	FAMILIARITY	DISLIKE	STRONGLY DISLIKE
TOBY KEITH As Good As I Once Was (DreamWorks)	45.8%	85.8%	4.27	9.8%	99.3%	2.3%	1.5%
SUGARLAND Something More (Mercury)	42.3%	81.0%	4.20	13.0%	98.5%	3.8%	0.8%
FAITH HILL Mississippi Girl (Warner Bros.)	36.3%	75.5%	4.09	17.8%	97.8%	3.5%	1.0%
VAN ZANT Help Somebody (Columbia)	36.8%	73.0%	4.09	15.5%	94.0%	3.8%	1.8%
SARA EVANS A Real Fine Place To Start (RCA)	27.5%	70.5%	3.99	17.0%	92.8%	4.0%	.3%
GEORGE STRAIT You'll Be There (MCA)	24.3%	69.0%	3.93	21.3%	94.8%	3.8%	0.8%
RASCAL FLATTS Fast Cars And Freedom (Lyric Street)	30.8%	67.8%	3.97	18.3%	93.0%	5.3%	1.8%
LEANN RIMES Probably Wouldn't Be This Way (Asylum/Curb)	28.3%	66.8%	3.91	18.3%	93.5%	6.8%	1.8%
BLAKE SHELTON Goodbye Time (Warner Bros.)	26.3%	66.5%	3.89	23.3%	96.5%	6.3%	0.5%
BROOKS & DUNN Play Something Country (Arista)	32.3%	62.5%	3.87	17.0%	91.0%	7.3%	4.3%
SHEDAISY Don't Worry 'Bout A Thing (Lyric Street)	30.3%	62.5%	3.84	25.8%	97.3%	6.8%	2.3%
BOBBY PINSON Don't Ask Me How I Know (RCA)	20.3%	62.0%	3.79	23.5%	92.5%	4.5%	2.5%
CRAIG MORGAN Redneck Yacht Club (BBR)	25.8%	61.3%	3.90	19.3%	87.8%	6.3%	1.0%
MONTGOMERY GENTRY Something To Be Proud Of (Columbia)	20.5%	61.0%	3.85	20.8%	87.8%	4.8%	1.3%
JAMIE O'NEAL Somebody's Hero (Capitol)	26.3%	60.5%	3.82	26.8%	94.8%	5.5%	2.0%
TRICK PONY It's A Heartache (Asylum/Curb)	29.3%	59.8%	3.74	23.5%	96.8%	9.8%	3.8%
BRAD PAISLEY Alcohol (Arista)	20.0%	58.0%	3.80	20.3%	86.0%	6.3%	1.5%
SHOOTER JENNINGS 4th Of July (Universal South)	21.3%	57.5%	3.83	19.0%	84.3%	6.8%	1.0%
TIM MCGRAW Do You Want Fries With That (Curb)	19.3%	55.3%	3.63	20.0%	89.5%	10.8%	3.5%
REBA MCENTIRE My Sister (MCA)	23.0%	54.5%	3.62	27.3%	96.8%	12.3%	2.8%
LONESTAR You're Like Comin' Home (BNA)	14.0%	54.3%	3.73	24.0%	84.0%	4.5%	1.3%
TRACE ADKINS Arlington (Capitol)	19.0%	53.8%	3.74	19.5%	82.3%	6.3%	2.8%
TRISHA YEARWOOD Georgia Rain (MCA)	20.0%	52.3%	3.58	26.3%	93.5%	11.8%	3.3%
BLAINE LARSEN The Best Man (Giant Slayer/BNA)	18.8%	50.5%	3.78	16.3%	75.5%	7.5%	1.3%
GARY ALLAN Best I Ever Had (MCA)	14.5%	50.0%	3.65	21.8%	81.5%	8.3%	.5%
LEE ANN WOMACK He Oughta Know That By Now (MCA)	13.3%	48.3%	3.58	26.3%	84.8%	8.5%	1.8%
MIRANDA LAMBERT Bring Me Down (Epic)	14.3%	48.0%	3.58	27.8%	85.8%	9.0%	.8%
HOT APPLE PIE Hillbillies (DreamWorks)	15.3%	43.8%	3.52	25.5%	82.0%	9.5%	3.3%
JOSH GRACIN Stay With Me (Brass Bed) (Lyric Street)	12.0%	42.0%	3.49	27.3%	81.0%	9.5%	2.3%
NEAL MCCOY Billy's Got His Beer Goggles On (903)	11.8%	41.0%	3.49	27.0%	79.3%	8.3%	3.0%
JASON ALDEAN Hicktown (BBR)	13.3%	39.3%	3.47	26.8%	78.5%	9.8%	2.8%
CHRIS CAGLE Miss Me Baby (Capitol)	12.5%	33.0%	3.55	13.8%	57.3%	7.0%	3.5%
RYAN SHUPE & THE RUBBERBAND Dream Big (Capitol)	11.0%	32.0%	3.47	23.0%	65.0%	7.8%	2.3%
PHIL VASSAR Good Ole Days (Arista)	6.8%	31.5%	3.40	22.8%	64.3%	7.3%	2.8%
JO DEE MESSINA Delicious Surprise (I Believe It) (Curb)	10.5%	26.8%	3.28	17.3%	60.5%	12.8%	3.8%

## CALLOUT AMERICA® HOT SCORES

### This Week At Callout America

By John Hart

**T**oby Keith's "As Good As I Once Was" stays on top at Callout America as the No. 1 song and the No. 1 passion song. This song is No. 1 with men, No. 2 with women and No. 1 in all demo cells.

Sugarland remain at No. 2 overall with "Something More," which is also the No. 2 passion song. The strength of this song is with females, who rank it as the No. 1 song and the No. 1 passion song. Sugarland are also at No. 2 in all demos with this song.

Faith Hill's "Mississippi Girl," at 11 weeks on this data, is the youngest song in the top 10 and has been on a strong growth trend. It now ranks No. 3 overall and No. 4 passion. Hill has the No. 3 song with females and the No. 5 song with males.

Brooks & Dunn see strong growth with "Play Something Country," which moves into the top 10 at No. 10, up from last week's No. 18. "Play Something Country" is the No. 5 passion song, up from No. 14. This song should continue to develop. It's only 10 weeks old on this data and strong.

Van Zant's "Help Somebody" is more than healthy, ranking as the No. 4 song and the No. 3 passion song. Sara Evans moves into the top five at No. 5, up from last week's No. 10, with "A Real Fine Place to Start."

Total sample size is 400 persons weekly, with a margin of error of plus or minus 5%. Scoring is done each week using live interviewers conducting an interview with each respondent. Scores are: 5) I like it a lot; in fact, it's one of my favorites; 4) I like it; 3) It's OK, just so-so; 2) I don't like it; and 1) I strongly dislike it. The index score is an average of all 1-to-5 scores. The total positive score is an aggregate of the 4 and 5 scores. To be included in weekly callout, songs must have entered the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54-year-olds who identify country as their favorite music and who listen daily to competitive Country radio in the sample markets. The sample is 50% male/female and evenly distributed in the 25-34, 35-44 and 45-54 demos. The sample is balanced by region and markets within each region. Bullseye Callout is conducted in these regions and markets. SOUTH: Charleston, SC; Charlotte; Baton Rouge; Nashville; Atlanta. MIDWEST: Flint, MI; Indianapolis; Madison; Omaha; Cincinnati. EAST: Harrisburg; Rochester, NY; Springfield, MA; Providence; Washington, DC. WEST: Modesto, CA; Salt Lake City; Colorado Springs, CO; Portland, OR; Houston. © 2005 Radio & Records. © 2005 Bullseye Marketing Research Inc.

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# COUNTRY

August 5, 2005



America's Best Testing Country Songs 12+  
For The Week Ending 8/5/05

Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
RASCAL FLATTS Fast Cars And Freedom (Lyric Street)	4.14	4.12	97%	23%	4.08	4.15	4.03
BLAKE SHELTON Goodbye Time (Warner Bros.)	4.14	4.11	93%	20%	4.16	4.31	4.05
SARA EVANS A Real Fine Place To Start (RCA)	4.14	4.02	90%	10%	4.12	4.01	4.20
TOBY KEITH As Good As I Once Was (DreamWorks)	4.13	4.10	99%	26%	4.21	4.08	4.31
MONTGOMERY GENTRY Something To Be Proud Of (Columbia)	4.11	4.10	80%	9%	4.11	4.17	4.07
SUGARLAND Something More (Mercury)	4.08	4.09	97%	24%	4.05	3.84	4.22
TRACE ADKINS Arlington (Capitol)	4.02	4.00	78%	14%	4.15	4.29	4.06
GEORGE STRAIT You'll Be There (MCA)	3.99	3.95	94%	22%	4.04	4.10	4.00
BROOKS & DUNN Play Something Country (Arista)	3.97	3.97	96%	19%	3.98	4.03	3.94
GARY ALLAN Best I Ever Had (MCA)	3.95	-	66%	6%	3.89	4.10	3.74
SHEDAISSY Don't Worry 'Bout A Thing (Lyric Street)	3.94	3.79	97%	24%	3.91	3.81	3.99
CRAIG MORGAN Redneck Yacht Club (BBR)	3.94	3.86	78%	12%	3.90	3.84	3.94
DARRYL WORLEY If Something Should Happen (DreamWorks)	3.92	3.87	97%	25%	3.93	3.93	3.94
TRICK PDNY It's A Heartache (Asylum/Curb)	3.92	3.70	95%	20%	3.93	3.96	3.91
BOBBY PINSON Don't Ask Me How I Know (RCA)	3.92	3.83	85%	21%	3.88	3.89	3.87
FAITH HILL Mississippi Girl (Warner Bros.)	3.90	4.00	98%	27%	3.83	3.88	3.80
VAN ZANT Help Somebody (Columbia)	3.89	3.80	88%	20%	3.92	3.97	3.88
BRAO PAISLEY Alcohol (Arista)	3.88	4.04	95%	24%	3.80	3.68	3.89
LONESTAR You're Like Comin' Home (BNA)	3.88	-	52%	7%	3.85	4.00	3.75
LEANN RIMES Probably Wouldn't Be This Way (Asylum/Curb)	3.87	3.85	78%	11%	3.83	3.86	3.82
LEE ANN WOMACK He Oughta Know That By Now (MCA)	3.87	3.81	73%	8%	3.86	3.86	3.86
JAMIE O'NEAL Somebody's Hero (Capitol)	3.84	3.78	83%	19%	3.80	3.85	3.76
TIM MCGRAW Do You Want Fries With That (Curb)	3.82	3.90	94%	26%	3.85	3.99	3.75
JOSH GRACIN Stay With Me (Brass Bed) (Lyric Street)	3.79	3.97	70%	12%	3.68	3.88	3.56
REBA MCENTIRE My Sister (MCA)	3.77	3.63	90%	30%	3.83	3.89	3.78
JASON ALDEAN Hicktown (BBR)	3.76	3.61	74%	14%	3.66	3.75	3.60
KENNY CHESNEY Keg In The Closet (BNA)	3.73	3.76	96%	34%	3.61	3.47	3.72
TRISHA YEARWOOD Georgia Rain (MCA)	3.73	3.75	90%	21%	3.80	3.83	3.77
KEITH ANDERSON Pickin' Wildflowers (Arista)	3.70	3.81	96%	33%	3.65	3.89	3.48

Total sample size is 323 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



## COUNTRY TOP 30

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
3	1	FAITH HILL Mississippi Girl (Warner Bros.)	604	+31	11	13/0
2	2	TOBY KEITH As Good As I Once Was (DreamWorks)	602	+14	10	16/0
1	3	SUGARLAND Something More (Mercury)	564	-39	12	15/0
5	4	BROOKS & DUNN Play Something Country (Arista)	542	+40	8	15/0
6	5	TIM MCGRAW Do You Want Fries With That (Curb)	507	+29	8	16/0
4	6	RASCAL FLATTS Fast Cars And Freedom (Lyric Street)	507	-64	15	12/0
7	7	KENNY CHESNEY Keg In The Closet (BNA)	444	-13	10	13/0
9	8	BRAD PAISLEY Alcohol (Arista)	440	+15	9	13/0
11	9	SARA EVANS A Real Fine Place To Start (RCA)	437	+25	7	14/0
12	10	GEORGE CANYON Who Would You Be (Universal South)	419	+25	5	14/0
13	11	DOC WALKER I Am Ready (Open Road/Universal)	402	+19	7	15/0
10	12	PAUL BRANDT Rich Man (Orange/Universal)	398	-21	10	13/0
8	13	SHANIA TWAIN I Ain't No Quitter (Mercury)	395	-36	11	11/0
17	14	KEITH ANDERSON Pickin' Wildflowers (Arista)	378	+42	3	13/0
18	15	AARON LINES It Takes A Man (BNA)	374	+54	4	13/0
15	16	AARON PRITCHETT Lucky For Me (OPM/Royalty)	368	+1	13	13/0
20	17	AMANOA WILKINSON No More... (Universal South)	329	+23	6	9/0
14	18	POVERTY PLAINSMEN Sister... (Poverty/Royalty)	316	-53	14	16/0
22	19	JAKE MATHEWS Kings For A Day (Open Road/Universal)	297	+38	8	13/0
19	20	REBA MCENTIRE My Sister (MCA)	286	-21	12	14/0
25	21	JAMIE O'NEAL Somebody's Hero (Capitol)	284	+61	2	11/1
23	22	SHEDAISSY Don't Worry 'Bout A Thing (Lyric Street)	281	+22	6	12/0
16	23	GEORGE STRAIT You'll Be There (MCA)	241	-109	17	16/0
28	24	MONTGOMERY GENTRY Something To... (Columbia)	225	+20	2	10/0
24	25	TRISHA YEARWOOD Georgia Rain (MCA)	219	-15	12	13/0
21	26	KEITH URBAN Making Memories Of Us (Capitol)	217	-76	19	12/0
Debut	27	JO DEE MESSINA Delicious Surprise (I Believe It) (Curb)	209	+19	1	8/1
27	28	ROAD HAMMERS I'm A Road... (Open Road/Universal)	207	-8	18	14/0
Debut	29	LONESTAR You're Like Comin' Home (BNA)	206	+38	1	11/1
Debut	30	DAMIAN MARSHALL Where I'm... (Busy Music)	200	+15	1	9/1

20 Canadian Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/24-7/30. 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. © 2005 Radio & Records. \* Indicates Canon.

## C O U N T R Y FLASHBACK

### 1 YEAR AGO

- No. 1: "Live Like You Were Dying" — Tim McGraw

### 5 YEARS AGO

- No. 1: "I Hope You Dance" — Lee Ann Womack

### 10 YEARS AGO

- No. 1: "You're Gonna Miss Me When I'm Gone" — Brooks & Dunn

### 15 YEARS AGO

- No. 1: "When I Call Your Name" — Vince Gill

### 20 YEARS AGO

- No. 1: "Love Is Alive" — The Judds

### 25 YEARS AGO

- No. 1: "Drivin' My Life Away" — Eddie Rabbit

### 30 YEARS AGO

- No. 1: "Rhinestone Cowboy" — Glen Campbell

## NEW & ACTIVE

RAY SCOTT My Kind Of Music (Warner Bros.)  
Total Points: 358, Total Stations: 20, Adds: 4

SHELLY FAIRCHILD Kiss Me (Columbia)  
Total Points: 310, Total Stations: 13, Adds: 0

LISA BROKOP Big Picture (Asylum/Curb)  
Total Points: 181, Total Stations: 20, Adds: 3

SAWYER BROWN They Don't Understand (Curb)  
Total Points: 181, Total Stations: 11, Adds: 2

SUSAN HAYNES Croched Little Heart (Epic)  
Total Points: 139, Total Stations: 10, Adds: 2

WARREN BROTHERS Change (BNA)  
Total Points: 136, Total Stations: 11, Adds: 3

BILLY DEAN Race You To The Bottom (Curb)  
Total Points: 132, Total Stations: 20, Adds: 7

BUDDY JEWELL So Gone (Columbia)  
Total Points: 125, Total Stations: 16, Adds: 5

ALISON KRAUSS & UNION STATION Goodbye Is All We Have (Rounder)  
Total Points: 110, Total Stations: 12, Adds: 2





**JULIE KERTES**  
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PART ONE OF A TWO-PART SERIES

## On-Air PDs

### The challenges and triumphs

**I**t's not unusual for people at radio to wear many hats. There are music directors who have airshifts, promotion directors who are responsible for more than one station, and general managers who oversee entire clusters. There are also a lot of on-air program directors — not just in smaller markets, but also in medium and major markets.

I recently spoke to several on-air PDs across the country about their double duty, the advantages and challenges, and whether being on the air and directly in touch with listeners makes them more skillful as programmers.



**Jon Daniels**

WMJC (Island 94.3)/Nassau-Suffolk PD/afternoon drive host Jon Daniels feels that being both management and talent is a real plus. He says, "Being on the air gives you access to valuable feedback — positive and negative — from your constituency, who are blind to the fact that you are really the decisionmaker behind the scenes.

"One thing you need to consider, though, is that during your shift or your personal appearances you're only getting a fraction of the feedback that comes in to the other airstaff too. You really need to consider the big picture."

#### Get Personal

KDGO & KPTE/Durango, CO OM/PD and KPTE morning host Scott Matthews says, "Programmers have to constantly remind themselves to reach out to listeners instead of just looking at the research. An on-air PD is directly in touch with the listeners and can see and feel their vibe for the station.

"Of course, you still need to get out and live the life that your listeners do, but being on the air makes it much easier to facilitate the interaction between the station and its listeners."

KXLY (Classy 99.9 FM)/Spokane PD/afternoon host Beau Tyler agrees that the key is not so much being in the studio directly talking to listeners, but reaching out to them on a more personal level. "I don't believe that being on-air gives you a direct pipeline to listeners," he says. "You need to develop a way to get in touch with the listeners on their own turf.

"Show them that you care — and be sincere about it. That makes you a part of their world. I choose to maintain our database and reply to listener e-mails. A machine can send a birthday card, but a personality's personal reply to requests, programming concerns or listener questions makes an impact."



**Beau Tyler**

WCVQ, WEGI, WKFN, WJQI, WVVR & WZZP/Clarksville, TN OM Scott Chase — who's also PD of WCVQ & WJQI and afternoon host at WCVQ — makes a valid point when he says, "Being an on-air PD puts you in touch with the dynamics of your studio and the equipment your other personalities depend on every day. By gaining knowledge through experience, you're always going to be better at anything you do."

KPLZ/Seattle PD/morning host Kent Phillips says, "You get the advantage of seeing your programming in action and you can understand the technical challenges in executing bits or contests. As an analogy, in the world of theater it helps directors if they have acted onstage. They have a better grasp of what needs to be done."

#### The Anonymity Factor

WLZW (Lite 98.7)/Utica, NY PD/afternoon host Peter Naughton, who's also Webmaster for all Re-

gent properties, has his hands full covering several jobs for many stations, but he feels this gives him an advantage in the studio. "Most listeners don't know I'm in charge of anything, so it's great when they call the request lines to express an opinion about a certain song, contest or one of the other jocks," he says.

"Same goes for doing live remotes, because it lets me put faces on our PIs. Knowing many of our listeners from this kind of interaction is a great thing to have in mind when putting together a new promo or writing new imaging liners."

Other advantages of being an on-air PD include seeing the world from your jocks' point of view. KSRZ/Omaha PD/afternoon host Darla Thomas says, "Being an on-air PD helps you identify with your talent. You know what it's like to do their job every day and can relate to them on a level that helps you understand their job.

"You also have a direct line to your customer — your listeners. Talking to them every day helps you connect better with your audience. You simply can't understand your people or your audience as well if you aren't on the air on a regular basis.

WAFI, WNCL & WYUS/Milford, DE and TheLightFM.com PD Steve Monz, who also does middays on WNCL, says, "Being on the air every day enables me to know every detail about what the station is doing. I can also set an example for the rest of the airstaff. Many times the airstaff doesn't totally understand what's in the programmer's head. Since it is my head, I understand the game plan and lead the way."

On-air PDs have access to tools like research to better equip themselves as jocks. "The research I'm privy to gives me great insight into how to connect with each listener," says WRMM/Rochester, NY PD/middayer Terese Taylor. "And some of the strategies I've tried successfully in middays have now been implemented in all dayparts, making 'Warm 101.3' a better station overall."

#### The Flipside

The list of challenges for an on-air PD can be just as long as the list of benefits. The most common challenge is the need for more hours in a day. "Balancing time is a major challenge," Daniels says. "I do afternoon drive, 3-7pm. That leaves 9am-3pm — minus lunch — to do the bulk of the programming work.

"I don't have an Asst. PD or MD, and I work with a close-knit and talented sales team. I need to make sure that when I'm on the air I'm organized, prepped and planned out in advance in case an account executive needs to come in to go over a new client promotion or discuss other matters."

Thomas concurs, saying, "There is never enough time in a day. As both the PD and MD of a very active and successful Hot AC station, I spend the majority of my off-air time doing the day-to-day basics of programming.

"I wish I had more time each week to work on the big things — meeting more frequently with my morning show, brainstorming new promotional ideas and digging through research to find ways to make the station better. And when you have a family at home, it makes things more

challenging, because you don't want to spend your entire life at the office."

Chase's schedule is just as full, but he has some tricks to stay on task. "As OM over six stations, PD over two and afternoon personality for one, I am always working on my organization, time-management and delegation skills," he says.

"I am constantly making lists of the things I need to take care of, then I prioritize which items are most important. I get a true sense of accomplishment any time I can cross out an item on the list. It's always challenging to get everything finished in a timely fashion, but it's a lot less scary when you organize the things you need to do in a list."

Many PDs admitted that finding a balance is a challenge. "I often feel guilty when I'm bogged down in programming stuff, because I feel like I'm not giving my morning show enough attention," Matthews says.

"But then I feel guilty for neglecting programming if I'm focusing on the morning show. The biggest challenge for me has been finding the line between the two."

#### It Takes A Village

Programming duties include critiquing the airstaff. My question to these PDs is, how does one grow as an air personality if there's no one to critique you?

WBBQ & WSGF/Augusta, GA PD and WBBQ afternooner Hank Brigmond makes a great point when he says, "I have a weekly meeting with my OM, Mike Kramer, to focus not only on the station, but also on how to improve my show. My wife is a high school science teacher with two master's degrees, and she still gets training and consultation, so there is no reason why I should avoid it."

Other PDs use objective parties to review tape. "Since my OM is also the on-air PD for a sister station, there's really nobody here to give me critiques," says Naughton. "I have the privilege of having all my airchecks reviewed by our consultant, McVay Media's Jerry King. I also often try to listen to my own, even though it may not be as effective as having someone else listen."

Even veteran morning man Phillips looks for outside guidance. "It is critical to have someone from the outside who can help guide your morning show," he says. "We employ a consultant for the entire station who provides input and an objective view. From time to time we will bring in a morning show expert like Randy Lane to tune up the show and give us feedback."

Taylor jokes, "Oh, man, that break was the worst! My PD is gonna kick my.... Oh, wait a minute. I am the PD." Hardly a week goes by that I don't have that panicked thought, although life is more relaxing without the hot line ringing.

"As an on-air PD, the thing I miss most is the regular input of a PD on my airshift. I'm so fortunate to have Stan Main as my VP/Programming. His experience with Randy Lane makes him an amazing talent coach. And sending tapes to my consultant, Gary Berkowitz, gives me new perspective every few months."

"I am the first to admit that I don't know it all," Tyler says. "It's a programmer's job to find people who do."

Next week: Learn how these PDs manage their time and read their advice for those facing similar circumstances.



**Darla Thomas**



**Peter Naughton**



**INTENSE THINKERS** Seen here (l-r) are WQAL/Cleveland PD/afternoon host Fig, Epic recording artist Howie Day and WQAL nighttimer John Connor after Day's sold-out House of Blues show.



**Kent Phillips**

August 5, 2005

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	MICHAEL BUBLE Home (143/Reprise)	2103	+51	176349	27	103/0
2	2	ROB THOMAS Lonely No More (Atlantic)	2012	-29	162437	24	98/4
3	3	KELLY CLARKSON Breakaway (Hollywood)	1997	+16	195123	44	99/0
5	4	BACKSTREET BOYS Incomplete (Jive/Zomba Label Group)	1582	-51	134823	13	94/3
4	5	LOS LONELY BOYS Heaven (OR Music/Epic)	1539	-122	150690	59	97/0
6	6	JOHN MAYER Daughters (Aware/Columbia)	1219	-52	88901	40	101/0
9	7	ANNA NALICK Breathe (2am) (Columbia)	1184	+30	78962	13	88/3
7	8	GOO GOO DOLLS Give A Little Bit (Warner Bros.)	1182	-40	98860	31	85/0
11	9	TIM MCGRAW Live Like You Were Dying (Curb)	1171	+58	91937	43	87/0
10	10	MAROON 5 She Will Be Loved (Octone/J/RMG)	1169	+30	87970	41	88/0
8	11	RYAN CABRERA True (E.V.L.A./Atlantic)	1105	-56	64184	28	86/0
12	12	MARIAH CAREY We Belong Together (Island/IDJMG)	1018	+158	101313	10	75/6
16	13	KIMBERLEY LOCKE I Could (Curb)	806	+208	31858	10	78/5
14	14	HALL & OATES I'll Be Around (U-Watch)	740	+21	73983	46	85/0
15	15	HOWIE DAY Collide (Epic)	656	-20	64302	22	57/0
19	16	EAGLES No More Cloudy Days (ERC)	607	+83	51897	5	61/5
17	17	CARRIE UNDERWOOD Inside Your Heaven (Arista)	603	+44	49218	5	60/2
18	18	HALL & OATES Ooh Child (U-Watch)	538	+7	22828	12	64/1
20	19	RASCAL FLATTS Bless The Broken Road (Lyric Street)	454	+1	25405	19	50/0
24	20	HOOTIE & THE BLOWFISH One Love (Sneaky Long/Vanguard)	347	+112	25261	2	47/9
23	21	JESSE MCCARTNEY Beautiful Soul (Hollywood)	321	+42	31790	6	16/0
25	22	D.H.T. Listen To Your Heart (Robbins)	305	+81	59622	3	34/9
21	23	JIM BRICKMAN & MICHAEL BOLTON Hear Me (Tears Into Wine) (RCA Victor)	238	-81	10677	14	40/0
30	24	LIFEHOUSE You And Me (Geffen)	233	+63	25544	3	17/3
22	25	PHIL COLLINS You Touch My Heart (Rendezvous)	232	-54	7100	7	35/0
26	26	KATRINA CARLSON Suddenly Beautiful (Kataphonic)	222	+3	3670	8	40/0
27	27	DELTA GOODREM Lost Without You (Columbia)	198	+20	5994	2	32/2
29	28	STEVIE WONDER From The Bottom Of My Heart (Motown/Universal)	182	+7	6266	4	36/4
<b>Debut</b>	29	DAVID PACK The Secret Of Movin' On (Peak)	174	+25	3829	1	37/2
28	30	KENNY G. f/YOLANDA ADAMS I Believe I Can Fly (Arista/RMG)	171	-5	2951	6	34/0

106 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/24-7/30. 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. 5 are moved to recurrent after 50 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. © 2005, Arbitron Inc. © 2005 Radio & Records.

## MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
UNCLE KRACKER f/DOBIE GRAY Drift Away (Lava)	955
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	884
MICHAEL MCDONALD Ain't No Mountain High Enough (Motown/Universal)	856
DIDD White Flag (Arista/RMG)	847
SANTANA f/MICHELLE BRANCH The Game Of Love (Arista/RMG)	832

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MAROON 5 This Love (Octone/J/RMG)	809
KEITH URBAN You'll Think Of Me (Capitol/EMC)	766
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	737
TRAIN Calling All Angels (Columbia)	719
MATCHBOX TWENTY Unwell (Atlantic)	718
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	705
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	688

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
PAUL MCCARTNEY A Fine Line (Capitol)	19
HOOTIE & THE BLOWFISH One Love (Sneaky Long/Vanguard)	9
D.H.T. Listen To Your Heart (Robbins)	9
MARIAH CAREY We Belong Together (Island/IDJMG)	6
KIMBERLEY LOCKE I Could (Curb)	5
EAGLES No More Cloudy Days (ERC)	5
EARTH, WIND & FIRE Pure Gold (Sanctuary/SRG)	5
ROB THOMAS Lonely No More (Atlantic)	4
STEVIE WONDER From The Bottom Of My Heart (Motown/Universal)	4
SCOTT GRIMES Livin' On The Run (Velocity)	4

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KIMBERLEY LOCKE I Could (Curb)	+208
MARIAH CAREY We Belong Together (Island/IDJMG)	+158
HOOTIE & THE BLOWFISH One Love (Sneaky Long/Vanguard)	+112
EAGLES No More Cloudy Days (ERC)	+83
D.H.T. Listen To Your Heart (Robbins)	+81
LIFEHOUSE You And Me (Geffen)	+63
TIM MCGRAW Live Like You Were Dying (Curb)	+58
MICHAEL BUBLE Home (143/Reprise)	+51
SCOTT GRIMES Livin' On The Run (Velocity)	+45
CARRIE UNDERWOOD Inside Your Heaven (Arista)	+44

## NEW & ACTIVE

EARTH, WIND & FIRE Pure Gold (Sanctuary/SRG)	Total Plays: 125, Total Stations: 25, Adds: 5
ERIC BENET Hurricane (Reprise/Warner Bros.)	Total Plays: 117, Total Stations: 20, Adds: 2
KENNY G. f/EARTH, WIND & FIRE The Way... (Arista/RMG)	Total Plays: 103, Total Stations: 13, Adds: 0
CECE WINANS All That I Need (PureSprings/INO/Epic)	Total Plays: 68, Total Stations: 17, Adds: 2
SCOTT GRIMES Livin' On The Run (Velocity)	Total Plays: 45, Total Stations: 14, Adds: 4
PAUL MCCARTNEY A Fine Line (Capitol)	Total Plays: 5, Total Stations: 19, Adds: 19

Songs ranked by total plays

Station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

**HURRY!**  
**OFFER ENDS**  
**SEPT. 5, 2005**

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America's Best Testing AC Songs 12 + For The Week Ending 8/5/05

Table with 7 columns: Artist Title (Label), TW, LW, Famil., Burn, W 25-54, W 25-34, W 35-54. Lists top songs like Rob Thomas' 'Lonely No More' and Eagles' 'Ho More Cloudy Days'.

Total sample size is 232 respondents. Total average favorability estimates are based on a scale of 1-5... RateTheMusic.com results are not meant to replace callout research.



AC TOP 30



Table with 12 columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top 30 songs like Rob Thomas' 'Lonely No More'.

23 Canadian AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/24-7/30.

REPORTERS

Stations and their ads listed alphabetically by market

WYJB/Albany, NY... RateTheMusic.com

KMGA/Albuquerque, NM... RateTheMusic.com

WLEV/Albion, PA... RateTheMusic.com

KYMG/Anchorage, AK... RateTheMusic.com

WFPG/Atlanta, GA... RateTheMusic.com

WBBQ/Augusta, GA... RateTheMusic.com

KKM/Austin, TX... RateTheMusic.com

KGFM/Beaumont, TX... RateTheMusic.com

WMLJ/Boston, MA... RateTheMusic.com

WYSP/Birmingham, AL... RateTheMusic.com

KOLT/Boise, ID... RateTheMusic.com

WJLJ/Boston, MA... RateTheMusic.com

WEBC/Bridgeport, CT... RateTheMusic.com

WEZF/Burlington... RateTheMusic.com

WHBC/Canton, OH... RateTheMusic.com

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KDAT/Cedar Rapids, IA... RateTheMusic.com

WBBQ/Augusta, GA... RateTheMusic.com

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POWERED BY MEDIABASE. 132 Total Reporters. 106 Total Monitored. 26 Total Indicator. Did Not Report, Playlist Frozen (6): KOO/Tyler, TX; KSB/Santa Barbara, CA; WAFY/Fredrick, MD; WAGY/Rockford, IL; WGN/Wilmington, NC; WSWT/Peoria, IL.

## ON THE RECORD

With  
**Don Rivers**  
PD, KKMY (Mix 104.5)/  
Beaumont, TX



KKMY (Mix 104.5)/Beaumont, TX is a winning station because we understand our target audience and reflect their lifestyle with our product. You must know what is wanted from your station, then deliver that product. The audience programs Mix 104.5. ● We feel a responsibility to give something back to our community, so we are very public-service-oriented. We target adult females and are very involved in their

causes. We also encourage our audience to volunteer. Our website features a list of places where volunteers are needed. ● We are not a boring AC station. We have fun on the air, and our personalities are personalities. We have fun, family-oriented contests, like our "Mom and Me" look-alike contest this past Mother's Day. We always give away tickets in family four-packs. ● We are the office-friendly station

from 8am to 5pm and the family-friendly station the rest of the time. I am very proud of our station when I hear listeners talk about how they can trust Mix 104.5 with their kids. They know our music and our personalities are safe for their co-workers, customers and families. ● As for the future of our industry, terrestrial radio is not doing a good job of pointing out its strengths. We need to let people know that we can help them avoid traffic jams. We alert them to threatening weather. We keep them updated about local concerts and events. ● We keep them current on local news, and we even make sure they get all the best deals by telling them about great sales (yes, our local commercials are a selling tool for terrestrial radio). They'll miss all those things when they listen to another media option, and we need to tell them that.

**M**ichael Bublé's "Home" (Reprise) is still No. 1, **Rob Thomas'** "Lonely No More" (Atlantic) is No. 2, and **Kelly Clarkson's** "Breakaway" (Hollywood) is No. 3 ... Most Increased Plays goes to **Kimberley Locke's** "I Could" (Curb), with +208 plays. Second Most Increased goes to **Mariah Carey's** "We Belong Together" (Island/IDJMG), with +158 ... **David Pack's** "The Secret of Movin' On" (Peak) debuts at No. 29 ... Most Added is **Paul McCartney's** "A Fine Line" (Capitol), with 19 adds. **Hootie & The Blowfish's** "One Love" (Sneaky Long/Vanguard) and **D.H.T.'s** "Listen to Your Heart" (Robbins) are second Most Added, with nine each ... Over at Hot AC, **Lifehouse's** "You and Me" (Geffen) remains No. 1, Clarkson's "Behind These Hazel Eyes" (RCAR/MG) moves back up to No. 2, and Thomas' "Lonely No More" goes back to No. 3 ... Most Increased Plays goes to **Gwen Stefani's** "Cool" (Interscope) for another week in a row, with +263, taking it to No. 18. Second Most Increased goes to **Sheryl Crow's** "Good Is Good" (A&M/Interscope), which is also Most Added, with 25 adds ... Debuts at Hot AC include **Bon Jovi's** "Have a Nice Day" (Island/IDJMG), at No. 34; **Switchfoot's** "Stars" (Columbia), at No. 37; and **Staind's** "Right Here" (Flip/Atlantic), at No. 39.

— Julie Kertes, AC/Hot AC Editor



## artist activity

ALBUM: **Josh Kelley**

LABEL: **Hollywood**

By **JULIE KERTES/AC/HOT AC EDITOR**

**S**inger-songwriter Josh Kelley's *Almost Honest* hits stores Aug. 23. It is the followup to his Hollywood Records debut, *For the Ride Home*. The first single off the album, "Only You," has been Most Added for two weeks in a row and is climbing the Hot AC chart fast and furiously. At press time "Only You" was at No. 19\*.

Early radio supporters and airplay leaders include WPLJ/New York; WZPL/Indianapolis; WVRV/St. Louis; KOSO/Modesto, CA; WTSS/Buffalo; WXMA/Louisville; and KSTZ/Des Moines. KOSO MD Donna Miller tells R&R, "Josh was a huge hit at our Summerfest 2004 event, winning over tons of fans with his incredible performance and charming personality."

"In spite of that, because of my 'never the same artist two years in row' rule, I was very reluctant to bring him back for this year's Summerfest, until I heard 'Only You.' We knew right away the song was special and bound to be a huge hit for Josh."

"He was even more amazing at Summerfest 2005 just a couple of weeks ago, and 'Only You' is getting top five phones already."

WXMA MD Katrina Blair says, "Caught my ear the very first time I listened to the song. You thought his last song was amazing — his new song is going to be a smash!"

KSTZ OM Jim Schaefer says, "Josh Kelley's 'Only You' is fresh for summer, upbeat and fun. It shows his depth as an artist. There's nothing like it on the radio."

*Almost Honest* was produced by Matt Wallace (Maroon 5, John Hiatt), but Kelley collaborated with the writing and production team The Matrix (Avril Lavigne, Liz Phair) on "Only You."

"When I was in Australia last summer, I came up with this killer chorus and a catchy bridge," Kelley says. "When I got back, I was offered the opportunity to work with The Matrix. So we got together, and when they played me their idea, I thought, 'I've got the perfect thing for that.'"

"It came together really fast. It's all one big hook. Lauren [Holly] and I wrote all the lyrics, Graham [Edwards] comes up with some slamin' guitar parts, and their production is ridiculous — they know their stuff."

An Augusta, GA native, Kelley grew up next to a church, and the sounds of its choir left a lasting impression that's evident throughout album. His music is uplifting and his performance engaging each and every time.

WTSS/Buffalo MD Rob Lucas is a fan, saying, "It's a cliché, but this song sounds like summer. Radio needs more uptempo pop songs with a positive vibe. This is one."

"We had Josh in last year for a bar appearance, and despite a mellow crowd and a rainy day — it was a beach bar, and, yes, we have those in Buffalo — he killed. Josh Kelley is the real deal."



# REPORTING STATION PLAYLISTS

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





America's Best Testing Hot AC Songs 12 + For The Week Ending 8/5/05

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, W 18-34, W 18-24, W 25-34. Lists top songs like LIFEHOUSE You And Me, KELLY CLARKSON Behind These Hazel Eyes, etc.

Total sample size is 356 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song.



HOT AC TOP 30



Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top 30 songs like COLDPLAY Speed Of Sound, KELLY CLARKSON Behind These Hazel Eyes, etc.

25 Canadian Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/24-7/30.

REPORTERS

Stations and their adds listed alphabetically by market

Large grid of market reports for various cities including Akron, Albany, Albany, Anchorage, Annapolis, Asheville, Atlanta, Austin, Baltimore, Baton Rouge, Bismarck, Boise, Boston, Buffalo, Cape Cod, Cedar Rapids, Charleston, Chicago, Cincinnati, Cleveland, Columbia, Columbus, Dallas, Dayton, Denver, Detroit, Duluth, Evansville, Fayetteville, Flint, Fort Worth, Fresno, Gainesville, Grand Rapids, Greenville, Harrisburg, Hartford, Hickory, Houston, Indianapolis, Jacksonville, Jacksonville Beach, Knoxville, Las Vegas, Lexington, Little Rock, Louisville, Madison, Miami, Milwaukee, Minneapolis, Mobile, Montgomery, Nashville, Norfolk, Oklahoma City, Omaha, Orlando, Orem, Palm Springs, Phoenix, Portland, Raleigh, Reno, Richmond, Rochester, Sacramento, San Antonio, San Diego, San Francisco, San Jose, Savannah, Seattle, Springfield, St. Louis, St. Paul, Tallahassee, Tampa, Toledo, Tusculum, Wichita Falls, Wichita, Worcester, Youngstown.



Monitored Reporters 110 Total Reporters 88 Total Monitored 22 Total Indicator Did Not Report. Playlist Frozen (2): KEHN/Eugene, OR WSPN/Wausau, WI

# HOT AC TOP 40

August 5, 2005

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	LIFHOUSE You And Me (Geffen)	3213	-26	181678	26	88/0
3	2	KELLY CLARKSON Behind These Hazel Eyes (RCA/RMG)	2870	+77	167019	13	83/1
2	3	ROB THOMAS Lonely No More (Atlantic)	2781	-135	170197	26	87/0
4	4	COLDPLAY Speed Of Sound (Capitol)	2700	-13	141763	15	88/0
5	5	3 DOORS DOWN Let Me Go (Republic/Universal)	2538	-79	132167	31	84/0
6	6	GAVIN DEGRAW Chariot (J/RMG)	2144	-161	104900	22	84/0
11	7	ROB THOMAS This Is How A Heart Breaks (Atlantic)	1969	+159	113011	9	86/0
8	8	ANNA NALICK Breathe (2am) (Columbia)	1938	-91	108579	35	83/0
7	9	GREEN DAY Boulevard Of Broken Dreams (Reprise)	1926	-143	120800	34	85/0
12	10	COLLECTIVE SOUL Better Now (EI Music Group)	1909	+109	93373	23	73/1
9	11	KELLY CLARKSON Since U Been Gone (RCA/RMG)	1883	-83	123181	32	84/0
10	12	HOWIE DAY Collide (Epic)	1864	-86	108480	49	78/0
13	13	GREEN DAY Holiday (Reprise)	1630	+136	77807	11	66/2
14	14	TRAIN Get To Me (Columbia)	1555	+123	69383	6	74/1
15	15	BETTER THAN EZRA A Lifetime (Artemis)	1361	-28	48148	20	62/0
16	16	JOSH KELLEY Only You (Hollywood)	1356	+93	50874	8	76/4
17	17	JASON MRAZ Wordplay (Atlantic)	1300	+48	44495	11	65/1
23	18	GWEN STEFANI Cool (Interscope)	1029	+263	50024	5	61/11
21	19	MARIAH CAREY We Belong Together (Island/IDJMG)	997	+104	47938	7	43/4
18	20	GWEN STEFANI Hollaback Girl (Interscope)	968	-123	64046	10	26/0
22	21	LOW MILLIONS Statue (Manhattan/EMC)	879	+63	26314	11	41/0
25	22	KEITH URBAN You'll Think Of Me (Capitol/EMC)	867	+125	65369	8	41/5
19	23	BACKSTREET B0YS Incomplete (Jive/Zomba Label Group)	845	-139	30841	15	40/0
24	24	VERTICAL HORIZON Forever (Hybrid)	797	+45	26507	11	45/0
20	25	DAVE MATTHEWS BAND American Baby (RCA/RMG)	668	-292	32773	20	56/0
27	26	DEF LEPPARD No Matter What (Island/IDJMG)	649	+50	33554	9	34/1
29	27	SIMPLE PLAN Untitled (Lava)	572	+82	22610	6	30/2
28	28	COURTNEY JAYE Can't Behave (Island/IDJMG)	490	-73	13377	13	31/0
33	29	HOOTIE & THE BLOWFISH One Love (Sneaky Long/Vanguard)	470	+144	13355	2	40/6
31	30	BLACK EYED PEAS Don't Phunk With My Heart (A&M/Interscope)	464	+88	28624	5	12/0
30	31	PAT MCGEE BAND Must Have Been Love (Kirtland)	429	+37	8695	7	26/1
32	32	PAPA ROACH Scars (Geffen)	406	+63	18088	5	10/1
26	33	AVRIL LAVIGNE Fall To Pieces (Arista/RMG)	389	-233	10971	12	34/0
Debut	34	BON JOVI Have A Nice Day (Island/IDJMG)	346	+126	31486	1	23/4
34	35	WEEZER Beverly Hills (Geffen)	346	+79	13127	5	9/0
35	36	D.H.T. Listen To Your Heart (Robbins)	332	+76	23415	2	13/4
Debut	37	SWITCHFOOT Stars (Columbia)	270	+118	4555	1	28/3
37	38	HOPE PARTLOW Who We Are (Virgin)	255	+5	6680	5	20/1
Debut	39	STAIN'D Right Here (Flip/Atlantic)	243	+88	5067	1	19/2
39	40	WILL SMITH Switch (Interscope)	240	-8	14543	3	3/0

88 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/24-7/30. 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 Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
SHERYL CROW Good Is Good (A&M/Interscope)	27
GWEN STEFANI Cool (Interscope)	11
LIZ PHAIR Everything To Me (Capitol)	11
3 DOORS DOWN Here By Me (Republic/Universal)	10
HOOTIE & THE BLOWFISH One Love (Sneaky Long/Vanguard)	6
HOWIE DAY She Says (Epic)	6
MELISSA ETHERIDGE Refugee (Island/IDJMG)	6
KEITH URBAN You'll Think Of Me (Capitol/EMC)	5
TOMMY LEE / BUTCH WALKER Good Times (TL Education Services)	5

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GWEN STEFANI Cool (Interscope)	+263
SHERYL CROW Good Is Good (A&M/Interscope)	+166
ROB THOMAS This Is How A Heart Breaks (Atlantic)	+159
HOOTIE & THE BLOWFISH One Love (Sneaky Long/Vanguard)	+144
GREEN DAY Holiday (Reprise)	+136
HOWIE DAY She Says (Epic)	+134
BON JOVI Have A Nice Day (Island/IDJMG)	+126
KEITH URBAN You'll Think Of Me (Capitol/EMC)	+125
TRAIN Get To Me (Columbia)	+123
SWITCHFOOT Stars (Columbia)	+118

## NEW & ACTIVE

BEN FOLDS Landed (Epic)	Total Plays: 239, Total Stations: 19, Adds: 2
DANIEL POWTER Bad Day (Warner Bros.)	Total Plays: 232, Total Stations: 21, Adds: 2
FOO FIGHTERS Best Of You (RCA/RMG)	Total Plays: 214, Total Stations: 14, Adds: 0
JOY WILLIAMS We (Red Ink/Reunion/PLG)	Total Plays: 210, Total Stations: 18, Adds: 1
KILLERS All These Things That I've Done (Island/IDJMG)	Total Plays: 197, Total Stations: 15, Adds: 2
HOWIE DAY She Says (Epic)	Total Plays: 196, Total Stations: 23, Adds: 6
MICHAEL BUBLE Home (143/Reprise)	Total Plays: 187, Total Stations: 17, Adds: 2
SHERYL CROW Good Is Good (A&M/Interscope)	Total Plays: 186, Total Stations: 27, Adds: 27
OMNISOUl Waiting (Save Your Life) (Wind-up)	Total Plays: 165, Total Stations: 15, Adds: 1
ANTIGONE RISING Don't Look Back (Lava)	Total Plays: 146, Total Stations: 12, Adds: 1

Songs ranked by total plays

Station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

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**R&R Hot AC: 34**

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KMXP/Phoenix	KALC/Denver	KIMN/Denver	WZPT/Pittsburgh
WMJC/Long Island	WLNK/Charlotte	WKRQ/Cincinnati	And more...

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PART TWO OF A TWO-PART SERIES

# On Her Own Merits

More from KHJZ/Houston's Laura Morris

**L**aura Morris joined Infinity/Houston in 2002 after being recruited by former Regional VP Bill Figenshu at a time when the group had two Country stations struggling in the market due to the Hispanic audience's impact on Houston's non-ethnic radio formats. A market study revealed a hole for Smooth Jazz, and KHJZ signed on in November 2002 with esteemed programmer Maxine Todd at the helm.

Last week we traced the early days of Morris' career, beginning at Rusk News/Talker KTRH/Houston. She is the founding GM of KHJZ and Sr. VP/Market Manager of three other stations in the cluster. In Part Two of our interview, Morris shares further perspective on her career path.

## Up Through The Ranks

Morris came up through the ranks of radio largely on the programming side in a News/Talk environment, which generally means far larger staffs than at music radio. "There are a lot of women involved in that environment who are smart and talented," Morris says. "Everyone has a contribution to make, and some of the best were from great female reporters, great female anchors and great female salespeople."

"The things the people I worked with at Rusk have gone on to do are amazing. One of the sales managers, Muriel Sanchez, is now Market Manager for Clear Channel/New Orleans. Another, Brenda Adriaance, was until recently a market manager in Dallas.

"We owned stations in other markets, and Caroline Devine, who was named GM in San Antonio on the same day I was promoted to GM in Houston, is now Market Manager for Cox in this market. Sports legend Jim Nance

started there, and Pat Fant, who is Market Manager for Cumulus in Houston. An incredible group worked at those stations, and it was energized because of Jay Rusk and what he created.

"My female colleagues were incredibly supportive. For a long time Nancy Vaeth-DuBroff, now President of Susquehanna Radio, and I were the only female managers in Houston. She was, and remains, a very good friend and mentor and a touchstone for me.

"It's incredible to count the number of female managers who have been in Houston — more than in most other large markets. When you look at the gender balance in the industry, we're all trying to raise more awareness of that."



Laura Morris

## Not Gender, But Talent

Morris continues, "Radio today is harder for everyone, not just women, because, although it's not rocket science, it is a maturing business and much more disciplined and more financially accountable than it has ever been before. Many of us are part of very large corporations, which is a complete and total change in the industry.

"It's somewhat easier for women today, but that has nothing to do with gender and everything to do with talent. There are still subtle stereotypes, and, in terms of the glass ceiling, there are still expectations. A man is seen as tough and his female counterpart is considered a bitch, but it is still about talent and about getting the job done.

"At the end of the day, performance is fairly black and white, although there are often mitigating circumstances. When you're running a radio station, the margin and P&L do not exist in a vacuum. They are the result of the market, competitive forces, the advertising community and so forth."

Morris believes that, in business, personality differences play a larger role than gender. She says, "Some people are big thinkers and better with ideas, others are better at

## The Art Of Managing

By Andi Howard

Andi Howard started Peak Records 11 years ago with her partner, guitarist Russ Freeman. She has not only successfully guided the label since then, she also has a long history as an artist manager. Below she tells us about her management responsibilities, especially in smooth jazz.



Andi Howard

I began managing Ramsey Lewis, Special EFX, Kim Pensyl and several others in this genre in 1985, before KTWW (The Wave)/Los Angeles signed on. I currently manage Russ Freeman and The Rippingtons, as I have for almost 20 years, as well as saxophonist Paul Taylor. With Lee Ritenour's manager, Mark Wexler, I also co-manage Eric Marienthal.

My approach to artist management has always been that it's a partnership in which the artist is the creative force and the manager is the business side, although sometimes they overlap. It's always about long-term goals. It's easy to be a booker or audit-taker in the moment, but managers must focus on long-term career goals.

The manager is in charge of the whole career, from publicity to the record company to booking agents to publishing — everything. It's not just the now, it's the future, what you want to be doing 20 years from now, which is basically how Peak got started.

## Starting A Label

The Rippingtons were doing extremely well and have always had a very strong touring base. At that time we were making incredible deals on the publishing side, which people don't make anymore. I asked Russ what he wanted to be doing in 20 years, and he said he knew he didn't want to be touring because he'd be too old and tired.

Since he was producing Carl Anderson, Nelson Rangell and a slew of other smooth jazz artists, we decided to start a record company so that he'd have something tangible and substantial for the future.

We went to Larry Rosen and Dave Grusin at GRP, where Mark Wexler was instrumental in making the deal happen, as was Carl Griffin. We had big radio hits, then there was a regime change in which Mark left and Tommy LiPuma came in.

Ultimately, we left and went first to Windham Hill, where we had Phil Perry, Miki Howard and The Rippingtons, and then in 2000 we began a joint venture with Concord.

This all grew out of an artist-management relationship geared to the future. It was a natural progression for us, although it has happened before in other genres. Now, years later, Dave Koz has started a label, and so has manager Steve Chapman, with Richard Elliot and Rick Braun.

**"Women have enough courage to make life choices because they are right for their whole lives rather than only making career choices."**

radio is more a lifestyle than a job, because it's a part of everything you do everywhere you are all of the time, whether you're at work or not. Ideas — or a new client, new on-air content or new marketing concept — can come from anywhere at any time.

"Work is not in a box when you're at the office. Radio is a very social industry, so it's a big part of your social life as well. It all ties together, so my best advice to anyone — male or female — is to be prepared to work really hard. Keep your eyes and ears open. We're about pop culture, and we have to create content that is compelling for listeners so we can market that access to advertisers."

It's often been said that women must be twice as smart and work twice as hard to earn half of what a man does. As Morris sees it, "Women have enough courage to make life choices because they are right for their whole lives rather than only making career choices.

"A lot of times women are not willing to sacrifice all that has to be sacrificed to make it to a certain level of corporate responsibility because family and recreation also have a place. That has historically been part of our culture. In my own work environment a lot of women say, 'That is not what I want.' It takes a lot of courage for a woman to say no."

glad-handing and kissing babies, and some excel at the nut and bolts of operations — all things that are not driven along gender lines.

"It's the stereotypes and assumptions that sometimes create a different standard, not that women are necessarily bringing another set of characteristics to their roles."

## What Do Women Want?

Morris continues, "As with most careers,

# #1 MOST ADDED!

## GET EM GOIN'

BY **EUGE  
GROOVE**



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**KSMJ    KEZL    KJZY    WSJT**

### ALREADY ON:

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# SMOOTH JAZZ TOP 30

August 5, 2005

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST	TITLE	LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	RICHARD ELLIOT	People Make The World Go Round	(Arista)	800	+10	109000	13	35/0
2	2	PAUL TAYLOR	Nightlife	(Peak)	745	+2	94234	20	31/0
3	3	NILS	Pacific Coast Highway	(Baja/TSR)	725	-11	95966	23	34/0
4	4	CHUCK LOEB	Tropical	(Shanachie)	699	-5	85255	21	32/0
5	5	STEVE COLE	Thursday	(Narada Jazz)	681	-11	68485	20	32/0
6	6	PAUL HARDCASTLE	Serene	(Trippin' 'N' Rhythm)	675	+56	83362	8	34/0
7	7	KENNY G. f/EARTH, WIND & FIRE	The Way You Move	(Arista/RMG)	462	+12	53773	28	32/0
10	8	PAUL JACKSON, JR.	Never Too Much	(GRP/VMG)	428	+21	51479	19	30/0
8	9	NORMAN BROWN	West Coast Coolin'	(Warner Bros.)	397	-41	40020	17	33/0
11	10	DAVE KOZ	Love Changes Everything	(Capitol)	387	+13	40239	9	34/0
12	11	BRIAN CULBERTSON	Hookin' Up	(GRP/VMG)	382	+35	52350	5	34/2
9	12	MICHAEL LINGTON	Two Of A Kind	(Rendezvous)	378	-60	48481	34	32/0
13	13	KEN NAVARRO	You Are Everything	(Positive)	332	-10	30286	14	27/0
14	14	JEFF LORBER	Ooh La La	(Narada Jazz)	328	-4	31013	25	29/0
17	15	AVERAGE WHITE BAND	Work To Do	(Liquid B)	319	+21	28458	16	25/0
16	16	PAUL BROWN	Cosmic Monkey	(GRP/VMG)	315	+12	48742	7	29/1
15	17	JONATHAN BUTLER	Fire & Rain	(Rendezvous)	315	-13	29569	15	23/0
19	18	DONNY OSMOND	Breeze On By	(Decca)	300	+13	19992	11	20/0
18	19	WAYMAN TISDALE	Ready To Hang	(Rendezvous)	278	-11	29600	13	24/0
21	20	WALTER BEASLEY	Coolness	(Heads Up)	265	+43	40288	6	25/2
20	21	MINDI ABAIR	Make A Wish	(GRP/VMG)	259	+9	24123	9	27/1
22	22	KEM I Can't Stop Loving You	(Motown/Universal)	195	+6	30275	6	20/6	
	23	EUGE GROOVE	Get Em Goin'	(Narada Jazz)	156	+132	17089	1	27/9
	24	DAVID PACK	You're The Only Woman	(Peak)	150	+22	7377	4	17/5
	25	CHIELI MINUCCI	The Juice	(Shanachie)	132	+8	9878	5	11/1
	26	NELSON RANGELL	Don't You Worry 'Bout A Thing	(Koch)	122	0	8980	6	16/4
	27	JEFF GOLUB	Simple Pleasures	(Narada Jazz)	114	-5	9010	12	13/0
	28	CAMIEL	I'm Ready	(Rendezvous)	110	+5	17662	13	11/0
	29	MARION MEADOWS	Suede	(Heads Up)	109	+12	10019	2	15/5
	30	GREGG KARUKAS	London Underground	(Trippin' 'N' Rhythm)	101	+20	4799	1	10/2

35 Smooth Jazz® reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/24-7/30. 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 Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

## NEW & ACTIVE

**BONEY JAMES** 2:01 AM (Warner Bros.)  
Total Plays: 94, Total Stations: 12, Adds: 2

**WARREN HILL** Still In Love (Popjazz/Native Language)  
Total Plays: 69, Total Stations: 11, Adds: 4

**MARIAH CAREY** We Belong Together (Island/IDJMG)  
Total Plays: 64, Total Stations: 6, Adds: 2

**BRIAN SIMPSON** It's All Good (Rendezvous)  
Total Plays: 57, Total Stations: 7, Adds: 0

**PRAFUL** Moon Glide (Rendezvous)  
Total Plays: 49, Total Stations: 4, Adds: 0

**MARC ANTOINE** Bella Via (Rendezvous)  
Total Plays: 46, Total Stations: 5, Adds: 2

**DEF JAZZ** f/GERALD ALBRIGHT Hey Young World (GRP/VMG)  
Total Plays: 27, Total Stations: 4, Adds: 1

**WILL DONATO** f/STEVE DLIVER Espana (Generation)  
Total Plays: 26, Total Stations: 4, Adds: 0

**SOUL BALLET** She Rides (215)  
Total Plays: 24, Total Stations: 6, Adds: 2

**SLOW TRAIN SOUL** Twisted Cupid (Tommy Boy)  
Total Plays: 14, Total Stations: 4, Adds: 0

Songs ranked by total plays

## MOST ADDED

ARTIST	TITLE	LABEL(S)	TOTAL ADDS
EUGE GROOVE	Get Em Goin'	(Narada Jazz)	9
KEM I Can't Stop Loving You	(Motown/Universal)	6	
DAVID PACK	You're The Only Woman	(Peak)	5
MARION MEADOWS	Suede	(Heads Up)	5
NELSON RANGELL	Don't You Worry 'Bout A Thing	(Koch)	4
WARREN HILL	Still In Love	(Popjazz/Native Language)	4

## MOST INCREASED PLAYS

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
EUGE GROOVE	Get Em Goin'	(Narada Jazz)	+132
PAUL HARDCASTLE	Serene	(Trippin' 'N' Rhythm)	+56
WALTER BEASLEY	Coolness	(Heads Up)	+43
BRIAN CULBERTSON	Hookin' Up	(GRP/VMG)	+35
RAUL MIDON	If You're Gonna Leave	(Manhattan/EMC)	+24
HUGH MASEKELA	Spring	(Heads Up)	+23
HUGH MASEKELA	After Tears	(Heads Up)	+23
DAVID PACK	You're The Only Woman	(Peak)	+22
BRIAN SIMPSON	It's All Good	(Rendezvous)	+22

## MOST PLAYED RECURRENTS

ARTIST	TITLE	LABEL(S)	TOTAL PLAYS
VANESSA WILLIAMS	You Are Everything	(Lava)	268
ANITA BAKER	How Does It Feel	(Blue Note/Virgin)	255
KENNY G.	Pick Up The Pieces	(Arista/RMG)	253
BONEY JAMES	f/JOE SAMPLE Stone Groove	(Warner Bros.)	240
MARION MEADOWS	Sweet Grapes	(Heads Up)	221
EUGE GROOVE	XXL	(Narada Jazz)	221
TIM BOWMAN	Summer Groove	(Liquid B)	214
3RD FORCE	Believe In Me	(Higher Octave)	214
SOUL BALLET	Cream	(215)	201
GERALD ALBRIGHT	To The Max	(GRP/VMG)	188
WAYMAN TISDALE	Ain't No Stoppin' Us Now	(Rendezvous)	177
ALICIA KEYS	If I Ain't Got You	(J/RMG)	173
FOURPLAY	Fields Of Gold	(RCA Victor/RMG)	168
GEORGE BENSON	Softly, As In A Morning Sunrise	(GRP/VMG)	165
CHRIS BOTTI	Back Into My Heart	(Columbia)	164

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# SMOOTH JAZZ TOP 30 INDICATOR

August 5, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	RICHARD ELLIOT People Make The World Go Round ( <i>Artizen</i> )	186	+15	769	12	13/0
1	2	NILS Pacific Coast Highway ( <i>Baja/TSR</i> )	179	-18	647	28	12/0
2	3	PAUL HARDCASTLE Serene ( <i>Trippin' 'N' Rhythm</i> )	174	-7	506	8	13/0
5	4	STEVE COLE Thursday ( <i>Narada Jazz</i> )	166	+8	500	21	12/0
4	5	PAUL TAYLOR Nightlife ( <i>Peak</i> )	159	-11	681	22	12/0
7	6	JEFF GOLUB Simple Pleasures ( <i>Narada Jazz</i> )	158	+8	431	15	13/0
6	7	KEM I Can't Stop Loving You ( <i>Motown/Universal</i> )	158	+7	635	15	10/0
8	8	WALTER BEASLEY Coolness ( <i>Heads Up</i> )	150	+4	571	8	11/0
10	9	CHUCK LOEB Tropical ( <i>Shanachie</i> )	148	+8	368	25	12/1
9	10	JEFF LORBER Ooh La La ( <i>Narada Jazz</i> )	145	+4	522	28	12/0
12	11	ANDRE DELANO Night Riders ( <i>7th Note</i> )	141	+2	407	11	12/0
11	12	JOE JOHNSON U Know What's Up ( <i>Yasny</i> )	138	-2	497	14	8/D
15	13	PAUL BROWN Cosmic Monkey ( <i>GRP/VMG</i> )	137	+23	417	3	11/0
18	14	BRIAN CULBERTSON Hookin' Up ( <i>GRP/VMG</i> )	135	+29	269	3	12/2
13	15	AVERAGE WHITE BAND Work To Do ( <i>Liquid 8</i> )	126	+5	270	20	12/0
21	16	BRIAN SIMPSON It's All Good ( <i>Rendezvous</i> )	115	+14	405	4	10/0
14	17	BLACK GOLD MASSIVE Don't Give Up Now ( <i>Major Menace</i> )	114	-7	334	14	9/0
17	18	KEN NAVARRO You Are Everything ( <i>Positive</i> )	113	+1	211	12	8/0
16	19	WARREN HILL Still In Love ( <i>Popjazz/Native Language</i> )	111	-3	298	8	10/0
20	20	MINDI ABAIR Make A Wish ( <i>GRP/VMG</i> )	110	+7	243	2	10/1
26	21	DONNY OSMOND Breeze On By ( <i>Decca</i> )	104	+10	457	5	6/0
-	22	PRAFUL Moon Glide ( <i>Rendezvous</i> )	101	+16	435	8	10/1
30	23	CHIELI MINUCCI The Juice ( <i>Shanachie</i> )	101	+13	296	2	7/1
28	24	GARRY GOIN Riverside Drive ( <i>Compendia</i> )	101	+10	321	4	8/0
-	25	ACOUSTIC ALCHEMY Say Yeah ( <i>Higher Octave</i> )	99	+12	376	18	7/0
22	26	WAYMAN TISDALE Ready To Hang ( <i>Rendezvous</i> )	99	0	399	13	8/0
27	27	RIPPINGTONS Wild Card ( <i>Peak</i> )	94	+3	426	13	9/0
-	28	NELSON RANGELL Don't You Worry 'Bout A Thing ( <i>Koch</i> )	92	+5	187	5	10/1
25	29	JONATHAN BUTLER Fire & Rain ( <i>Rendezvous</i> )	92	-3	474	10	9/1
23	30	MARCUS MILLER /ERIC CLAPTON Silver Rain ( <i>Koch</i> )	91	-7	398	17	9/0

16 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 7/24 - Saturday 7/30.  
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## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
KEVIN TONEY Quiet Conversation ( <i>Shanachie</i> )	4
U-NAM I'm Only U-Nam ( <i>Trippin' 'N' Rhythm</i> )	4
MARION MEADOWS Suede ( <i>Heads Up</i> )	3
DEF JAZZ /GERALD ALBRIGHT Hey Young World ( <i>GRP/VMG</i> )	3
BRIAN CULBERTSON Hookin' Up ( <i>GRP/VMG</i> )	2
MARC ANTOINE Bella Via ( <i>Rendezvous</i> )	2
SOUL BALLET She Rides ( <i>215</i> )	2

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BRIAN CULBERTSON Hookin' Up ( <i>GRP/VMG</i> )	+29
PAUL BROWN Cosmic Monkey ( <i>GRP/VMG</i> )	+23
MIKE PHILLIPS /JEFF LORBER Heartbeat Of The City ( <i>Red Urban</i> )	+21
MIKE PHILLIPS Uncommon Denominator ( <i>Red Urban</i> )	+17
PRAFUL Moon Glide ( <i>Rendezvous</i> )	+16
KEVIN TONEY Quiet Conversation ( <i>Shanachie</i> )	+16
MARION MEADOWS Suede ( <i>Heads Up</i> )	+16
KEVIN TONEY 110 Degrees And Rising ( <i>Shanachie</i> )	+16
RICHARD ELLIOT People Make The World Go Round ( <i>Artizen</i> )	+15
EUGE GROOVE Get Em Goin' ( <i>Narada Jazz</i> )	+15

## MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
GEORGE DUKE T-Jam ( <i>BPM</i> )	91
3RD FORCE Believe In Me ( <i>Higher Octave</i> )	91
BONEY JAMES /JOE SAMPLE Stone Groove ( <i>Warner Bros.</i> )	66
CHRIS BOTTI No Ordinary Love ( <i>Columbia</i> )	18
JOYCE COOLING Expression ( <i>Narada Jazz</i> )	16
PETER WHITE How Does It Feel ( <i>Columbia</i> )	16
MINDI ABAIR Come As You Are ( <i>GRP/VMG</i> )	8
FOURPLAY Fields Of Gold ( <i>RCA Victor/RMG</i> )	1
KIM WATERS In Deep ( <i>Shanachie</i> )	1
GREG ADAMS Firefly ( <i>215</i> )	1

## REPORTERS

Stations and their adds listed alphabetically by market

<b>KAJZ/Albuquerque, NM*</b> OM: Jim Wallon PD/MD: Paul Lavoie 2 MARION MEADOWS	<b>KDAI/Dallas, TX*</b> PD: Charley Connolly APD/MD: Mark Sanford NELSON RANGELL	<b>KPVU/Houston, TX</b> PD: Wayne Turner 15 BRIAN CULBERTSON 11 MARION MEADOWS 8 DAVID PACK 7 MIKE PHILLIPS 7 QUINTELL GERARD 6 BRIAN CULBERTSON 3 GREGG KARUKAS 3 U-NAM	<b>WJZZ/Louisville, KY*</b> OM: Kelly Caris PD/MD: Gator Glass APD: Ron Fisher 1 MARION MEADOWS 1 NELSON RANGELL 1 WARREN HILL KEM	<b>WOCQ/New York, NY*</b> PD: Blake Lawrence MD: Carolyn Bednarski BONEY JAMES BLISS	<b>KJZY/Santa Rosa, CA*</b> PD: Gordon Zlot APD/MD: Rob Singleton 2 EUGE GROOVE BONEY JAMES	<b>KWJZ/Seattle, WA*</b> PD: Carol Handley MD: Diana Rose 1 RIPPINGTONS & RUSS FREEMAN
<b>WJZZ/Atlanta, GA*</b> PD/MD: Dave Kosh 7 EUGE GROOVE 5 DAVID PACK	<b>KJCD/Denver, CO*</b> PD/MD: Michael Fischer No Adds	<b>WVW/Detroit, MI*</b> OM/MD: Tom Sleeker MD: Sandy Kovach 3 MARIAH CAREY PAUL BROWN RAIL MIDON	<b>WLVF/Miami, FL*</b> OM: Rob Roberts PD/MD: Rich McMillan MINDI ABAIR WALTER BEASLEY STEVIE WONDER BRIAN CULBERTSON EUGE GROOVE	<b>WLOQ/Orlando, FL*</b> PD/MD: Brian Morgan APD: Patric Riley BOZ SCAGGS	<b>DMX Jazz Vocal Blend/Satellite</b> PD: Michael Griffin No Adds	<b>KCDZ/Springfield, MO</b> OM: Jae Jones PD/MD: Rachael Elliott 11 CHELI MINUCCI 10 KEVIN TONEY 7 BATIE 5 CHUCK LOEB
<b>KSMJ/Bakersfield, CA*</b> OM/MD: Chris Townsend APD: Nick Novak 1 CHIELI MINUCCI EUGE GROOVE	<b>WVW/Milwaukee, WI*</b> OM: E. Curtis Johnson PD/MD: J. Weidenheimer KEM DAVID PACK EUGE GROOVE	<b>WYJZ/Indianapolis, IN*</b> OM/MD: Carl Frye 4 MARC ANTOINE	<b>WJZI/Milwaukee, WI*</b> PD: Stan Albion MD: Steve Scott MARION MEADOWS KEM NELSON RANGELL WARREN HILL	<b>WVWJ/Philadelphia, PA*</b> DM: Todd Shannon PD: Michael Tozzi MD: Frank Childs WARREN HILL DAVID PACK EUGE GROOVE	<b>DMX Smooth Jazz/Satellite</b> PD/MD: Jeanne Destro 7 U-NAM 7 BONA FIDE 7 JOE MCBRIDE	<b>WSJT/Tampa, FL*</b> PD: Ross Block MD: Kathy Curtis MARIAH CAREY BRIAN CULBERTSON EUGE GROOVE
<b>WEAA/Baltimore, MD</b> PD: Sandi Mallory MD: Marcellus "Bassman" Shepard No Adds	<b>KEZL/Fresno, CA*</b> OM: E. Curtis Johnson PD/MD: J. Weidenheimer KEM DAVID PACK EUGE GROOVE	<b>KJLI/Jefferson City, MO</b> PD/MD: Dan Turner 3 DEF JAZZ /GERALD ALBRIGHT 3 LIN ROUNDTREE 2 U-NAM 2 MARION MEADOWS 2 SOUL BALLET	<b>KJZI/Minneapolis, MN*</b> PD: Lauren MacLeash MD: Mike Wait 4 DAVID PACK GREGG KARUKAS	<b>KYOT/Phoenix, AZ*</b> PD/MD: Shaun Holly APD/MD: Angie Handa MARION MEADOWS	<b>DMX Jazz Cafe/Satellite</b> APD: Will Kinnally 5 NOVOCENTO 5 GREG ADAMS 5 MOCEAN WORKER 5 HUGH MASEKELA 4 CAMEL 4 LIN ROUNDTREE /TIM BOWMAN 3 MARC ANTOINE 3 KEVIN TONEY	<b>WJZW/Washington, DC*</b> OM: Kenny King PD: Carl Anderson MD: Renee DeFay GREG ADAMS KEM
<b>WSMJ/Baltimore, MO*</b> OM/MD: Lori Lewis No Adds	<b>WZJZ/Ft. Myers, FL*</b> OM: Steve Amari PD: Joe Turner MD: Randi Bachman 1 MARION MEADOWS 1 NELSON RANGELL 1 WARREN HILL 1 DAVID PACK	<b>KOAS/Las Vegas, NV*</b> PD/MD: Michael Joseph 12 GREGG KARUKAS 5 LARRY GITTENS AND MEDIA 4 DEF JAZZ /GERALD ALBRIGHT SOUL BALLET	<b>KRVR/Modesto, CA*</b> DM/MD: Ooag Wult PD: James Bryan No Adds	<b>KJZS/Reno, NV*</b> PD/MD: Robert Dees No Adds	<b>Music Choice Smooth Jazz/Satellite</b> APD: Will Kinnally 5 NOVOCENTO 5 GREG ADAMS 5 MOCEAN WORKER 5 HUGH MASEKELA 4 CAMEL 4 LIN ROUNDTREE /TIM BOWMAN 3 MARC ANTOINE 3 KEVIN TONEY	<b>WJZW/Washington, DC*</b> OM: Kenny King PD: Carl Anderson MD: Renee DeFay GREG ADAMS KEM
<b>WVSU/Birmingham, AL</b> OM/MD: Andy Parrish 1 U-NAM 1 KEVIN TONEY 1 SHELBY BROWN	<b>WSBZ/Ft. Walton Beach, FL</b> PD: Mark Carter MD: Mark Edwards 4 PAUL BROWN EUGE GROOVE KEVIN TONEY NELSON RANGELL MARC ANTOINE MIKE PHILLIPS /JEFF LORBER	<b>KUAP/Little Rock, AR</b> PD/MD: Michael Neffums 5 BRIAN CULBERTSON 2 DEF JAZZ /GERALD ALBRIGHT 2 MINDI ABAIR	<b>WVAS/Montgomery, AL</b> DM: Rick Hall PD: Eric Washington MD: Eugenia Ricks 16 CHIELI MINUCCI 16 KEVIN TONEY 14 PRAFUL	<b>KSSJ/Sacramento, CA*</b> PD/MD: Lee Hansen No Adds	<b>Sirius Jazz Cafe/Satellite</b> PD: Teresa Kincaid MD: Rick Laboy No Adds	<b>WJZW/Washington, DC*</b> OM: Kenny King PD: Carl Anderson MD: Renee DeFay GREG ADAMS KEM
<b>WNUA/Chicago, IL*</b> OM: Bob Kaake PD: Steve Stiles MD: Michael La Crosse KEM	<b>WQTO/Hartford, CT</b> PD/MD: Stewart Stone 8 GEORGE DUKE	<b>KSBR/Los Angeles, CA</b> OM/MD: Terry Wedel MD: Eric Cogswell 2 MARION MEADOWS 2 SOUL BALLET	<b>WFSK/Nashville, TN</b> PD: Ken West MD: Chris Nochowicz No Adds	<b>KBZN/Salt Lake City, UT*</b> OM/MD: Dan Jessop 6 EUGE GROOVE	<b>KIFM/San Diego, CA*</b> PD: Mike Vasquez APD/MD: Kelly Cole No Adds	<b>WVWV/Cleveland, OH*</b> OM/MD: Bernie Kimble KEM KEVIN TONEY
<b>WJZA/Columbus, OH*</b> PD/MD: Bill Harman No Adds	<b>KHJZ/Houston, TX*</b> PD: Maxine Todd APD/MD: Greg Morgan WALTER BEASLEY	<b>KTWV/Los Angeles, CA*</b> PD: Paul Goldstein MD: Samantha Pascual No Adds	<b>KKSF/San Francisco, CA*</b> PD: Michael Erickson MD: Ken Jones PAUL BROWN DEF JAZZ /GERALD ALBRIGHT	<b>XM Watercolors/Satellite</b> PD/MD: Shirrita Colon JONATHAN BUTLER PAUL BROWN DEF JAZZ /GERALD ALBRIGHT	<b>POWERED BY MEDIABASE</b>	<b>WVWV/Cleveland, OH*</b> OM/MD: Bernie Kimble KEM KEVIN TONEY

\* Monitored Reporters

51 Total Reporters

35 Total Monitored

16 Total Indicator



**KEN ANTHONY**  
kathony@radioandrecords.com

# Personality Goes A Long Way

R&R's Personality/Show of the Year award winners

Ask PDs about having great air talent, and they'll all agree that it makes a huge difference when it comes to success. Since Rock stations have the same music at their disposal and often play the same songs, it's the personalities that really define a station and differentiate it from the competition. Case in point? Howard Stern. But more on him later.

This week, as we pay tribute to radio's air talents, we're going to hear from the winners of the 2005 R&R Industry Achievement Awards for Active Rock Personality/Show of the Year and Rock Personality/Show of the Year.

The Active winners were Drew & Mike from WRIF/Detroit, and the Rock winners were Rob, Arnie & Dawn from KRXQ (98 Rock)/Sacramento. I asked both morning shows the same five questions:

1. Tell me how you guys got together and a little about your ratings history.
2. How would you describe your morning show? Give examples of some of your most successful bits, features and benchmarks.
3. How is your morning show marketed by your station?
4. What's your take on Howard Stern leaving terrestrial radio for satellite?
5. What advice would you give upcoming air talents about putting together a successful morning show?

Here's what everyone had to say.

## Drew & Mike

We have been the WRIF morning show since late '92. We struggled the first two years with really spotty ratings. When the station was sold to Greater Media in early '93 we started to open up the show and play less and less music. We were trying to make some good demos, thinking we'd get blown out, but by the time Greater Media took over, we were starting to get numbers.

The first book with Greater Media we were No. 1 18-34, and we've stayed there since the spring of '94. We've been No. 1 25-54 probably since '98. Since 2002 we've been No. 1 12+ with, usually, a 7.5-8.0 share.

Our show is on top of news, sports and current events. We take daily goings-on and distill them through our rock 'n' roll attitude. We have thousands of great movie and TV drops that are always interrupting any serious discussion in a most inappropriate and humorous way. If there's a piece of good audio, we'll beat it into the ground, and 500 people will e-mail us for a copy.

For example, on the Larry King show, when Ryan Seacrest was a guest, a caller said, "Ryan, I know you say you have no experience with Botox shots, but have you ever tried the buttock injections?"

We aren't terribly caller-driven because we can fill four hours better than callers can, but we



Drew & Mike

enjoy spending 15 minutes with them periodically on subjects like "Tell us about the chick you met online who misrepresented her weight the most."

We're not big on benchmarks. Our best bits are done as warranted. We go in search of people or stories armed with phone numbers for newsmakers. It could be the guy arrested for hiding under a Porta John who was discovered by a little girl sitting on the toilet or the 89-year-old lady arrested for buying crack.

We also watch lots of television and try to spend time on the most popular shows. Our producers are great at scouring the web for audio that people can expect to hear first on our show (like the Pat O'Brien tapes). We sold 15,000 copies of our *Best of Cliff Notes Theater CD*, which are five-minute versions of popular movies complete with score, sound effects and bad acting.

## Get Connected

Our show is not marketed at all. We had one billboard campaign, but it wasn't very extensive in terms of placement and number of boards. In 13 years we've been in two TV commercials. Our marketing has been word of mouth coupled with newspaper articles. We have a Drew & Mike section on the [www.wrif.com](http://www.wrif.com) website. This has been revamped lately to include daily updates with audio, video and pictures.

Howard Stern's departure opens up lots of opportunities for talent at the stations he was at. If satellite radio becomes as popular as some think it might, terrestrial radio and the jobs it provides will suffer. Any additional choice for listeners is negative for all of us in the business.

Given the number of cars being delivered

with satellite radio on board and a free one-year subscription, terrestrial radio will most certainly take a hit. Many in radio seem to take satellite with a grain of salt, but we hear about more and more people listening to it and loving it. The idea of being free to talk about and do whatever you want on your show and to be in so many markets would be appealing to anyone.

You need to be really connected to your community. Pronounce the street names correctly, know what people do for recreation, know where they go, and understand the city and its politics.

Also, remember that it's a full-time job. We do the show and then spend hours on show prep. We get information for the next day's interviews to review at home, not the day of the interview. Then we both watch the local TV news, the national news and the big primetime shows that our audience watches.

Once we are loaded up with all this data, we turn on the mikes and roll, all ad-libbed. We each know what interests the other guy and what will make him laugh. When I read the paper I know exactly what stories Drew will find appealing. When it's time, I'm ready to hold my end of the conversation.

So, prepare, prepare, prepare. And be yourself. Don't try to be somebody you aren't. People will see through it.

## Rob, Arnie & Dawn

Arnie: I met Rob in a bar in Reno, NV in 1992, where he was programming and doing mornings on a Country station. I bought him a beer and asked if he needed an intern for his morning show. He took the beer and told me to show up Monday morning. I'm still making intern wages, but I got the job.

Rob: I couldn't believe he actually showed up and kept showing up every morning at 5am for no money. He was damn committed, and he's still the funniest guy I've ever met. Arnie and I did mornings for a while on Country and Rock stations while Dawn did middays.

Our consultant, some clown named Ken Anthony, suggested that the show was a little too much boys'-locker-room stuff. He was right, so I moved Dawn into the show. Arnie and I had been No. 2 18-34 and nonexistent in other demos. In our first book with Dawn we were No. 1 18-34, 18-49 and 25-54. It was a blowout, and six months later, in May of 1999, we were off to Sacramento.



Rob, Arnie & Dawn

Since we've been in Sacramento there have been 24 Arbitron books. We've ranked No. 1 18-34 22 times, No. 1 18-49 18 times and top five 25-54 15 times, ranking first twice. Our show is still syndicated back to KRZQ/Reno, where we're always No. 1 or 2. Some form of this show has been on in that market since 1992.

We do five hours of talk every day, taking dozens, if not hundreds, of live calls. We try to talk about the things people actually care about.

**"I'm amazed at how lazy the kids in radio are now. They all think they're going to walk into a morning show and interview strippers every day without working at it."**

Dawn

Our show goes from serious to edgy to funny to juvenile to controversial. People talk about things that matter to them in their day-to-day lives, and we try to do the same while making people laugh, think, scream and cry, all in the same hour.

Arnie: We don't do bits in the traditional sense of the word. We discuss topics and present features that offer commentary of some kind on the world we live in. Our most popular feature is "Bad News Over Happy Music," where we read horrible news stories while playing favorite silly childhood songs. I know there are no original ideas left in radio and some jackass in Nebraska is going to steal this idea, but understand this: I'm a big, fat, angry man, and I will hurt you.

Rob: We've been making a killing in the Sacramento market for six years with no marketing. Our website, at [www.robarnieanddawn.com](http://www.robarnieanddawn.com), is run by our amazing producer, Nick Beard. We get 40,000 hits a day. It's easily the best site in radio. We own the site free and clear. In fact, I own a corporation that owns the show — its name, trademarks, website, everything. We're not employees of anyone. We simply sell our show to whoever wants to air it.

Howard's departure will be good for radio and will force the industry to once again foster talent. As soon as Howard announced that he was leaving, everyone woke up and realized that a giant void was about to be created. It was that onslaught of interest that ultimately led us to sign our new contract with Entercom in Sacramento, which keeps us on KRXQ for the next nine years.

Dawn: I'm amazed at how lazy the kids in radio are now. They all think they're going to walk into a morning show and interview strippers every day without working at it. You still have to pay your dues in radio if you want to make it. Get used to seven-day workweeks and 16-hour days, and you may wind up making it.

Rob: Learn that radio is a business, not an art form. Too many air talents think that they're the personal purveyor of the First Amendment and are therefore entitled to say anything outlandish without repercussions. You basically have two choices: You can either whine about how unfair it is that we have these restrictions, or you can find a way to win in the environment that exists.

We possess the one thing that no broadcast company can create: the talent to entertain and hold an audience for extended periods of time. Selling that time is the core of the business. Learn the business. Hone your skills. Then you can rightfully expect companies to pay you what you are worth.

# ROCK TOP 30

POWERED BY  
MEDIABASE

August 5, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	FOO FIGHTERS Best Of You (RCA/RMG)	737	+4	40721	15	26/0
2	2	SEETHER Remedy (Wind-up)	673	+3	36596	16	25/0
3	3	STAIN'D Right Here (Flip/Atlantic)	609	+32	29492	11	26/0
4	4	NINE INCH NAILS The Hand That Feeds (Interscope)	474	+35	25085	20	18/0
8	5	AUDIOSLAVE Doesn't Remind Me (Interscope/Epic)	357	+80	15507	5	20/0
6	6	SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	345	-25	18883	16	15/1
5	7	GREEN DAY Holiday (Reprise)	335	-55	20699	20	21/0
7	8	AUDIOSLAVE Be Yourself (Interscope/Epic)	309	-50	19270	20	20/0
9	9	THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	247	-22	12587	27	16/0
13	10	CROSSFADE Colors (Columbia)	228	+5	7984	10	16/0
12	11	GREEN DAY Boulevard Of Broken Dreams (Reprise)	221	-11	10020	37	20/0
15	12	DARK NEW DAY Brother (Warner Bros.)	220	+11	7908	13	18/0
10	13	DISTURBED Guarded (Reprise)	217	-42	9933	5	12/0
11	14	3 DOORS DOWN Behind Those Eyes (Republic/Universal)	209	-43	9398	17	13/0
Debut	15	ROLLING STONES Rough Justice (Virgin)	194	+135	15073	1	9/2
16	16	VELVET REVOLVER Come On, Come In (Wind-up)	194	-3	4844	6	16/0
18	17	TRAPT Stand Up (Warner Bros.)	180	+40	6839	3	15/0
21	18	GREEN DAY Wake Me Up When September Ends (Reprise)	179	+51	9392	3	10/0
22	19	TAPROOT Calling (Atlantic)	161	+36	4441	3	15/1
17	20	U2 City Of Blinding Lights (Interscope)	156	-35	9361	8	12/0
24	21	10 YEARS Wasteland (Republic/Universal)	139	+31	5126	6	12/1
19	22	TOMMY LEE Tryin To Be Me (TL Education Services)	130	-4	4202	9	12/0
Debut	23	DISTURBED Stricken (Reprise)	128	+78	5746	1	15/6
20	24	PAPA ROACH Take Me (Geffen)	116	-15	4205	14	8/0
26	25	MUDVAYNE Forget To Remember (Epic)	101	+12	3341	2	7/2
Debut	26	SYSTEM OF A DOWN Question! (American/Columbia)	96	+58	3759	1	10/2
23	27	DAY OF FIRE Fade Away (Jive/Essential/PLG)	95	-17	2606	7	8/0
28	28	COLDPLAY Speed Of Sound (Capitol)	87	+9	8776	2	3/0
Debut	29	HINDER Get Stoned (Universal)	84	+32	3435	1	7/1
Debut	30	SWITCHFOOT Stars (Columbia)	78	+9	4573	1	5/0

27 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/24-7/30. 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 Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

## MOST ADDED\*

ARTIST TITLE LABEL(S)	ADDS
DISTURBED Stricken (Reprise)	6
3 DOORS DOWN Live For Today (Republic/Universal)	4
SYSTEM OF A DOWN Question! (American/Columbia)	2
ROLLING STONES Rough Justice (Virgin)	2
MUDVAYNE Forget To Remember (Epic)	2
BON JOVI Have A Nice Day (Island/IDJMG)	2
NINE INCH NAILS Only (Interscope)	2
SEVENDUST Ugly (WineDark/7 Bros.)	2
INSTITUTE Bullet-Proof Skin (Interscope)	2

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ROLLING STONES Rough Justice (Virgin)	+135
AUDIOSLAVE Doesn't Remind Me (Interscope/Epic)	+80
DISTURBED Stricken (Reprise)	+78
SYSTEM OF A DOWN Question! (American/Columbia)	+58
GREEN DAY Wake Me Up When September Ends (Reprise)	+51
TRAPT Stand Up (Warner Bros.)	+40
TAPROOT Calling (Atlantic)	+36
NINE INCH NAILS The Hand That Feeds (Interscope)	+35
STAIN'D Right Here (Flip/Atlantic)	+32
HINDER Get Stoned (Universal)	+32

## MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
CROSSFADE Cold (Columbia)	211
VELVET REVOLVER Fall To Pieces (RCA/RMG)	206
MUDVAYNE Happy? (Epic)	183
JET Cold Hard Bitch (Atlantic)	160
THREE DAYS GRACE Just Like You (Jive/Zomba Label Group)	157
BREAKING BENJAMIN So Cold (Hollywood)	154
ROBERT PLANT Shine It All Around (Sanctuary/SRG)	148
COLLECTIVE SOUL Better Now (EI Music Group)	147
VELVET REVOLVER Slither (RCA/RMG)	133
NICKELBACK Figured You Out (Roadrunner/IDJMG)	131

Songs ranked by total plays

Station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

## NEW & ACTIVE

**BREAKING BENJAMIN** Rain (Hollywood)

Total Plays: 72, Total Stations: 7, Adds: 0

**NO ADDRESS** When I'm Gone (Sadie) (Atlantic)

Total Plays: 63, Total Stations: 5, Adds: 0

**DEFAULT** Count On Me (TVT)

Total Plays: 56, Total Stations: 6, Adds: 1

**COLD** Happens All The Time (Flip/Lava)

Total Plays: 54, Total Stations: 6, Adds: 0

**THEORY OF A DEADMAN** Hello Lonely... (Roadrunner/IDJMG)

Total Plays: 52, Total Stations: 6, Adds: 1

**CKY** Familiar Realm (Island/IDJMG)

Total Plays: 48, Total Stations: 4, Adds: 0

**BON JOVI** Have A Nice Day (Island/IDJMG)

Total Plays: 41, Total Stations: 5, Adds: 2

**NINE INCH NAILS** Only (Interscope)

Total Plays: 37, Total Stations: 4, Adds: 2

**WEEZER** We Are All On Drugs (Geffen)

Total Plays: 20, Total Stations: 3, Adds: 1

**SEVENDUST** Ugly (WineDark/7 Bros.)

Total Plays: 14, Total Stations: 4, Adds: 2

Songs ranked by total plays

## REPORTERS

Stations and their adds listed alphabetically by market

<b>KZRR/Albuquerque, NM*</b> OM/PD: Bill Wiley PD: Phil Mahoney APD: Judi Civerolo No Adds	<b>WPTQ/Bowling Green, KY</b> OM/PD: Alex "Ace" Chase APD/MD: Monty Foster 14 GREEN DAY 12 3 DOORS DOWN 12 COLD	<b>WMMS/Cleveland, OH*</b> PD: Bo Matthews MD: Hunter Scott MUDVAYNE	<b>WRKR/Kalamazoo, MI</b> OM: Mike McKinley PD/MG: Jay Deason THEORY OF A DEADMAN	<b>WMWR/Philadelphia, PA*</b> PD: Bill Weston APD: Chuck Damico MD: Sean "The Rabbi" Tysler DISTURBED	<b>WBBB/Raleigh, NC*</b> PD: Jay Nachlis 3 311 3 ROLLING STONES DISTURBED	<b>KSRX/San Antonio, TX*</b> PD/MG: Mark Landis APD: Ed "Wister Ed" Lambert No Adds	<b>KBRQ/Waco, TX</b> PD/MG: Brent Henslee 9 DAY OF FIRE
<b>WZZO/Allentown, PA*</b> PD: Rick Strauss MD: Chris Line No Adds	<b>WRQK/Canton, OH*</b> PD: Garrett Hart MD: Nick Andrews 10 YEARS SEVENDUST	<b>KNCN/Corpus Christi, TX*</b> OM/PD: Paula Hewell APD/MG: Monte Montada 1 TAPROOT 1 DEFAULT INSTITUTE	<b>KZZE/Medford, OR</b> PD/MG: Rob King 1 10 YEARS	<b>WRKZ/Pittsburgh, PA*</b> OM: Keith Cook PD: Ryan Mill No Adds	<b>WRDV/Roanoke, VA*</b> PD/MG: Aaron Roberts APD: Heidi Krummet-Tate No Adds	<b>KZOO/San Luis Obispo, CA</b> PD: John Boyle 7 TOMMY LEE 7 DEFAULT 5 TRAPT	<b>WMZK/Wausau, WI</b> PD/MG: Brandon Pappas GREEN DAY 3 DOORS DOWN INSTITUTE
<b>KWHL/Anchorage, AK</b> PD: Jen Sherwin APD/MG: Brad Stennett 1 COLD 1 DEFAULT	<b>WPXC/Cape Cod, MA</b> OM: Steve McVie PD/MG: Suzanne Tonaira APD: James Gallagher 10 YEARS WEEZER	<b>KQDS/Duluth</b> OM/PD: Bill James APD: Jason Manning ROLLING STONES	<b>WQMM/Morlock, VA*</b> OM: John Sherry PD/MG: Jay Slater 2 3 DOORS DOWN	<b>WHEB/Portsmouth, NH*</b> PD: Chris "Doc" Garrett MD: Jason "JR" Russell No Adds	<b>WXRX/Rockford, IL</b> PD: Jim Stone MD: Jon Schulz 16 TAPROOT 1 SMILE EMPTY SOUL 1 CHEVELLE 1 WEEZER	<b>KTUX/Shreveport, LA*</b> PD: Kevin West MD: Fleet Stone 11 SYSTEM OF A DOWN ROBERT PLANT & STRANGE SENSATION VANISHED 3 DOORS DOWN	<b>KBZS/Wichita Falls, TX</b> OM: Chris Walters PD: Liz Ryan APD/MG: Vicky Vex 6 DISTURBED 1 HINDER
<b>WTOS/Augusta, ME</b> OM/PD: Steve Smith APD: Chris Rush 6 ROLLING STONES 2 SEVENDUST	<b>WKLC/Charleston, WV</b> OM/PD: Bill Knight 1 3 DOORS DOWN 1 BON JOVI 1 SEVENDUST 1 ROLLING STONES 1 REVELATION THEORY	<b>KLAQ/EI Paso, TX*</b> OM: Courtney Nelson APD/MG: Glenn Garza 1 NINE INCH NAILS 1 WEEZER SEVENDUST	<b>KCLB/Palm Springs, CA</b> PD: Anthony "Antony" Garza No Adds	<b>WHYJ/Providence, RI*</b> PD: Scott Laudani APD: Doug Palmieri MD: John Laureri 33 ROLLING STONES 1 BON JOVI INSTITUTE 3 DOORS DOWN DISTURBED NICKELBACK	<b>KRXQ/Sacramento, CA*</b> OM/MG: Jim Fox PD: Pal Martin No Adds	<b>WWDG/Syracuse, NY*</b> OM: Rich Lauber PD: Scooch MD: Scott Dixon No Adds	<b>KM00/Tulsa, OK*</b> OM/PD: Don Cristl No Adds
<b>KIDC/Beaumont, TX*</b> OM: Joey Armstrong PD/MG: Mike Davis No Adds	<b>WEBN/Cincinnati, OH*</b> OM/PD: Scott Reinhart MD: Rick Vaske 14 DISTURBED 9 MUDVAYNE 5 SYSTEM OF A DOWN	<b>KFLV/Eugene, OR</b> OM/PD: Chris Sargent 10 YEARS NINE INCH NAILS	<b>WWCT/Peoria, IL</b> PD: Gabe Reynolds MD: John Marshall 2 DISTURBED 2 NO ADDRESS 1 HINDER	<b>WHEB/Portsmouth, NH*</b> PD: Chris "Doc" Garrett MD: Jason "JR" Russell No Adds	<b>KBER/Salt Lake City, UT*</b> OM: Bruce Jones PD: Kelly Hammer APD/MG: Darby Wilcox 1 BON JOVI	<b>KRTO/Tulsa, OK*</b> OM: Steve Hunter PD/MG: Chris Kelly APD: Kelly Garrett NINE INCH NAILS DISTURBED	<b>*Monitored Reporters</b>  46 Total Reporters  27 Total Monitored  19 Total Indicator  Did Not Report Playlist Frozen (2): WKLT/Traverse City, MI WMTT/Elmira, NY

# ACTIVE ROCK TOP 50

August 5, 2005

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	SEETHER Remedy (Wind-up)	1931	+28	89807	17	58/0
2	2	FOO FIGHTERS Best Of You (RCA/RMG)	1822	-33	92103	15	58/0
3	3	STAIN'D Right Here (Flip/Atlantic)	1605	+45	69419	12	58/0
4	4	NINE INCH NAILS The Hand That Feeds (Interscope)	1407	-137	70636	20	57/0
6	5	SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	1318	-47	59877	19	57/0
5	6	MUDVAYNE Happy? (Epic)	1255	-117	61216	26	57/0
8	7	DARK NEW DAY Brother (Warner Bros.)	1161	+29	39068	16	57/0
7	8	DISTURBED Guarded (Reprise)	1094	-96	41560	6	52/0
9	9	CROSSFADE Colors (Columbia)	1090	+78	33910	13	52/0
12	10	AUDIOSLAVE Doesn't Remind Me (Interscope/Epic)	1050	+165	49471	5	57/1
10	11	SLIPKNOT Before I Forget (Roadrunner/IDJMG)	915	-17	39970	24	46/0
14	12	TRAPT Stand Up (Warner Bros.)	906	+107	34460	4	58/0
15	13	TAPROOT Calling (Atlantic)	801	+73	24837	7	52/0
19	14	GREEN DAY Wake Me Up When September Ends (Reprise)	723	+164	30985	5	47/4
13	15	PAPA ROACH Take Me (Geffen)	717	-147	28484	17	49/0
16	16	VELVET REVOLVER Come On, Come In (Wind-up)	701	+9	22761	7	44/0
17	17	10 YEARS Wasteland (Republic/Universal)	648	+27	14057	9	46/1
11	18	OFFSPRING Can't Repeat (Columbia)	646	-240	27219	13	40/0
25	19	SYSTEM OF A DOWN Question! (American/Columbia)	619	+151	23213	7	51/4
23	20	MUDVAYNE Forget To Remember (Epic)	619	+104	22242	5	50/2
35	21	DISTURBED Stricken (Reprise)	613	+336	32220	2	51/7
18	22	STATIC-X I'm The One (Warner Bros.)	556	-8	13828	15	41/0
21	23	BREAKING BENJAMIN Rain (Hollywood)	546	-3	16169	6	42/0
24	24	COLD Happens All The Time (Flip/Lava)	522	+37	17550	8	46/1
27	25	TOMMY LEE Tryin To Be Me (TL Education Services)	403	-21	11094	9	37/0
30	26	CKY Familiar Realm (Island/IDJMG)	389	+25	11178	9	37/1
33	27	CHEVELLE Panic Prone (Epic)	364	+48	10871	4	36/5
28	28	RA Fallen Angels (Republic/Universal)	360	-58	9150	12	25/1
29	29	DAY OF FIRE Fade Away (Jive/Essential/PLG)	352	-49	8135	11	33/0
38	30	DEFAULT Count On Me (TVT)	312	+68	12013	3	34/5
32	31	3 DOORS DOWN Behind Those Eyes (Republic/Universal)	291	-52	11440	17	21/0
34	32	DANKO JONES Lovercall (Razor & Tie)	278	-11	7859	10	25/1
26	33	INCUBUS Make A Move (Epic)	271	-186	8408	10	32/0
40	34	BLACK LABEL SOCIETY Fire It Up (Artemis)	255	+23	10953	13	18/0
44	35	THEORY OF A DEADMAN Hello Lonely... (Roadrunner/IDJMG)	253	+90	8177	2	28/1
37	36	SUBMERSED In Due Time (Wind-up)	239	-13	3668	11	24/0
36	37	EXIES What You Deserve (Virgin)	235	-18	6561	8	24/0
31	38	BREAKING POINT Show Me A Sign (Wind-up)	218	-128	3980	19	25/0
39	39	30 SECONDS TO MARS Attack (Immortal/Virgin)	214	-25	2883	9	22/0
Debut	40	HINDER Get Stoned (Universal)	202	+118	3679	1	27/3
48	41	SMILE EMPTY SOUL Don't Need You (Lava)	198	+76	2741	2	27/5
41	42	DOPE Always (Artemis)	195	+10	3346	7	15/0
43	43	SWITCHFOOT Stars (Columbia)	183	+11	3746	4	17/0
49	44	WEEZER We Are All On Drugs (Geffen)	149	+28	3392	2	13/3
45	45	WEEZER Beverly Hills (Geffen)	145	-10	9914	18	13/0
42	46	AUDIOSLAVE Your Time Has Come (Interscope/Epic)	130	-43	4386	14	20/0
Debut	47	CLUTCH 10001110101 (DRT)	116	+33	3333	1	12/2
Debut	48	SEVENDUST Ugly (Winedark/7 Bros.)	112	+33	4896	1	15/7
47	49	MY CHEMICAL ROMANCE Helena (Reprise)	108	-31	2135	11	5/0
46	50	FULL SCALE Feel It (Columbia)	107	-36	1352	3	13/0

58 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/24-7/30. 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 Arbitron Inc. © 2005, Arbitron Inc. © 2005 Radio & Records.

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
3 DOORS DOWN Live For Today (Republic/Universal)	23
INSTITUTE Bullet-Proof Skin (Interscope)	14
DISTURBED Stricken (Reprise)	7
SEVENDUST Ugly (Winedark/7 Bros.)	7
CHEVELLE Panic Prone (Epic)	5
DEFAULT Count On Me (TVT)	5
SMILE EMPTY SOUL Don't Need You (Lava)	5

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DISTURBED Stricken (Reprise)	+336
AUDIOSLAVE Doesn't Remind Me (Interscope/Epic)	+165
GREEN DAY Wake Me Up When September Ends (Reprise)	+164
SYSTEM OF A DOWN Question! (American/Columbia)	+151
HINDER Get Stoned (Universal)	+118
TRAPT Stand Up (Warner Bros.)	+107
MUDVAYNE Forget To Remember (Epic)	+104
THEORY OF A DEADMAN Hello Lonely (Walk Away From This) (Roadrunner/IDJMG)	+90
CROSSFADE Colors (Columbia)	+78
SMILE EMPTY SOUL Don't Need You (Lava)	+76

## MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
CHEVELLE The Clincher (Epic)	482
BREAKING BENJAMIN So Cold (Hollywood)	479
AUDIOSLAVE Be Yourself (Interscope/Epic)	467
GREEN DAY Holiday (Reprise)	464
CROSSFADE Cold (Columbia)	429
THEORY OF A DEADMAN No Surprise (Roadrunner/IDJMG)	426
PAPA ROACH Getting Away With Murder (Geffen)	392
BREAKING BENJAMIN Sooner Or Later (Hollywood)	380
THREE DAYS GRACE Home (Jive/Zomba Label Group)	375
THREE DAYS GRACE Just Like You (Jive/Zomba Label Group)	366

## NEW & ACTIVE

INSTITUTE Bullet-Proof Skin (Interscope)	Total Plays: 97, Total Stations: 23, Adds: 14
DEAF PEDESTRIANS 15 Beers Ago (Dotpoint/period)	Total Plays: 93, Total Stations: 10, Adds: 0
NINE INCH NAILS Only (Interscope)	Total Plays: 88, Total Stations: 9, Adds: 3
AVENGED SEVENFOLD Bat Country (Warner Bros.)	Total Plays: 65, Total Stations: 8, Adds: 4
OUR LADY PEACE Where Are You (Columbia)	Total Plays: 55, Total Stations: 7, Adds: 0
ND ADDRESS Lasting Words (Atlantic)	Total Plays: 30, Total Stations: 6, Adds: 3
3 DOORS DOWN Live For Today (Republic/Universal)	Total Plays: 22, Total Stations: 24, Adds: 23

Songs ranked by total plays

Station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

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ROCK TOP 30



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

Table with columns: Artist Title (Label), TW, LW, Famil., 8urn, 18-34, M 18-24, M 25-34. Lists top 30 active rock songs.

Total sample size is 334 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much).

Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists rock songs and their performance metrics.

15 Canadian CHR reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks.

REPORTERS

Stations and their ads listed alphabetically by market

Grid of market reporter information including station call letters, market name, and reporter details for various cities like Albany, Albuquerque, and Anchorage.



88 Total Reporters

58 Total Monitored

30 Total Indicator



**KEVIN STAPLEFORD**  
kstapleford@radioandrecords.com

# Sex Pistol Reloaded

Never mind the bollocks, here's Steve Jones

The Sex Pistols changed the world, and then they were gone. Once it was over, guitarist Steve Jones relocated to the warm climes of Los Angeles, where he staked out the scene, played in a few bands and — 25 years later — had a crazy idea: He decided that he wanted to be a DJ.

"I absolutely volunteered for it," he says. "I don't even know why. I had never done it before, never even thought about it. But I had been listening to this station in Los Angeles for a few weeks, and I was excited about it. They were playing great music that you never heard on the radio — punk stuff, Joy Division, Buzzcocks, Sex Pistols, whatever. I thought, 'What is this?'"



Steve Jones

The station in question was "Indie 103.1," an upstart uber-Alt simulcast on KDLA/Santa Monica, CA and KDLE/Newport Beach, CA that started flying beneath commercial-radio radar screens on Christmas Day 2003. They asked Jones if he would like to be a part of their anti-plans, maybe make an on-air appearance or two, and he ended up making them an offer they couldn't refuse.

"When they asked if I wanted to get involved, I said, 'Yeah, I want to be a DJ,'" Jones says, matter-of-factly. "I told them, 'I would love to do it every day, but only if you let me say what I want to say and play what I want to play.' Basically, that's what's happened. [Indie PD] Michael Steele has never said one word to me about what not to do, and they've let me do my thing. Apparently, it's working — and look at me now."

## Anarchy In The L.A.

In an ultra-competitive market like Los Angeles, where Indie has fought tooth and nail to carve out a 1 share, how does one quantify whether Jones, who dubbed his show *Jonesy's Jukebox*, is "working"? For starters, the press fawns over him. *Los Angeles* magazine even put his show atop its most recent list of "The 101 Best Things You'll Love About L.A."

Also, in the recently released spring Arbitron survey, Jones is 10th 18-34 during his two-hour timeslot and ninth 25-49. His money demo, it turns out, is men 25-54, where he ranks fourth.

"To be honest with you, I don't know why it works," Jones says. "No idea. If I had to guess, I'd say it's because it's real and I'm personable. I'm allowed to be me, which is something that has become pretty nonexistent on the radio these days. Because of that, to a lot of people, it's refreshing and new."

"If corporate radio had its way, there wouldn't be anybody talking about anything. Everything would be automated, with the same 10 songs over and over again — songs that they're being paid to play, mind you. People are realizing, from my show, that it doesn't have to be that way. That way is boring and old and, well, terrible."

**"I don't know why it works. If I had to guess, I'd say it's because it's real."**

"And I'll tell you something else, what I'm doing is not that different from what radio was like in the '70s. That's what I grew up with in England. There were DJs like Tony Blackburn, Jimmy Savile, Stuart Henry, John Peel — loads of guys with real personalities — and I thought that was the way it was. They actually said things and made people laugh."

## No Point In Asking

As for explaining the sound of *Jonesy's Jukebox*, well, you can't. Fortunately, Indie streams the show every Monday through Friday, noon-2pm PT, so you can hear it for yourself at [www.indie1031.fm](http://www.indie1031.fm).

"It's pretty unscripted," Jones says. "Well, actually, it's totally unscripted. It's just something that's in my head. I'll come up with one song that I want to play, and then that one song will go into five or six other songs."



**BEACH BOY ON THE JUKEBOX** No, that's not crazy Uncle Jasper on the left, that's frickin' Brian Wilson, with Steve Jones.

## So You Want To Hire A Rock 'N' Roll Star

By Joe Bevilacqua

Radio fun with rock stars? WWDC (DC101)/Washington PD Joe Bevilacqua (soon to be Clear Channel/Denver's new Regional VP/Programming) knows all about it. He was a brand manager at WMRQ (Radio 104)/Hartford when Dee Snider was there and the PD who had to contend with Ted Nugent as a morning guy at WWBR (The Bear)/Detroit. His thoughts on the subject go like this.

Well, it looks like a great idea on paper, and in both the cases I've experienced, it turned out to be a good idea on the radio too. Still, I would caution any PD looking at a rock star as a franchise player. A lot of good things can happen, but there are also a lot of challenges.

We went so far as to create the myth that Ted owned The Bear and, as with Dee's show, we built a home studio for him to use. Both were extremely excited about having a daily radio show, and both were extremely good talkers with a million ideas. Most important, both shows popped.

I think this was due to the celebrity status of Nugent and Snider coupled with the newness of them being on the air every day. They became part of the fabric of the radio landscape, day in and day out, in Detroit and Hartford.

Ted was especially built for an Arbitron diarykeeper. Michiganders love Ted Nugent, and he got sick TSL. They voted for him, and they loved him. Same thing, to a degree, with Dee — he had some big fans. However, the cume was never that big, because listeners had a preconceived notion that Ted was all about hunting, not just entertaining, and that Dee was about Twisted Sister.

What can go wrong? After a three- to six-month period the novelty wore off and you had a morning show that had to do compelling morning radio just like everybody else on the dial. Plus, it was hard to convince nonlisteners to check out the shows because both hosts had their rock-star personas. There were super P1s — and then nobody. This meant wild ratings fluctuations. Ted, for example, would go from No. 2 men 25-54 to No. 14, then go back to the top five in the next book.

## Words To The Wise

I would offer the following advice and, if I ever did it again, would ask these questions:

1. Is the rock star really a radio personality, or does he just tell great stories during an interview? Could he carry a show for 50 weeks a year, and does he really want to put the time in to win and improve?
2. Is the rock star willing to listen to research and a program director, or does he "know better?"
3. Don't build a studio for them. It's too comfortable and not a radio environment. A rock star might want a certain stage setup, but a radio studio is our stage.
4. Hire the best morning show producer money can buy. Put sidekicks around the rock star who are not intimidated by him. They need to be into doing a great show and getting great ratings, not being the rock star's pal. Don't hire the rock star's friends unless they are radio-certified.
5. Don't let the rock star pick any of the music unless you want his iPod, which, in Ted's case, was "Baby Please Don't Go" into "Wang Dang Sweet Poontang" into "Ace of Spades." Who knows, maybe Ted had the "Jack" format before anybody!

"It's a feeling, nothing calculated or technical, and it's been that way since the first day we did it. I would hate to listen to that first day, by the way. I had no idea what I was doing. Everyone thinks it's easy to talk in front of a microphone, but it's not. It was a rude awakening for me."

Beyond the music, Jones also crams his show with an impressive parade of guests — every one from David Bowie to Sonic Youth to Brian Wilson. "There have been a couple of duds when I've had guests on," Jones says. "Not too many though. Originally, it was just people I knew."

"Now that it's become a bit more hip, people are asking if they can be on. They call us up when they're in town. The publicists seem to think it's a good thing to do, which takes a lot of pressure off me in terms of getting people to come on. Thank God."

## The Next Great Rock 'N' Roll Swindle

The problem with being a punk icon, of course, is that you put your legacy at risk every

time you try something new. "You can't think about that," Jones says. "Otherwise, you end up doing nothing — in which case you might as well be dead. And then, of course, you've got the people who died early and are remembered as the real deal. You're the real deal if you O.D., I suppose, but my mind is a lot different now. It would be ludicrous if I acted now like I acted when I was 20 and said 'Fuck you' to everyone."

As a matter of fact, as un-punk as it may seem, the Jones camp is now exploring options to hook up with a major syndicator to take the show nationwide. "I would hope that more stations try shows like this one," Jones says. "It's something that's needed in this age of bland, corporate nonsense. I think people want it."

"And if this show works in L.A., there's no reason it can't work anywhere else, especially in major cities. The people in charge really underestimate their listeners, and they need to wake up and get creative again. I'm up for it, as long as I'm in front, as long as I'm the main man."

# ALTERNATIVE TOP 50

August 5, 2005

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	FOO FIGHTERS Best Of You (RCA/RMG)	2764	-74	138073	15	78/0
2	2	GORILLAZ Feel Good Inc. (Virgin)	2400	+32	126270	18	71/0
4	3	SEETHER Remedy (Wind-up)	2148	+16	88378	17	64/1
5	4	GREEN DAY Wake Me Up When September Ends (Reprise)	2140	+84	97279	9	71/0
3	5	NINE INCH NAILS The Hand That Feeds (Interscope)	2122	-234	116618	20	77/0
7	6	STAIN'D Right Here (Flip/Atlantic)	1963	+53	87790	11	69/0
6	7	WEEZER Beverly Hills (Geffen)	1827	-131	93924	19	76/0
8	8	SYSTEM OF A DOWN B.Y.O.B. (American/Columbia)	1559	-139	72539	19	65/0
10	9	BECK Girl (Interscope)	1493	+60	59544	10	69/0
12	10	MY CHEMICAL ROMANCE Helena (Reprise)	1398	+27	55165	22	61/0
13	11	AUDIOSLAVE Doesn't Remind Me (Interscope/Epic)	1397	+202	66787	6	70/1
14	12	FALL OUT BOY Sugar, We're Goin' Down (Island/IDJMG)	1290	+171	72355	12	58/2
9	13	COLDPLAY Speed Of Sound (Capitol)	1275	-199	54241	15	60/0
11	14	OFFSPRING Can't Repeat (Columbia)	1136	-286	47439	13	60/0
18	15	WEEZER We Are All On Drugs (Geffen)	1093	+182	50176	5	73/6
35	16	311 Don't Tread On Me (Volcano/Zomba Label Group)	1070	+644	67409	2	71/12
16	17	SWITCHFOOT Stars (Columbia)	1065	+105	47431	5	58/1
17	18	RISE AGAINST Swing Life Away (Geffen)	1012	+66	40830	13	55/4
21	19	KILLERS All These Things That I've Done (Island/IDJMG)	945	+110	59593	5	52/1
20	20	CROSSFADE Colors (Columbia)	897	+18	25526	10	47/0
22	21	TRAPT Stand Up (Warner Bros.)	892	+92	27154	3	50/1
39	22	NINE INCH NAILS Only (Interscope)	779	+409	32675	2	67/6
32	23	SYSTEM OF A DOWN Question! (American/Columbia)	736	+206	31085	3	56/8
29	24	WHITE STRIPES My Doorbell (Third Man/V2)	722	+137	44013	3	46/5
28	25	TAPROOT Calling (Atlantic)	693	+87	20574	5	46/1
27	26	HOT HOT HEAT Middle Of Nowhere (Sire/Reprise)	621	+9	30806	10	40/0
31	27	30 SECONDS TO MARS Attack (Immortal/Virgin)	589	+36	19023	7	39/2
25	28	WHITE STRIPES Blue Orchid (V2)	526	-111	21940	15	34/0
<b>Debut</b>	29	DISTURBED Stricken (Reprise)	495	+296	18341	1	44/6
26	30	TRANSPLANTS Gangsters & Thugs (La Salle/Atlantic)	466	-152	12719	10	40/0
23	31	INCUBUS Make A Move (Epic)	442	-316	11995	10	36/0
33	32	STEREOPHONICS Dakota (You Made Me Feel Like The One) (V2)	438	-58	16602	14	30/0
46	33	OUR LADY PEACE Where Are You (Columbia)	431	+117	16494	2	32/2
41	34	10 YEARS Wasteland (Republic/Universal)	431	+82	10850	6	27/3
36	35	BREAKING BENJAMIN Rain (Hollywood)	426	+10	14453	5	26/0
37	36	JACK JOHNSON Good People (Brushfire/Universal)	423	+35	20591	4	29/1
38	37	COLD Happens All The Time (Flip/Lava)	418	+43	15579	6	33/5
30	38	DISTURBED Guarded (Reprise)	414	-164	11921	5	24/0
42	39	DARK NEW DAY Brother (Warner Bros.)	374	+28	10437	8	20/0
44	40	HAWTHORNE HEIGHTS Ohio Is For Lovers (Victory)	346	+29	8089	8	29/2
48	41	SLIPKNOT Before I Forget (Roadrunner/IDJMG)	344	+36	14066	20	11/0
40	42	BLOC PARTY Banquet (Atlantic)	294	-76	13511	13	20/0
34	43	KASABIAN L.S.F. (Lost Souls Forever) (RCA/RMG)	294	-152	7918	11	34/0
<b>Debut</b>	44	CHEVELLE Panic Prone (Epic)	291	+81	5993	1	23/1
43	45	ALKALINE TRIO Time To Waste (Vagrant)	283	-44	7703	11	26/0
<b>Debut</b>	46	DEFAULT Count On Me (TVT)	262	+51	12595	1	19/1
50	47	FRAY Over My Head (Cable Car) (Epic)	251	+15	7856	2	22/3
<b>Debut</b>	48	FINCH Bitemarks And Bloodstains (One More Fall) (Geffen)	249	+20	7269	1	18/0
<b>Debut</b>	49	COLDPLAY Fix You (Capitol)	232	+42	16649	1	9/1
49	50	PAPA ROACH Take Me (Geffen)	213	-63	4693	15	16/0

79 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/24-7/30. 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 Arbitron Inc. © 2005, Arbitron Inc. © 2005 Radio & Records.

## MOST ADDED\*

ARTIST TITLE LABEL(S)	ADDS
3 DOORS DOWN Live For Today (Republic/Universal)	21
INSTITUTE Bullet-Proof Skin (Interscope)	17
311 Don't Tread On Me (Volcano/Zomba Label Group)	12
STELLASTARR* Sweet Troubled Soul (RCA/RMG)	9
SYSTEM OF A DOWN Question! (American/Columbia)	8
WEEZER We Are All On Drugs (Geffen)	6
NINE INCH NAILS Only (Interscope)	6
DISTURBED Stricken (Reprise)	6
WHITE STRIPES My Doorbell (Third Man/V2)	5
COLD Happens All The Time (Flip/Lava)	5

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
311 Don't Tread On Me (Volcano/Zomba Label Group)	+644
NINE INCH NAILS Only (Interscope)	+409
DISTURBED Stricken (Reprise)	+296
SYSTEM OF A DOWN Question! (American/Columbia)	+206
AUDIOSLAVE Doesn't Remind Me (Interscope/Epic)	+202
WEEZER We Are All On Drugs (Geffen)	+182
FALL OUT BOY Sugar, We're Goin' Down (Island/IDJMG)	+171
WHITE STRIPES My Doorbell (Third Man/V2)	+137
OUR LADY PEACE Where Are You (Columbia)	+117
DEATH CAB FOR CUTIE Soul Meets Body (Atlantic)	+113

## NEW & ACTIVE

DEATH CAB FOR CUTIE Soul Meets Body (Atlantic)	Total Plays: 195, Total Stations: 18, Adds: 3
KINGS OF LEON Four Kicks (RCA/RMG)	Total Plays: 183, Total Stations: 14, Adds: 0
INTERPOL Marc (Matador)	Total Plays: 175, Total Stations: 13, Adds: 1
SHOUT OUT LOUDS The Comeback (Capitol)	Total Plays: 174, Total Stations: 9, Adds: 0
THEORY OF A DEADMAN Hello Lonely (Walk Away From This) (Roadrunner/IDJMG)	Total Plays: 171, Total Stations: 19, Adds: 4
MUDVAYNE Forget To Remember (Epic)	Total Plays: 139, Total Stations: 14, Adds: 3
CAKE The Guitar Man (Columbia)	Total Plays: 136, Total Stations: 8, Adds: 1
SMILE EMPTY SOUL Don't Need You (Lava)	Total Plays: 128, Total Stations: 9, Adds: 2
MEGAN MCCAULEY Die For You (Wind-up)	Total Plays: 120, Total Stations: 13, Adds: 1
VENDETTA RED Silhouette Serenade (Epic)	Total Plays: 117, Total Stations: 8, Adds: 0

Songs ranked by total plays

Station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

# Employee Pricing Plan

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We've Eliminated the Sales Commissions Until Labor Day, and are Passing the Savings — Up to 20% — on to You!

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619-659-3600

August 5, 2005



America's Best Testing Alternative Songs 12 + For The Week Ending 8/5/05

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 18-34, Men 18-34, Women 18-34. Lists top 12 alternative songs.

Total sample size is 305 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much).

KBZT Gets The Led Out

A few weeks back, KBZT (94.9)/San Diego welcomed Robert Plant to its glamorous studios for an interview. MD Mike Halloran tells us exactly why this made all the sense in the world.

Let's look through the library of songs on your so-called Alternative radio station. Soundgarden: lanky, curly-haired dude with thundering, bombastic band behind him.

Beastie Boys: License to Ill has samples of more Zeppelin songs on it than your local Classic Rock station plays in a day.

And now a sentence of Zeppelin-like proportions: It would make sense that when Robert Plant himself has a new CD out, and he uses musicians from Massive Attack, Portishead and Sinead O'Conner's band and has the audacity to not only swing by the radio station I work at and go on the air for an hour-long interview in which he talks about The White Stripes, The Black Keys, Rachid Taha, The Damned and Black Flag and slaps off Coldplay as a bad version of Sting, you might consider actually listening to the CD, which will not only make your listeners call up and ask, "Who the fuck is that?" but also cause them to head to the record store to complete their CD collection.

Because if you're a good programmer, you know that your precious alternative listeners already have I, II, III, IV, Houses of the Holy, Physical Graffiti, Presence and In Through the Out Door.

You can stream the Halloran and Plant show at www.fm949sd.com.



NO, REALLY, IT HAPPENED Seen here (l-r) are KBZT/San Diego GM Darrel Goodin, Robert Plant and KBZT MD Mike Halloran and PD Garrett Michaels.

REPORTERS

Stations and their adds listed alphabetically by market

Grid of radio station call letters, market names, and their current programming or promotional messages.



33 Monitored Reporters
93 Total Reporters
79 Total Monitored
14 Total Indicator



**JOHN SCHOENBERGER**  
jschoenberger@radioandrecords.com

# The Forecast Is Good

Verve Music Group relaunches the Forecast imprint

They say that what goes around, comes around, and for Verve Music Group President Ron Goldstein, that is true on many levels. Verve's recently revived Forecast label has been around for a long time — it was part of MGM-Verve back in the 1960s — and Goldstein's first job in the music business was as local promotion rep for Forecast in the Cleveland market.

If you wanted a label that would represent true artistry and appeal to an adult music fan, what could be better than reviving one that once boasted a roster including Richie Havens, Laura Nyro, Tim Hardin and The Blues Project? This was Goldstein's thinking as he set about relaunching Verve Forecast.

The label is meant to reach a broader adult audience than parent label Verve does with its jazz and smooth jazz artists — the type of audience that listens to both commercial and non-comm Triple A stations. Read on as I chat with Goldstein about his vision for Verve Forecast, some of its early success stories and what is planned for the not-too-distant future.

**R&R:** A few years ago you tried to revive the Blue Thumb imprint, which had many great releases back in the late '60s and early '70s. Why did you decide to fold that and do this Forecast launch instead?



**Ron Goldstein**

For me, personally, the Verve Forecast label had a lot more meaning, so I decided to start anew.

So far it has been very good for us. One of our first signings for the label, Brazilian Girls, have been great, especially on the press level. I recall when we first approached them and said we were thinking about putting them on Blue Thumb. Their response was that they wanted to be on Verve. They felt the Verve name had a lot more meaning to them and to the public. It was



**Susan Tedeschi**



**Jamie Cullum**

actually that conversation that got me thinking about this whole idea.

The concept is enabling us to keep the association with Verve clear but also to differentiate the new imprint from the jazz roster. Forecast can eventually stand for a certain kind of music for adults in the mind of the consumer.

**R&R:** Your initial releases from *Brazilian Girls*, *Lizz Wright*, *Jesse Harris*, *Chaira Civello* and *Jackie Greene* have gotten you off to a very good start. They are an early demonstration of the depth and breadth of the music the label will house.

**RG:** We have some other great signings in Rhett Miller, Teddy Thompson and Susan Tedeschi, plus a few more that we are close to that I am very excited about. The key here is that we are not being tentative about this. We are totally committed, from Doug Morris and Zack Horowitz on the Universal corporate level all the way down to me, and are going about it in an aggressive way.

**R&R:** You have already established awareness at Triple A radio of what Verve Forecast is all about, and I imagine the distribution side is actively pushing the label's vision to retailers. Are you trying to market the label to the consumer yet?

**RG:** It is very hard and expensive to brand a label these days, so we are not really going down that road yet. Breaking one or two of these artists in a big way will accomplish that for us. It is about taking your time and coming with the right records. After a period of time people will begin to notice that some of the artists they really like are on the same label, and some kind of recognition of what the label represents will begin to sink in.

Labels like Nonesuch have accomplished this. Windham Hill had that going for it at one time, and there are other great examples. Many years ago most labels, both large and small, had that

kind of recognition. It doesn't happen overnight; it takes time and commitment.

On the industry side, we need to be more proactive in that area. You mentioned that your format may already be getting what we are about, but it is broader than that. We have to get the managers, the lawyers, the producers and the artists to begin to see Verve as more than a jazz label so they think of us early on and we can get



**Brazilian Girls**

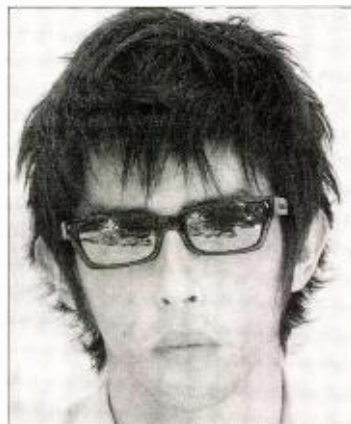
a shot at some of the projects or artists they represent.

The success of someone like Jamie Cullum does a lot to get that message out there. Now, I know that Jamie's first album was actually on Verve proper, but we'll likely put his new album out on Forecast. His new project leans a bit more in the singer-songwriter direction, although that jazz standards aspect of his style remains.

I also think the new Susan Tedeschi project, which was produced by Joe Henry, will do much to move us forward. We just mastered the album, and it is the best she has ever done. That project is the most likely in the short term to breed label recognition for us on many levels.

I might also add here that we are thrilled to have Jackie Greene and Teddy Thompson performing at one of your lunches during this year's Triple A Summit in Boulder, CO. We think it is an important move for us to be involved in this way.

**R&R:** It seems there are several things driving this whole concept. First is your love of this kind of music, but there is also the reality that you need to diversify to ensure your company's survival.



**Jackie Greene**

**RG:** I do love this kind of music. I have always felt that there is a music-hungry adult audience out there that has broad taste in musical styles. I acted on that notion when I ran Private Music all those years, and, of late, we have seen it demonstrated with the success Blue Note and EMI Music Collective have had with such artists as Norah Jones.

There is an adult audience that not many labels pay much attention to, and, if properly



motivated, they will respond to intelligent and honest music by buying it and turning their like-minded friends on to it. They don't compartmentalize music like we do in the industry.

On the other point, it was a necessity for us to open things up around here. On the contemporary jazz level, there is only so far you can go. From a sales side, that market is shrinking, not expanding. We are lucky because the old Verve, Impulse and GRP catalog does great for us, but the newer jazz artists have a niche audience, and they only get a certain amount of airplay and then we hit a wall.

We needed to start developing a roster of artists who could break out and potentially reach the platinum level. Blue Note and its affiliated labels saw the same need, as have some others. In Blue Note's case, with the success of Norah Jones, they have been able to hang on to more of their jazz artists. I had to drastically cut back our roster of jazz acts simply for financial reasons. We have about 25 active jazz artists today, but at one time it was much more.



**Teddy Thompson**

**R&R:** Because of the type of label president you are, and due to the type of talent you want to attract to Verve Forecast, I would imagine you give these artists quite a bit of freedom when they enter the studio.

**RG:** Yes and no. We want artists to know that Verve Forecast can be a great home for them and that we respect their art and talent, but, let's be honest, we also have to keep a certain amount of commerciality in mind when we work together.

Part of it can be dealt with by talking about those things with the artist from the very beginning and by choosing artists who welcome our input. I recognize that artists want creative freedom, and I respect that, but there is value in having an objective outside ear involved while you are in the studio. It requires a delicate approach so you don't make the artist feel like he or she is being imposed upon.

Personally, I don't like to go and hear things in the studio, because everything tends to sound great there. I like to wait until at least the basic tracks and some guide vocals are done, and then I take a listen on my own. Then I can get an idea where things are going.

It is at that point that the give-and-take begins. If you have a good relationship with your artist, a common ground can be found that keeps both sides happy. But building trust between you and the artist is probably the hardest thing there is to do in this business.

# R&R TRIPLE A 2005 SUMMIT AGENDA

## Wednesday August 10, 2005

- 3:00-7:00pm REGISTRATION OPEN**
- 3:00-5:00pm TRIPLE A LABEL SUMMIT**  
By invitation only
- 6:00-8:00pm NICKEL CREEK/KBCO PRIVATE PREVIEW AT THE REEF**  
Hear the band play their new CD, *Why Should The Fire Die?*, in it's entirety as part of a KBCO promotion.
- 6:30pm-8:15pm E-TOWN AT THE BOULDER THEATER**  
Performances by Soulive and Raul Midon
- 8:00pm- Midnight FOX THEATRE**  
Performances by:  
Jackson Browne, Inside Recordings/C05  
Leo Kottke & Mike Gordon, RCA Victor Group



Jackson Browne

## Thursday August 11, 2005

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



David Gray

## Friday August 12, 2005

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

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



Pete Yorn



Steven Page

## Saturday August 13, 2005

- 8:30-9:30am FRIENDS OF BILL W.**
- 10:00-2:00pm REGISTRATION OPEN**
- 10:00-11:45am STRATEGIC VISIONING**  
Lois Todd and Chris Chopyak, partners in consulting company Alchemy, offer new ways to look at your job and those who work with you, as well as tools to help you reach your goals in your personal life. They believe that all the necessary resources exist in any given system or individual, and they challenge and encourage us to become inspired.
- NOON-2:00pm R&R INDUSTRY ACHIEVEMENT AWARDS LUNCHEON**  
Sponsored by Verve Music Group  
Performances by Jackie Greene and Teddy Thompson
- 2:15-4:15pm SNEAK PREVIEW OF ELIZABETHTOWN**  
Sponsored by RCA Records  
*Elizabethtown* is a new film by director Cameron Crowe, starring Orlando Bloom and Kirsten Dunst. Music is an integral part of the film, and it includes new music written expressly for the feature by such artists as Ryan Adams, Lindsey Buckingham, Nancy Wilson and My Morning Jacket. There will also be a short intro by the director himself and Jim James from My Morning Jacket will perform a few songs. Sorry, no press allowed.
- 4:30-6:00pm RATE-A-RECORD\***  
Sponsored by New West Records  
Refreshments Courtesy of Songlines  
Vote Tabulation by Broadcast Architecture  
The annual "Rate-A-Record" is once again coordinated by WXP/Philadelphia PD Bruce Warren. In addition to the opinions of the radio and records community, we have again invited listeners of Summit host station KBCO to join us. It will be a chance to preview some exciting new releases scheduled for late summer and early fall. Facilitator: Bruce Warren, WXP/Philadelphia  
\*"Rate-A-Record" is a service mark of dick clark productions
- 8:30pm- Midnight FOX THEATRE**  
Performances by:  
Spin Doctors, Ruffnation/C05  
Amos Lee, Blue Note/EMC  
Shannon McNally, Back Porch/Narada
- 9:00-11:00pm PLAYERS CLUB**  
Performances by:  
Big Blue Hearts, Eagle Eye/C05  
Dirty Blonde, Zomba Label Group



Spin Doctors

IT'S ABOUT THE MUSIC!



AUGUST 10-13, 2005
MILLENNIUM HARVEST HOUSE HOTEL
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SUMMIT registration

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R&R Triple A Summit
P.O. Box 515408
Los Angeles, CA 90051-6708

Please print carefully or type in the form below. Full payment must accompany registration form. Please include separate forms for each registration. Photocopies are acceptable.

OR REGISTER ONLINE AT www.radioandrecords.com

MAILING ADDRESS

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

SEMINAR FEES

Table with 2 columns: Registration Period and Fee. Rows include: BEFORE JULY 8, 2005 (\$350), JULY 9 - AUGUST 5, 2005 (\$399), AFTER AUGUST 5, 2005 ON-SITE REGISTRATION ONLY (\$425)



METHOD OF PAYMENT

PLEASE ENCLOSE SEPARATE FORMS FOR EACH INDIVIDUAL REGISTRATION

Amount Enclosed: \$
Payment options: Visa, MasterCard, American Express, Check
Account Number
Expiration Date (Month, Date)
Signature
Print Cardholder Name Here

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

HOTEL registration

Millennium Harvest House Hotel, Boulder, CO

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

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

Table with 2 columns: TYPE OF ROOM and TRIPLE A SUMMIT RATE. Rows include: Deluxe (single/double) \$129/139 night, Millennium Club Rooms (single/double) \$149/159 night

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

# TRIPLE A TOP 30

August 5, 2005

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	JACK JOHNSON Good People (Brushfire/Universal)	532	-10	27390	12	25/0
2	2	COLDPLAY Speed Of Sound (Capitol)	471	-43	19409	15	26/0
3	3	RINGSIDE Tired Of Being Sorry (Flawless/Geffen)	358	+2	12670	18	21/0
6	4	LOW MILLIONS Statue (Manhattan/EMC)	322	+10	10299	16	19/0
4	5	U2 City Of Blinding Lights (Interscope)	310	-33	12119	8	18/0
8	6	DESOL Karma (Curb/Reprise)	309	+7	12837	10	22/1
14	7	ERIC CLAPTON Revolution (Duck/Reprise)	306	+68	17520	2	22/1
5	8	SNOW PATROL Chocolate (A&M/Interscope)	304	-35	15201	26	22/0
7	9	MIKE DOUGHTY Looking At The World From The Bottom Of A Well (ATO/RMG)	301	-8	14592	11	23/0
13	10	DAVE MATTHEWS BAND Dreamgirl (RCA/RMG)	280	+40	17548	5	18/0
11	11	TRACY CHAPMAN Change (Atlantic)	279	+30	14636	3	20/0
10	12	BECK Girl (Interscope)	275	+3	11635	9	18/0
12	13	JASON MRAZ Wordplay (Atlantic)	247	-2	7571	11	17/0
Debut	14	ROLLING STONES Rough Justice (Virgin)	246	+172	20203	1	18/13
19	15	DAVID GRAY The One I Love (ATO/RCA/RMG)	239	+49	15042	2	20/2
17	16	AQUALUNG Brighter Than Sunshine (Slightly Bigger/Red Ink/Columbia)	221	+16	9152	6	22/1
15	17	KYLE RIBAKO What Did I Get Myself Into (Aware/Columbia)	219	-11	6402	16	19/0
18	18	BRUCE SPRINGSTEEN All The Way Home (Columbia)	202	+1	7450	7	15/0
9	19	DAVE MATTHEWS BAND American Baby (RCA/RMG)	192	-87	9472	20	23/0
16	20	AUDIOSLAVE Be Yourself (Interscope/Epic)	188	-22	11583	18	11/0
23	21	JOHN HIATT Master Of Disaster (New West)	174	+4	5867	7	15/0
21	22	AMOS LEE Keep It Loose, Keep It Tight (Blue Note/EMC)	165	-9	5376	4	16/1
22	23	SHORE Waiting For The Sun (Maverick/Reprise)	151	-20	4238	7	13/0
28	24	GREEN DAY Wake Me Up When September Ends (Reprise)	148	+29	7040	2	8/3
24	25	REDWALLS Thank You (Capitol)	148	-8	3657	12	14/0
Debut	26	NICKEL CREEK When In Rome (Sugar Hill)	137	+32	7238	1	12/1
Debut	27	SHERYL CROW Good Is Good (A&M/Interscope)	134	+134	12079	1	11/11
20	28	WALLFLOWERS Beautiful Side Of Somewhere (Interscope)	125	-52	4112	18	15/0
Debut	29	COLDPLAY Fix You (Capitol)	121	+24	8265	1	4/1
Debut	30	MAIA SHARP Red Dress (Koch)	120	+5	2411	1	9/0

26 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/24-7/30. 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 Arbitron Inc. © 2005, Arbitron Inc.) © 2005 Radio & Records.

## NEW & ACTIVE

**WHITE STRIPES** My Doorbell (Third Man/V2)  
Total Plays: 120, Total Stations: 11, Adds: 1  
**VAN MORRISON** Stranded (Geffen)  
Total Plays: 116, Total Stations: 11, Adds: 0  
**TRISTAN PRETTYMAN** Love Love Love (Virgin)  
Total Plays: 112, Total Stations: 12, Adds: 1  
**LUCE** Buy A Dog (Joe's Music)  
Total Plays: 107, Total Stations: 7, Adds: 0

**WILLIE NELSON** f/TOOTS HIBBERT I'm A Worried Man (Lost Highway)  
Total Plays: 106, Total Stations: 9, Adds: 1  
**LIFEHOUSE** You And Me (Geffen)  
Total Plays: 103, Total Stations: 5, Adds: 0  
**FRAY** Over My Head (Cable Car) (Epic)  
Total Plays: 102, Total Stations: 10, Adds: 2  
**HERBIE HANCOCK** f/JOHN MAYER Stitched Up (Hear Music/Vector)  
Total Plays: 92, Total Stations: 7, Adds: 1  
**BONNIE RAITT** I Will Not Be Broken (Capitol)  
Total Plays: 89, Total Stations: 7, Adds: 6  
**BRENDAN BENSON** Cold Hands Warm Heart (V2)  
Total Plays: 86, Total Stations: 11, Adds: 0

Songs ranked by total plays

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
ROLLING STONES Rough Justice (Virgin)	13
SHERYL CROW Good Is Good (A&M/Interscope)	11
MELISSA ETHERIDGE Refugee (Island/IDJMG)	6
BONNIE RAITT I Will Not Be Broken (Capitol)	6
ROBERT PLANT & STRANGE SENSATION All The King's Horses (Sanctuary/SRG)	4
PAUL MCCARTNEY A Fine Line (Capitol)	4
KEANE Bend And Break (Interscope)	3
GREEN DAY Wake Me Up When September Ends (Reprise)	3
ROLLING STONES Streets Of Love (Virgin)	3

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ROLLING STONES Rough Justice (Virgin)	+172
SHERYL CROW Good Is Good (A&M/Interscope)	+134
BONNIE RAITT I Will Not Be Broken (Capitol)	+75
ERIC CLAPTON Revolution (Duck/Reprise)	+68
DAVID GRAY The One I Love (ATO/RCA/RMG)	+49
DAVE MATTHEWS BAND Dreamgirl (RCA/RMG)	+40
NICKEL CREEK When In Rome (Sugar Hill)	+32
ROLLING STONES Streets Of Love (Virgin)	+32
TRACY CHAPMAN Change (Atlantic)	+30
GREEN DAY Wake Me Up When September Ends (Reprise)	+29

## MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
U2 Sometimes You Can't Make It On Your Own (Interscope)	187
KEANE Everybody's Changing (Interscope)	158
JACK JOHNSON Sitting, Waiting, Wishing (Brushfire/Universal)	141
HOWIE DAY Collide (Epic)	138
KEANE Somewhere Only We Know (Interscope)	136
GREEN DAY Boulevard Of Broken Dreams (Reprise)	125
BLUE MERLE Burning In The Sun (Island/IDJMG)	119
ROBERT PLANT Shine It All Around (Sanctuary/SRG)	119
JOHN BUTLER TRIO Zebra (Lava)	119
BETTER THAN EZRA A Lifetime (Artemis)	95

Station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

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# ON THE RECORD

With **Mark Abuzzahab**  
PD, WNCS/Burlington, VT



There are few songs that have re-acted as quickly as "Tired of Being Sorry" by Ringside. It has everything you want in a single — a great hook and a cool, seductive feel — and it stands out from all the other records on the air. At WNCS/Burlington, VT we got great phone calls right after a few spins. ● Ringside is the duo of actor Balthazar Getty and songwriter Scott Thomas, who came together for an album of original songs. Getty creates the beats and samples, and Thomas writes the lyrics and plays all the other instruments. "Tired of Being Sorry" started as a drum track that Getty called "Spanish FASTER." Scott added lyrics and instrumentation, and the song developed into a great single. The beats and samples provide a modern balance to the more traditional songwriting elements Scott brings into the mix. ● "Struggle" and "Talk to Me" are two other standout songs on the self-titled CD. Even more clever than Ringside's approach to songwriting is the way they wrote their own bio, something I wish more bands would do. *Ringside* is a great record full of vivid, memorable songs.

**J**ack Johnson holds at No. 1 on the monitored chart, while *Ringside* are 3\*, *Low Millions* climb to 4\*, and *DeSol* jump to 6\*. *Eric Clapton* and *Dave Matthews Band* enter the top 10 at 7\* and 10\*, respectively ... *Tracy Chapman*, *David Gray* and *Aqualung* are speeding in that direction ... *The Rolling Stones*, *Nickel Creek*, *Sheryl Crow* and a new *Coldplay* song debut ... As if the big names already on the chart weren't enough, we also have a new *Paul McCartney*, a new *Bonnie Raitt* and a new *Melissa Etheridge* getting ready to dominate, plus *Jackson Browne* and *Blues Traveler* are right around the corner ... Johnson is also at the top on the Indicator chart, with *DMB*, *Clapton* and *Chapman* rounding out the bulleted top 10 ... Other projects making gains include *Kathleen Edwards*, *Son Volt*, *Abdel Wright* and *Tori Amos* ... *Herbie Hancock* f/*John Mayer* debuts ... Keep an eye on *The Fray*, *Tristan Prettyman*, *Green Day*, *Luce*, *Maia Sharp*, *The John Butler Trio* and *Rodney Crowell* ... In the Most Added category, well-established artists dominate, with the *Stones*, *Crow*, *McCartney*, *Raitt*, *Dar Williams* and *Etheridge* all having a double-digit week ... Other new projects looking good include *Feist*, *Tegan & Sara*, *Brandi Carlile* and *Amy Rigby*.

— John Schoenberger, Triple A/Americana Editor



# AAA ARTIST OF THE WEEK

ARTIST: **Amos Lee**

LABEL: **Blue Note/EMC**

By **JOHN SCHOENBERGER** / TRIPLE A & AMERICANA EDITOR

**A**mos Lee has come a long way in a short time. Raised in the Philadelphia area, he ended up attending the University of South Carolina, where he graduated with a degree in English. It was at that time that he started to take music seriously. "I met my kind of people down in South Carolina," says Lee. "They were down-to-earth, sincere folks who didn't belong to any club. They were all musicians, and they taught me how to treat my music with sincerity and integrity."

Lee returned home and began to teach elementary school, but the desire to play music soon overcame him, and he resigned his post to pursue his dream. He began playing in local clubs, and over the course of a couple of years he recorded and sold two EPs. As he became something of a local sensation, Lee had the opportunity to open for such acts as Bob Dylan, B.B. King and Mose Allison.

During this time Norah Jones became a fan and took Lee under her wing, asking him to open on her 2004 European tour. Things went so well that she asked him to do the same in the U.S. This led to some great press about Lee's natural approach to music. One thing led to another, and now Lee's eponymous debut on Blue Note is building a solid story at both radio and retail. According to Lee, "The period between when I stopped teaching

and when I got signed was a beautiful, fun time."

Lee's music harks back to an earlier period when musical styles more naturally blended together. In Lee's case, those styles would be country soul and folk. He is quick to point out that such artists as Bill Withers, James Taylor, John Prine and Neil Young had a deep influence on him, and he takes those artists' integrity and dedication to heart as much as their music.

Jones' bassist, Lee Alexander, produced *Amos Lee*, and her guitarist, Kevin Breit, played on the album. Jones herself contributes vocals and piano on

a couple of tracks. But even though the feel of the album may be in the same universe as Jones' work, this is very much an Amos Lee project. His lovely sense of melody, literate and poetic lyrics and intimate vocal phrasing give him his own unique sound. Several tracks are radio-worthy, including the single, "Keep It Loose, Keep It Tight," "Arms of

a Woman," "Colors," "Seen It All Before" and "Dreamin'."

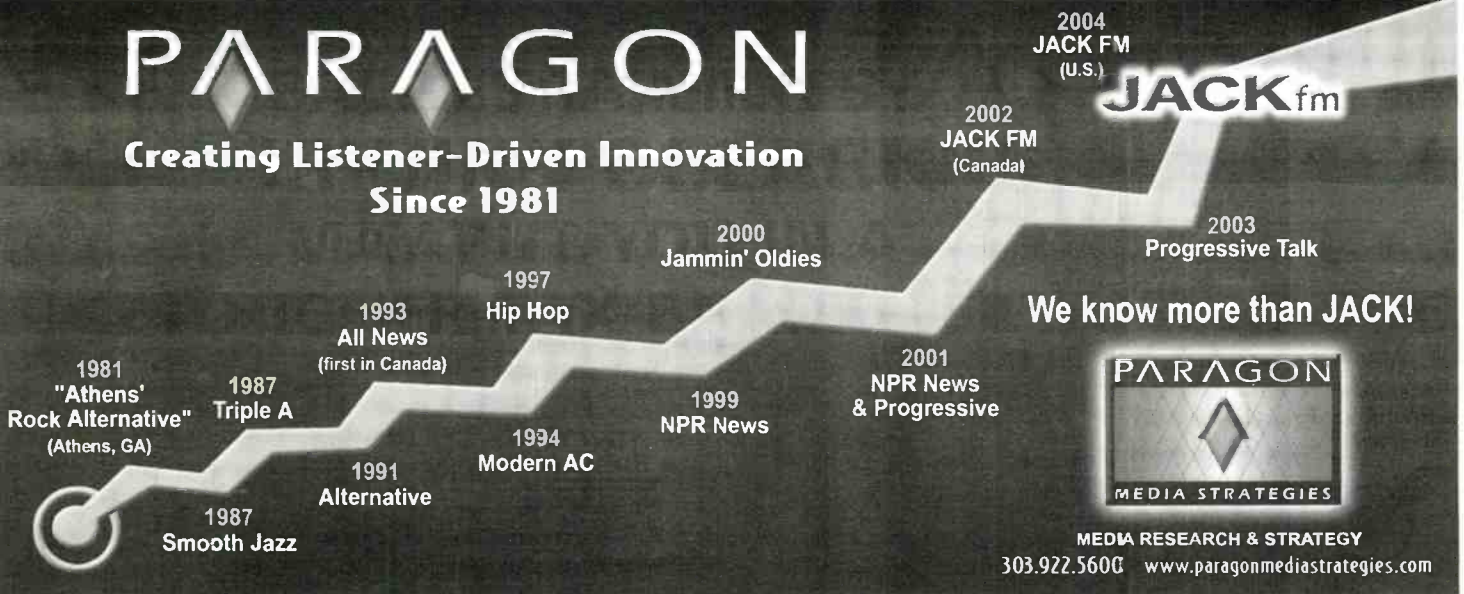
"I feel like the music I make has a lot of integrity," says Lee. "It's an honest record, and that's all I tried to do. I just want to be a working musician and play songs for crowds of people because I love playing more than anything. It beats sitting around. It beats anything."

Lee is currently playing festivals throughout North America and Europe with his band — Fred Berman on drums, Jaron Olevsky on bass and keyboards and Nate Skiles on guitar — and they'll be performing at the Triple A Summit on Aug. 13.



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# AMERICANA TOP 30 ALBUMS



August 5, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+ / - PLAYS	CUMULATIVE PLAYS
1	1	DWIGHT YOAKAM Blame The Vain ( <i>New West</i> )	645	-11	4613
2	2	JOHN HIATT Master Of Disaster ( <i>New West</i> )	584	+11	4060
5	3	ADRIENNE YOUNG The Art Of Virtue ( <i>AddieBelle</i> )	526	+46	2271
3	4	JOHN PRINE Fair And Square ( <i>Oh Boy</i> )	474	-50	9983
4	5	ROBERT EARL KEEN What I Really Mean ( <i>Koch</i> )	462	-36	8459
6	6	SON VOLT Okemah And The... ( <i>Transmit Sound/Legacy</i> )	448	-1	2010
7	7	GREENCARDS Weather And Water ( <i>Dualtone</i> )	435	-8	2962
8	8	ROBBIE FULKS Georgia Hard ( <i>Yep Roc</i> )	387	-51	5308
12	9	WILLIE NELSON Countryman ( <i>Lost Highway</i> )	371	+14	1754
21	10	RODNEY CROWELL The Outsider ( <i>Columbia</i> )	367	+121	687
11	11	SHELBY LYNNE Suit Yourself ( <i>Capitol</i> )	366	-10	4531
9	12	C. TAYLOR & C. RODRIGUEZ Red Dog Tracks ( <i>Back Porch/EMC</i> )	362	-40	5222
10	13	VARIOUS Fins, Chrome And The Open Road... ( <i>95 North</i> )	362	-15	2467
<b>Debut</b>	14	DELBERT MCCLINTON Cost Of Living ( <i>New West</i> )	340	+198	517
14	15	CAITLIN CARY & THAD COCKRELL Begonias ( <i>Yep Roc</i> )	320	-6	2381
13	16	HAYES CARLL Little Rock ( <i>Highway 87 Music</i> )	314	-32	10631
15	17	RYAN ADAMS AND THE CARDINALS Cold Roses ( <i>Lost Highway</i> )	300	-14	5596
19	18	TWO TONS OF STEEL Vegas ( <i>Palo Duro</i> )	298	+23	1507
25	19	NICKEL CREEK Why Should The Fire Die? ( <i>Sugar Hill</i> )	293	+74	643
16	20	SHOOTER JENNINGS Put The O Back In Country ( <i>Universal South</i> )	270	-44	7643
17	21	BRUCE SPRINGSTEEN Devils And Dust ( <i>Columbia</i> )	266	-13	4422
18	22	MICHELLE SHOCKED Don't Ask... ( <i>Mighty Sound/Music Allies</i> )	257	-19	1421
20	23	SHANNON MCNALLY Geronimo ( <i>Back Porch/EMC</i> )	246	-5	1763
22	24	DONNA THE BUFFALO Life's A Ride ( <i>Wildlife</i> )	223	-22	3166
28	25	DALLAS WAYNE I'm Your Biggest Fan ( <i>Koch</i> )	219	+13	1619
24	26	ALISON BROWN Stolen Moments ( <i>Compass</i> )	215	-16	3735
23	27	CLUMSY LOVERS Smart Kid ( <i>Netwerk</i> )	213	-22	2302
26	28	S. EARLE AND M. STUART S&M Communion Bread ( <i>Funzola</i> )	211	-6	1712
29	29	PATRICIA VONNE Guitars & Castanets ( <i>Bandolera</i> )	194	-9	1574
30	30	BLUE HIGHWAY Marblatown ( <i>Rounder</i> )	193	+3	1323

The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts. For more information please visit [www.americanamusic.org](http://www.americanamusic.org). © 2005 Americana Music Association.

## AMERICANA SPOTLIGHT

By John Schoenberger

Artist: Adrienne Young

Label: AddieBelle



Similar to her homegrown way of marketing and distributing her music, Adrienne Young has an organic approach to the way she looks at life and the kind of music she likes to play. Born in Tallahassee and raised in Clearwater, FL, Young discovered a genuine love for real American roots music early on. She went to college at Belmont University in Nashville, and she has stayed in Music City since then. In 2003 Young won the Chris Austin Songwriting contest at Merfest in the bluegrass category, and not long after that she released her debut album, *Plow to the End of the Row*. From the packaging, the liner notes and the music, it was easy to see that Young had a deep respect for tradition on both the musical and philosophical levels and was awed by the fact that the wonders of the world are as close as the next corner. She carries that perspective into her sophomore effort, *The Art of Virtue*, sprinkling universal insights into the lyrics of such songs as "Art of Virtue," "Jump the Broom" and "My Love Will Keep."

## AMERICANA NEWS

An all-star house band led by Buddy Miller will participate in several performances by a stellar group of nominees and special guests during the fourth annual Americana Music Association Honors and Awards at the Ryman Auditorium in Nashville on Sept. 9 at 7pm. Hosted by Jim Lauderdale, the evening's festivities will include appearances by nominees Alison Brown, Hayes Carll, The Duhks, Steve Earle, Mary Gauthier, Tom Gillam and Tift Merritt. There will also be separate performances by Jim Lauderdale and Buddy Miller. Special guests include Solomon Burke, Rodney Foster, Emmylou Harris, Raul Malo, Mindy Smith and Todd Snider. Additional performances and appearances for five special awards will be announced soon ... Following the July 31 conclusion of the current leg of her tour, singer-songwriter Ani DiFranco will begin a yearlong hiatus from the road due to tendonitis in her wrists and hands ... John Fogerty, Derek Trucks, Sam Bush, Alison Krauss and Bela Fleck are among the guests who appear on *The Best Kept Secret*, the forthcoming solo album from roots artist Jerry Douglas ... Singer-songwriter John Herald, who helped bring bluegrass music to mainstream America, has died at age 65 ... Landslide Records plans to videotape the upcoming Webb Wilder & The Nashvegans show at WorkPlay in Birmingham on Aug. 19 for future TV broadcast, as well as the artist's first-ever live DVD ... Neil Young's followup to *Greendale* will be called *Prairie Wind*. Young recorded the album earlier this year in Nashville.

## MOST ADDED\*

ARTIST TITLE LABEL(S)	ADDS
DELBERT MCCLINTON Cost Of Living ( <i>New West</i> )	19
DREW EMMITT Across The Bridge ( <i>Compass</i> )	12
ELIZA GILKYSOON Paradise Hotel ( <i>Red House</i> )	11
RODNEY CROWELL The Outsider ( <i>Columbia</i> )	10
JAMES MCMURTRY Childish Things ( <i>Compadre</i> )	9

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# R&R

RADIO & RECORDS



**KEVIN PETERSON**  
kpeterson@radioandrecords.com

# Wake Up!

Scott Smith wakes up Orlando

This weekend in New Orleans morning shows from stations in many different formats are gathering from all over the country at the 17th annual Talentmasters Morning Show Boot Camp. They come to learn, share ideas, showcase their talent and fine-tune the craft of entertaining, informing and moving the audience.

In Christian radio some of the most successful stations in our format are led by winning morning shows. Scott Smith heads up the morning show at WPOZ (Z88.3)/Orlando and hosts the nationally syndicated *Weekend Top 25 Countdown Show*. He talked with me recently about what listeners really want in the morning.

Like most AC stations, Z88.3 targets women. Smith has made it his mission to know what women want to hear, and it's paying off. The morning show is consistently ranked in the top five with women 25-54 in Orlando, and in the recently released spring 2005 Arbitron ratings it finished in a tie at No. 2 with women 18-34.

What's the secret to Smith's success? "Once you learn how to do radio right and to communicate with your audience, the sky is the limit," he says. "Regardless of the format, as long as you're speaking the language of your listeners, you'll do well. That's the one thing we've worked really hard on and continue to work hard on. I don't ever want to be satisfied at any point in my career and say that I can't get better."



Scott Smith

"People will write us off and say, 'You'll never be a No. 1 morning show in your demo at a Christian radio station.' I say that's not true. I don't believe that, and I think that's one thing that we've been blessed with: the drive and push for excellence and a passion for what we do. That has driven us to the top of Orlando's radio market."

**"If you really want to be your listeners' friend, you do whatever you can to make life easy for them."**

**"We try to help our ideal listener feel like she's in touch with what's going on in the world, but from a perspective that she expects from us."**

### What Women Want

For Smith, learning how to do great radio is a constant and continuing process. "You're always learning more," he says. "It's kind of like a sculpture. Beautiful marble sculptures don't happen overnight. It takes constant whittling and chipping away until you finally step back and realize, that's it! That's what I've learned."

"I've also been surrounded by great people. Consultant John Frost really opened my eyes. Tommy Kramer is our talent coach. Every time we sit down and talk, he'll spark things in me that get me thinking and moving toward a more streamlined approach to what we do."

"Once you get a grasp of who your listener is and create that listener profile, things around you start to pop open. It's kind of like in *The Matrix*, where you have the different pills, and when you take one, your eyes are opened. Once you see it, there's no turning back, and you see it wherever you go."

"Whether it's in a restaurant or your kid's school or in the mall, whether you're watching the TV news or reading a magazine, what's important to communicate to your listener pops off the page. It's a transition and a difficult step to get to that point, but once you do and the light goes on, it's like, wow, I can think like a woman and still be macho!"

"It's kind of like the whole *Men Are From Mars, Women Are From Venus* thing. Once you get it into your head that you can communicate in the Venusian language and help a woman understand what you're all about and

who you are, and once you understand who she is and really develop an appreciation for that, it makes what you do every day a real joy.

"I love it! I love our listeners, and I love waking up at 2:45 every morning to come in and communicate what's been going on in the world, to communicate what's important to them. What was Oprah talking about yesterday? What made my wife cry on TV last night? Once you develop that sixth sense, so to speak, as a guy, your heart is opened to all that your listeners go through every day."

"I can't imagine being a career woman and a mom and a wife and being able to cope. The amazing thing to me about women is that God has them wired totally different from men. If men had all that responsibility, we'd probably be in the fetal position somewhere under a desk going, 'Help me, Mommy.'"

### Hot Topics

Are there certain topics that women are most interested in? "There are definitely some things that I see pop up every day," Smith says. "Health is a big one, and finances are big. Obviously, in our format, faith and how faith intertwines with everyday life are big ones. Family is one of the most important things. Relationships and how to better them are hot-button topics for us. These are the things we try to concentrate on and things we try to help our listeners with."

"We try to help our ideal listener feel like she's in touch with what's going on in the world, but from a perspective that she expects from us. You can talk about anything that is going on in the world, it's just where you put the camera."

"If you put the camera in the right place and you bring the perspective that she expects you to have, she's going to fall in love with your radio station, she's going to fall in love with your morning show, and she's going to fall in love with you as a personality, because you're being real. It's all about her."

Obviously, Smith has a pretty good idea of who his audience is and what it wants. How does he prepare to communicate that every morning? "Life is show prep for me," he says. "It's 24/7. It's what happens at home, something I saw on TV, a conversation I was a part of — everywhere I go is show prep. There are always things I'm able to bring out and share."

"A lot of the prep is done in the morning, when we come in. We find the things that everybody else is talking about and talk about them from the perspective the listener expects. That's really important. That way she never feels like she's out of the loop, but she might bring an angle to work with her or to the water cooler that her friends don't bring."

Does Smith lay all this information out before the show starts each morning? "We have certain breaks that are definitely laid out, and before we go on the air there's a strategy for everything we do," he says. "But as far as marking out every break, no, we don't do that, because then you kind of take away the organic feel of the show."

"When we do a morning show, our goal is to sit down with our friends over a cup of coffee and say, 'Oh, by the way, this is going on or that's going on or did you hear about this or did you see that?' If you structure it too much, you ruin a lot of the organic feel, and it

**"I can't imagine being a career woman and a mom and a wife and being able to cope. If men had all that responsibility, we'd probably be in the fetal position somewhere under a desk going, 'Help me, Mommy.'"**

becomes stale after a while. I hope that's never the case with our show."

### Go With The Flow

Some morning shows like to structure things so they have something funny, something serious, something station-focused, something community-focused, all in balance, but I'm getting the impression that Smith likes to go with the flow. "There are days where it will be a show where we tell emotional stories and it's not a funny show," he says. "Then there will be days where we talk about things that are funny."

"On a show we did recently we were talking about jellyfish stings. What in the world do you do if a jellyfish stings you? Some of the home remedies we got were crazy. It was a fun show, but a half-hour before that we were talking about astronaut and space-shuttle crewmember Eileen Collins' message to the families of the astronauts killed in the *Columbia* tragedy."

"She was saying, 'This whole mission is about your families and about your loss. We want to honor you by dedicating this mission to you.' So, for us, it's not a matter of 'This show is going to be XYZ,' it's a matter of 'This is what's going on in the world on this date, and we want to relate it to you in as human a way as possible from our faith-based perspective.'"

How involved are Z88.3 listeners with the morning show? "Very involved," Smith says. "When we're reflecting what's important to the listeners, you feel it. The phones ring constantly because they feel like they're listening to their friends."

Smith concludes with a final piece of advice: "The one thing I've learned that has probably been the biggest change for me is how to communicate in as few words as possible. Deliver what's really important to your audience in a bite-sized chunk that it can handle."

"Whether it's an interview with an artist, a news story or a station promotion, if morning radio would concentrate on delivering information in bite-sized chunks, it would be much more palatable to the listeners. It makes their lives so much easier, because they don't have much free time in their morning schedules. If you really want to be your listeners' friend, you do whatever you can to make life easy for them."

# CHRISTIAN AC TOP 30

POWERED BY  
MEDIABASE

August 5, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
4	1	MERCYME In The Blink Of An Eye (INO/Curb)	1011	+111	8	34/0
1	2	JOY WILLIAMS Hide (Reunion/PLG)	916	+2	18	37/0
3	3	NICHOLE NORDEMAN Brave (Sparrow/EMI CMG)	907	-3	16	33/0
5	4	NATALIE GRANT Held (Curb)	867	-5	20	36/0
2	5	CHRIS TOMLIN Holy Is The Lord (Sixsteps/Sparrow/EMI CMG)	859	-52	27	36/0
6	6	JOHN DAVID WEBSTER Miracle (BHT)	802	+13	17	30/0
7	7	PHILLIPS, CRAIG & DEAN Friend Of God (INO)	729	+2	13	26/0
9	8	MATTHEW WEST Next Thing You Know (Universal South/EMI CMG)	725	+53	9	31/2
10	9	JEREMY CAMP Take You Back (BEC/Tooth & Nail)	672	+12	31	37/0
12	10	JADON LAVIK What If (BEC/Tooth & Nail)	633	-19	16	24/3
13	11	POINT OF GRACE Who Am I (Word/Curb/Warner Bros.)	611	+26	12	21/0
11	12	MICHAEL W. SMITH Here I Am (Reunion/PLG)	605	-54	7	34/0
8	13	BEBO NORMAN Nothing Without You (Essential/PLG)	597	-92	28	32/0
15	14	CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	538	+20	50	29/0
20	15	CASTING CROWNS Lifesong (Beach Street/Reunion/PLG)	502	+222	2	29/15
14	16	AFTERS You (Simple/INO)	502	-18	9	23/1
16	17	BUILDING 429 No One Else Knows (Word/Curb/Warner Bros.)	456	-16	13	18/0
17	18	MARK HARRIS For The First Time (INO)	353	+31	8	18/4
23	19	PAUL COLMAN The One Thing (Inpop)	303	+36	6	12/1
26	20	CHRIS TOMLIN The Way I Was Made (Sixsteps/Sparrow/EMI CMG)	288	+70	3	13/0
21	21	SALVADOR You Are There (Word/Curb/Warner Bros.)	280	+3	10	11/1
22	22	JEFF ANDERSON Open My Eyes (Gotee)	247	-21	15	13/0
24	23	JOEL ENGLE Louder Than The Angels (Doxology)	246	-6	16	19/0
18	24	NEWSBOYS Devotion (Sparrow/EMI CMG)	245	-63	19	15/0
25	25	MONK & NEAGLE Secret (Flicker)	229	-13	5	13/1
19	26	JARS OF CLAY God Will Lift Up Your Head (Essential/PLG)	224	-64	17	16/0
29	27	STEVEN CURTIS CHAPMAN Believe Me Now (Sparrow/EMI CMG)	198	+18	2	13/1
27	28	OVERFLOW Cry On My Shoulder (Essential/PLG)	198	+6	17	10/0
29	29	KUTLESS Draw Me Close (BEC/Tooth & Nail)	190	+29	1	3/3
(Debut)	30	NEWSONG Rescue (Integrity Label Group)	181	-3	3	11/0

39 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/24-7/30. 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 Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

## MOST ADDED\*

ARTIST TITLE LABEL(S)	ADDS
CASTING CROWNS Lifesong (Beach Street/Reunion/PLG)	15
MARK HARRIS For The First Time (INO)	4
JOSH BATES Perfect Day (Beach Street/PLG)	4
JADON LAVIK What If (BEC/Tooth & Nail)	3
MARK SCHULTZ I Am (Word/Curb/Warner Bros.)	3
KUTLESS Draw Me Close (BEC/Tooth & Nail)	3
DAVID CROWDER BAND Here Is Our King (Sixsteps/Sparrow/EMI CMG)	3

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CASTING CROWNS Lifesong (Beach Street/Reunion/PLG)	+222
MERCYME In The Blink Of An Eye (INO/Curb)	+111
CHRIS TOMLIN The Way I Was Made (Sixsteps/Sparrow/EMI CMG)	+70
MATTHEW WEST Next Thing You Know (Universal South/EMI CMG)	+53
SUPERCHICK We Live (Inpop)	+42
JOSH BATES Perfect Day (Beach Street/PLG)	+40
PAUL COLMAN The One Thing (Inpop)	+36
BEBO NORMAN Borrow Mine (Essential/PLG)	+35
AUDIO ADRENALINE King (ForeFront/EMI CMG)	+35
MARK SCHULTZ I Am (Word/Curb/Warner Bros.)	+34

## MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TREEB3 Blessed Be Your Name (Inpop)	475
SALVADOR Heaven (Word/Curb/Warner Bros.)	462
CASTING CROWNS Voice Of Truth (Beach Street/Reunion/PLG)	449
BIG DADDY WEAVE & BARLOWGIRL You're Worthy Of My Praise (Fervent/Curb/Warner Bros.)	439
MARK SCHULTZ He Will Carry Me (Word/Curb/Warner Bros.)	433
MATTHEW WEST More (Universal South/EMI CMG)	432
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	398
MERCYME I Can Only Imagine (INO/Curb)	397
BY THE TREE Beautiful One (Fervent)	391
SWITCHFOOT This Is Your Life (Columbia)	389

Station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

## NEW & ACTIVE

**WATERMARK** Knees To The Earth (Rocketown)  
Total Plays: 174, Total Stations: 6, Adds: 0

**TOBYMAC** Burn For You (ForeFront/EMI CMG)  
Total Plays: 172, Total Stations: 6, Adds: 0

**BEBO NORMAN** Borrow Mine (Essential/PLG)  
Total Plays: 139, Total Stations: 7, Adds: 0

**AUDIO ADRENALINE** King (ForeFront/EMI CMG)  
Total Plays: 136, Total Stations: 9, Adds: 2

**BETHANY DILLON** All That I Can Do (Sparrow/EMI CMG)  
Total Plays: 133, Total Stations: 8, Adds: 1

**NATE SALLIE** Save Me (Curb)  
Total Plays: 131, Total Stations: 9, Adds: 1

**SHAWN MCDONALD** Take My Hand (Sparrow/EMI CMG)  
Total Plays: 130, Total Stations: 6, Adds: 0

**JACI VELASQUEZ** Lay It Down (Word/Curb/Warner Bros.)  
Total Plays: 130, Total Stations: 5, Adds: 0

**IAN ESKELIN** Magnify (Inpop)  
Total Plays: 117, Total Stations: 6, Adds: 1

**MARK SCHULTZ** I Am (Word/Curb/Warner Bros.)  
Total Plays: 104, Total Stations: 7, Adds: 3

Songs ranked by total plays

The first single from the new CD "A Collision" in stores 9.27

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August 5, 2005

## CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	KUTLESS Strong Tower (BEC/Tooth & Nail)	1231	-46	15	30/0
2	2	PLUMB I Can't Do This (Curb)	1110	-51	16	30/0
3	3	JOY WILLIAMS Hide (Reunion/PLG)	1104	-54	19	26/0
4	4	JOHN REUBEN f/MATT THEISSEN Nuisance (Gotee)	1099	+51	12	28/0
5	5	JEREMY CAMP Lay Down My Pride (BEC/Tooth & Nail)	1062	+96	8	30/0
9	6	SWITCHFOOT Stars (Columbia)	870	+133	3	29/4
8	7	MATTHEW WEST Next... (Universal South/EMI CMG)	866	+44	10	26/1
6	8	HAWK NELSON Take Me (Tooth & Nail)	837	-85	13	23/0
10	9	TOBYMAC Burn For You (ForeFront/EMI CMG)	814	+79	5	28/1
17	10	BARLOWGIRL Let Go (Fervent/Curb/Warner Bros.)	783	+205	3	26/4
7	11	DAY OF FIRE Rain Song (Live/Essential/PLG)	781	-98	15	21/0
12	12	AFTERS Beautiful Love (Simple/INO)	751	+85	6	25/4
13	13	PAUL WRIGHT Take This Life (Gotee)	682	+43	7	23/1
15	14	LIFEHOUSE You And Me (Geffen)	643	+18	12	15/0
14	15	SARAH BRENDEL Fire (Inpop)	616	-22	10	21/0
19	16	TOOD AGNEW Unchanging One (SRE/Ardent)	545	+56	5	17/3
24	17	RELIENT K Who I Am Hates Who I've Been (Gotee)	537	+127	3	19/2
16	18	MUTE... Peculiar... (Teleprompt/Word/Curb/Warner Bros.)	537	-49	11	17/0
18	19	BUILDING 429 Show Me Love (Word/Curb/Warner Bros.)	455	-78	15	14/0
22	20	INHABITED Open My Eyes (Fervent/Curb/Warner Bros.)	453	+4	8	15/0
20	21	NICHOLE NORDEMAN Brave (Sparrow/EMI CMG)	444	-29	10	13/0
21	22	SANCTUS REAL The Fight Song (Sparrow/EMI CMG)	441	-31	9	12/0
26	23	SHAWN MCDONALD Take My Hand (Sparrow/EMI CMG)	420	+50	5	13/0
23	24	BDA Love Is Here (Creative Trust Workshop)	411	-1	9	13/0
29	25	STELLAR KART Life Is Good (Word/Curb/Warner Bros.)	408	+74	3	15/2
28	26	BETHANY DILLON All That I Can Do (Sparrow/EMI CMG)	394	+49	3	16/2
Debut	27	SUPERCHICK We Live (Inpop)	371	+230	1	18/10
Debut	28	ZOEGIRL Scream (Sparrow/EMI CMG)	345	+38	1	11/1
Debut	29	CASTING PEARLS Alright (Inpop)	344	+33	1	15/1
Debut	30	CASTING CROWNS Lifesong (Beach Street/Reunion/PLG)	335	+112	1	22/13

31 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 7/24 - Saturday 7/30.  
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## NEW & ACTIVE

**SEVEN PLACES** Fall In Line (BEC/Tooth & Nail)  
Total Plays: 316, Total Stations: 10, Adds: 1

**CHARITY VON** Take Me Through It (Slanted)  
Total Plays: 281, Total Stations: 12, Adds: 0

**AUDIO ADRENALINE** King (ForeFront/EMI CMG)  
Total Plays: 271, Total Stations: 12, Adds: 1

**PAUL COLMAN** The One Thing (Inpop)  
Total Plays: 228, Total Stations: 7, Adds: 0

**MERCYME** In The Blink Of An Eye (INO/Curb)  
Total Plays: 192, Total Stations: 10, Adds: 2

**PILLAR** Sunday Bloody Sunday (Flicker)  
Total Plays: 153, Total Stations: 6, Adds: 0

**DJ MAJ** Love (Gotee)  
Total Plays: 123, Total Stations: 5, Adds: 2

**M.O.C.** I Like It (Move)  
Total Plays: 122, Total Stations: 4, Adds: 0

**NUMBER ONE GUN** We Are (BEC/Tooth & Nail)  
Total Plays: 119, Total Stations: 5, Adds: 2

**CIRCLESIDE** Walking On The Waves (Centricity)  
Total Plays: 118, Total Stations: 4, Adds: 0

## ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	WEDDING Song For The Broken (Rambler)	332	+4	10	29/1
1	2	PILLAR Sunday Bloody Sunday (Flicker)	305	-29	10	30/0
8	3	FOREVER CHANGED Encounter (Floodgate)	273	+14	12	18/0
5	4	JEREMY CAMP Lay Down My Pride (BEC/Tooth & Nail)	270	+1	7	22/1
6	5	KIDS IN THE WAY Apparitions Of Melody (Flicker)	267	+5	16	21/0
3	6	PLUMB I Can't Do This (Curb)	263	-49	16	20/0
4	7	SKILLET Under My Skin (Ardent)	255	-50	16	22/1
7	8	JOHN REUBEN f/MATT THEISSEN Nuisance (Gotee)	246	-13	11	20/2
9	9	DAY OF FIRE Fade Away (Live/Essential/PLG)	243	+4	10	29/2
12	10	NUMBER ONE GUN We Are (BEC/Tooth & Nail)	242	+21	7	22/2
16	11	HOUSE OF HEROES Serial Sleepers (Gotee)	241	+29	5	25/1
14	12	THOUSAND FOOT KRUTCH Absolute (Tooth & Nail)	240	+27	3	22/3
11	13	DIZMAS Controversy (Credential)	237	+11	7	27/1
13	14	LAST TUESDAY You Got Me (Mono Vs. Stereo)	223	+8	7	23/2
20	15	RELIENT K Who I Am Hates Who I've Been (Gotee)	217	+17	4	23/2
18	16	OLIVIA THE BAND Stars And Stripes (Essential/PLG)	217	+12	4	24/3
19	17	FALLING UP In My Dreams (Exit Calypsan) (Tooth & Nail)	205	+4	6	21/2
15	18	RADIAL ANGEL Falling (Independent)	205	-8	11	22/1
23	19	MPX Heard That Sound (SideOneDummy)	191	+13	8	22/0
22	20	STELLAR KART Student Driver (Word/Curb/Warner Bros.)	189	+2	5	27/1
10	21	HAWK NELSON Take Me (Tooth & Nail)	189	-39	16	17/0
24	22	BARLOWGIRL Let Go (Fervent/Curb/Warner Bros.)	170	+6	2	20/5
17	23	DISCIPLE The Wait Is Over (SRE)	168	-43	19	28/2
26	24	HASTE THE DAY Long Way... (Solid State/Tooth & Nail)	165	+9	2	18/1
Debut	25	FLYLEAF I'm So Sick (Ocrone)	157	+22	1	20/2
30	26	MYRIAD Perfect Obligation (Floodgate)	153	+17	2	12/1
Debut	27	SEVENTH DAY... Shattered Life (BEC/Tooth & Nail)	149	+30	1	18/2
21	28	MUTE... Peculiar... (Teleprompt/Word/Curb/Warner Bros.)	149	-40	12	17/1
25	29	KUTLESS Strong Tower (BEC/Tooth & Nail)	138	-24	18	11/0
29	30	JONAH33 Tell Me (SRE/Ardent)	136	-1	2	21/2

35 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 7/24 - Saturday 7/30.  
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## NEW & ACTIVE

**INHABITED** Open My Eyes (Fervent/Curb/Warner Bros.)  
Total Plays: 134, Total Stations: 19, Adds: 1

**SPOKEN** September (Tooth & Nail)  
Total Plays: 115, Total Stations: 10, Adds: 3

**PECULIAR PEOPLE BAND** Can I Leave My Head (Maranatha!)  
Total Plays: 110, Total Stations: 12, Adds: 1

**SEVEN PLACES** Fall In Line (BEC/Tooth & Nail)  
Total Plays: 108, Total Stations: 8, Adds: 1

**SARAH BRENDEL** Fire (Inpop)  
Total Plays: 101, Total Stations: 9, Adds: 1

**TOBYMAC** Burn For You (ForeFront/EMI CMG)  
Total Plays: 100, Total Stations: 13, Adds: 0

**EMERY** Studying Politics (Tooth & Nail)  
Total Plays: 99, Total Stations: 7, Adds: 4

**ALL STAR UNITED** Go West Young Man (Rocketown)  
Total Plays: 90, Total Stations: 12, Adds: 0

**EVER STAYS RED** Glorious (Wrinkle Free)  
Total Plays: 85, Total Stations: 6, Adds: 0

**STRYPHER** Reborn (Big3)  
Total Plays: 79, Total Stations: 18, Adds: 0

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August 5, 2005

## INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
4	①	STEVEN C. CHAPMAN Believe... (Sparrow/EMI CMG)	316	+28	8	16/0
1	2	ANDY CHRISMAN Adore You (Upside/SHELTER)	303	-10	12	19/1
2	3	MICHAEL W. SMITH Here I Am (Reunion/PLG)	300	-12	9	16/0
3	4	NICOL SPONBERG Resurrection (Curb)	282	-29	15	14/0
8	⑤	NEWSONG Rescue (Integrity Label Group)	270	+37	5	17/1
9	⑥	PAUL BALOCHE All The Earth... (Integrity Label Group)	261	+29	8	15/1
10	⑦	MARK HARRIS The Line Between The Two (INO)	252	+24	7	14/0
13	⑧	RICARDO I Call Your Name (Waymaker)	233	+39	3	14/0
6	9	PHILLIPS, CRAIG & DEAN Friend Of God (INO)	207	-38	14	10/0
5	10	JADON LAVIK What If (BEC/Tooth & Nail)	207	-74	18	13/0
7	11	NICHOLE NORDEMAN Brave (Sparrow/EMI CMG)	204	-33	10	11/0
14	12	JOY WILLIAMS Hide (Reunion/PLG)	189	-1	8	10/0
15	⑬	BUILDING 429 No One... (Word/Curb/Warner Bros.)	179	0	12	11/0
17	⑭	BEBO NORMAN Borrow Mine (Essential/PLG)	165	+15	2	12/0
16	⑮	WAYBURN DEAN Each Day Of My Life (WayJade)	160	+1	2	13/0
12	16	BRIAN LITTRELL In Christ Alone (Reunion/PLG)	158	-50	18	9/0
Debut	⑰	CASTING CROWNS Lifesong (Beach Street/Reunion/PLG)	142	+102	1	12/7
18	⑱	SELAH Be Thou My Vision (Curb)	130	+1	2	11/1
-	19	NEWSBOYS Devotion (Sparrow/EMI CMG)	123	-3	9	8/0
Debut	⑳	JACI VELASQUEZ Lay It Down (Word/Curb/Warner Bros.)	121	+19	1	10/0

20 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 7/17 - Saturday 7/23. © 2005 Radio & Records

## Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	CROSS MOVEMENT Hey Y'all (Cross Movement)
2	AMBASSADOR Feels Good (Cross Movement)
3	PHANATIK Shot Clock (Cross Movement)
4	FLAME f/DA' T.R.U.T.H. L.A.D.I.E.S. (Cross Movement)
5	SITUATION Starry Eyes (Katubone)
6	LEGACY Green Light (Fla.vor Alliance/Leg-up)
7	FLYNN Nyquil (Illect)
8	FLYNN Get Up! (Illect)
9	JOHN REUBEN f/MATT THEISSEN Nuisance (Gotee)
10	GRITS I Be (Gotee)

## CHRISTIAN AC TOP 30 INDICATOR

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	①	NICHOLE NORDEMAN Brave (Sparrow/EMI CMG)	1063	+8	17	38/0
3	②	MERCYME In The Blink Of An Eye (INO/Curb)	976	+62	8	37/0
2	3	JOY WILLIAMS Hide (Reunion/PLG)	902	-97	19	31/0
5	④	MICHAEL W. SMITH Here I Am (Reunion/PLG)	840	+1	10	32/1
4	5	JOHN DAVID WEBSTER Miracle (BHT)	826	-15	18	33/0
6	6	PHILLIPS, CRAIG & DEAN Friend Of God (INO)	779	-33	17	27/0
8	⑦	MARK HARRIS For The First Time (INO)	759	+58	12	29/2
10	⑧	MATTHEW WEST Next... (Universal South/EMI CMG)	720	+67	9	29/2
9	⑨	JADON LAVIK What If (BEC/Tooth & Nail)	692	+20	19	24/2
11	⑩	STEVEN C. CHAPMAN Believe... (Sparrow/EMI CMG)	657	+28	9	26/1
26	⑪	CASTING CROWNS Lifesong (Beach Street/Reunion/PLG)	602	+317	2	31/12
7	12	NATALIE GRANT Held (Curb)	598	-104	22	24/0
14	⑬	MONK & NEAGLE Secret (Flicker)	584	+33	13	26/1
17	⑭	PAUL COLMAN The One Thing (Inpop)	578	+97	11	22/2
12	15	BUILDING 429 No One... (Word/Curb/Warner Bros.)	562	-59	17	24/1
16	⑮	AFTERS You (Simple/INO)	544	+49	7	25/2
15	⑯	NEWSONG Rescue (Integrity Label Group)	538	+26	10	19/1
23	⑰	CHRIS TOMLIN The Way... (Sixsteps/Sparrow/EMI CMG)	466	+112	4	22/2
19	⑱	POINT OF GRACE Who Am I (Word/Curb/Warner Bros.)	453	+17	16	17/1
20	⑳	BETHANY DILLON All That I Can Do (Sparrow/EMI CMG)	441	+33	5	23/2
18	㉑	SALVADOR You Are There (Word/Curb/Warner Bros.)	438	0	11	19/0
21	㉒	SHAUN GROVES Bless The Lord (Rocketown)	421	+22	9	19/1
24	㉓	BEBO NORMAN Borrow Mine (Essential/PLG)	402	+70	3	22/3
Debut	㉔	BIG DADDY WEAVE Just... (Fervent/Curb/Warner Bros.)	337	+101	1	22/7
Debut	㉕	MARK SCHULTZ I Am (Word/Curb/Warner Bros.)	296	+146	1	18/6
Debut	㉖	AUDIO ADRENALINE King (ForeFront/EMI CMG)	296	+75	1	17/4
28	㉗	SHANE & SHANE Saved By Grace (Inpop)	288	+23	3	13/0
30	㉘	PAUL WRIGHT Take This Life (Gotee)	275	+16	2	15/0
25	29	JOEL ENGLE Louder Than The Angels (Doxology)	240	-92	18	10/0
Debut	㉙	JACI VELASQUEZ Lay It Down (Word/Curb/Warner Bros.)	237	+16	1	12/0

39 AC reporters. Songs ranked by total plays for the airplay week of Sunday 7/24 - Saturday 7/30. © 2005 Radio & Records

## NEW & ACTIVE

**CHRIS RICE** Love Like Crazy (INO)  
Total Plays: 203, Total Stations: 11, Adds: 1

**TODD AGNEW** Unchanging One (SRE/Ardent)  
Total Plays: 199, Total Stations: 10, Adds: 1

**ZOEGIRL** Scream (Sparrow/EMI CMG)  
Total Plays: 185, Total Stations: 11, Adds: 2

**BY THE TREE** Only To You (Fervent)  
Total Plays: 179, Total Stations: 12, Adds: 3

**NICOL SPONBERG** Resurrection (Curb)  
Total Plays: 139, Total Stations: 6, Adds: 0

**CHARITY VON** Take Me Through It (Slanted)  
Total Plays: 97, Total Stations: 5, Adds: 0

**VICKY BEECHING** Yesterday, Today... (Sparrow/EMI CMG)  
Total Plays: 96, Total Stations: 6, Adds: 0

**AARON SHUST** Matchless (Brash)  
Total Plays: 88, Total Stations: 8, Adds: 6

**BART MILLARD** Mawmaw's Song... (Simple/INO)  
Total Plays: 86, Total Stations: 4, Adds: 1

**RICARDO** Come Down (Waymaker)  
Total Plays: 84, Total Stations: 5, Adds: 0

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# CHRISTIAN REPORTERS

Stations and their adds listed alphabetically by market

## AC

**WBVJ/Albany, GA**  
 OMP/D: Roger "Casper" Russell  
 APD: Chris Hall  
 35 PAUL COLMAN  
 35 MARK HARRIS  
 35 AFTERS  
 20 BIG DADDY WEAVE  
 20 BEBO NORMAN  
 20 TODD AGNEW  
 20 CHRIS RICE  
 20 MARK SCHULTZ  
 20 CASTING CROWNS

**WBVJ/Albany, GA**  
 PD: Kevin Avery  
 MD: Mike Stewart  
 7 MARK HARRIS  
 6 KUTLESS

**WBGL/Champaign, IL**  
 PD: Jeff Scott  
 MD: Joe Buchanan  
 16 MONK & NEAGLE

**WRCM/Charlotte\***  
 PD: Dwayne Harrison  
 No Adds

**WBDX/Chattanooga, TN**  
 OMP/D: Jason McKey  
 No Adds

**WVFX/Atlanta, GA\***  
 PD: Kevin Avery  
 MD: Mike Stewart  
 7 MARK HARRIS  
 6 KUTLESS

**WVFX/Atlanta, GA**  
 No Adds

**WVFX/Atlanta, GA\***  
 OMP/D: Jeremy Delay  
 No Adds

**WVFX/Atlanta, GA\***  
 OMP/D: Jeremy Delay  
 No Adds

**WVFX/Atlanta, GA\***  
 OMP/D: Jeremy Delay  
 No Adds

**WVFX/Atlanta, GA\***  
 OMP/D: Jeremy Delay  
 No Adds

**WVFX/Atlanta, GA\***  
 OMP/D: Jeremy Delay  
 No Adds

**WVFX/Atlanta, GA\***  
 OMP/D: Jeremy Delay  
 No Adds

**WVFX/Atlanta, GA\***  
 OMP/D: Jeremy Delay  
 No Adds

**WVFX/Atlanta, GA\***  
 OMP/D: Jeremy Delay  
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**WVFX/Atlanta, GA\***  
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**WVFX/Atlanta, GA\***  
 OMP/D: Jeremy Delay  
 No Adds

**WVFX/Atlanta, GA\***  
 OMP/D: Jeremy Delay  
 No Adds

**WVFX/Atlanta, GA\***  
 OMP/D: Jeremy Delay  
 No Adds

**WVFX/Atlanta, GA\***  
 OMP/D: Jeremy Delay  
 No Adds

**WVFX/Atlanta, GA\***  
 OMP/D: Jeremy Delay  
 No Adds

## CHR

**KLYT/Albuquerque, NM**  
 MD: Joey Bellville  
 5 AFTERS  
 5 ALL STAR UNITED  
 5 SWITCHFOOT  
 5 GRAND PRIZE

**KWDF/Cedar Rapids, IA**  
 OMP/D: Mike Kapler  
 12 RELENT K  
 SUPERCHICK

**WOMU/Chicago, IL**  
 PD: Johnathan Ellsworth  
 MD: History DeVries  
 35 BETHANY DILLON  
 33 ROBBIE SEAR BAND  
 32 SUPERCHICK  
 3 CASTING CROWNS

**WJRF/Duluth**  
 PD: Dan Halliday  
 APD: Terry Wickstea  
 10 DAY OF FIRE  
 9 CASTING PEARLS  
 2 KRISTAL MEYERS  
 2 CASTING CROWNS

**KNMU/Farmington, NM**  
 PD: Johnny Curry  
 MD: Melissa Boy  
 25 SUPERCHICK  
 CASTING CROWNS

**WOLF/Gainesville, FL**  
 OMP/D: Rita Lees  
 22 CASTING CROWNS

**WORQ/Green Bay, WI**  
 OMP/D: Jim Raider  
 4 DAVID CROWDER BAND

**WAYK/Kalamazoo, MI**  
 OMC: Rich Anderson  
 PD: Mike Cookman  
 MD: Heather Erbe  
 No Adds

**WVFX/Atlanta, GA\***  
 OMP/D: Jeremy Delay  
 No Adds

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 OMP/D: Jeremy Delay  
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 OMP/D: Jeremy Delay  
 No Adds

## ROCK

**KLYT/Albuquerque, NM**  
 MD: Joey Bellville  
 5 AFTERS  
 5 SWITCHFOOT  
 5 GRAND PRIZE

**KBVJ/Corpus Christi, TX**  
 PD: Aron Daniels  
 1 PECULIAR PEOPLE BAND  
 1 EOWYN

**KVRK/Dallas, TX**  
 OMC: Eddie Alcaraz  
 PD: Chris Goodwin  
 29 SEVENTH DAY SLUMBER  
 28 MONDAY MORNING  
 28 SUPERCHICK

**WRGX/Green Bay, WI**  
 OMP/D: Dave Robinson  
 15 OLIVIA THE BAND  
 15 APOLOGETIX  
 15 ADAM WATTS  
 15 THOUSAND FOOT KRUTCH

**WCRJ/Jacksonville, FL**  
 PD: Ed Ferri  
 1 RELENT K  
 1 LAST TUESDAY  
 1 JOHN REUBEN (MATT)  
 THEISSEN  
 1 THOUSAND FOOT KRUTCH  
 1 MANK DRIVE  
 1 GRAND PRIZE

**WJTL/Lancaster, PA**  
 PD: John Shirk  
 MD: Phil Smith  
 1 SUPERCHICK  
 1 SWITCHFOOT  
 1 STARLYER 59

**KBZ/Lincoln, NE**  
 PD: Ron Drury  
 1 RADIAL ANGEL  
 1 LAST TUESDAY  
 1 NUMBER ONE GUN  
 1 SWITCHFOOT  
 1 STELLAR KART  
 1 THOUSAND FOOT KRUTCH

**WJTL/Lancaster, PA**  
 PD: John Shirk  
 MD: Phil Smith  
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 1 SWITCHFOOT  
 1 STARLYER 59

**KBZ/Lincoln, NE**  
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 1 RADIAL ANGEL  
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 PD: Ron Drury  
 1 RADIAL ANGEL  
 1 LAST TUESDAY  
 1 NUMBER ONE GUN  
 1 SWITCHFOOT  
 1 STELLAR KART  
 1 THOUSAND FOOT KRUTCH

## INSPO

**WMIT/Asheville, NC**  
 PD: Carol Davis  
 APD: Miranda Curtis  
 No Adds

**WAYR/Barnesville, GA**  
 PD: Bart Wagner  
 18 CASTING CROWNS  
 11 NEWSNOW  
 10 CECE WIRNANS

**WVFX/Atlanta, GA\***  
 OMP/D: Jeremy Delay  
 No Adds

**WVFX/Atlanta, GA\***  
 OMP/D: Jeremy Delay  
 No Adds

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 OMP/D: Jeremy Delay  
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## RHYTHMIC

**WVFX/Atlanta, GA\***  
 OMP/D: Jeremy Delay  
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 OMP/D: Jeremy Delay  
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 OMP/D: Jeremy Delay  
 No Adds



\*Monitored Reporters  
 78 Total Reporters  
 39 Total Monitored  
 39 Total Indicator

Did Not Report,  
 Playlist Frozen (2):  
 KYTT/Eugene, OR  
 WTCR/Huntington

Did Not Report,  
 Playlist Frozen (1):  
 WBVM/Tampa, FL

31 Total Reporters

Did Not Report,  
 Playlist Frozen (6):  
 Red Letter Rock 20/  
 Satellite  
 WBFJ/Greensboro, NC  
 WBVM/Tampa, FL  
 WKML/Miami, FL  
 WVCP/Nashville, TN  
 WVDF/Bridgeport, CT

35 Total Reporters

Did Not Report,  
 Playlist Frozen (6):  
 Red Letter Rock 20/  
 Satellite  
 WBFJ/Greensboro, NC  
 WBVM/Tampa, FL  
 WKML/Miami, FL  
 WVCP/Nashville, TN  
 WVDF/Bridgeport, CT

8 Total Reporters

Did Not Report,  
 Playlist Frozen (2):  
 WKML/Miami, FL  
 WVDF/Bridgeport, CT

20 Total Reporters

Notes: For complete adds  
 see R&R Music Tracking.





**JACKIE MADRIGAL**  
jmadrigal@radioandrecords.com

# A Mega Revolution In Denver

Raffy Contigo on KMGG's success

In the last week three more stations flipped to Hispanic Urban formats: KQMR/Las Vegas, KCOR/San Antonio and WRTO/Miami are now "La Kalle." What does that say about the reggaetón invasion that has swept the country? A lot. Clear Channel introduced the Hispanic Urban format, and it has proven to be a great success for the company. KMGG (Mega 95.7)/Denver is one of CC's four "Mega" stations, and this week KMGG PD Raffy Contigo tells us how things are going in the Mile High City.

"Mega's first trends came in, and the indication is that the future is going to be big for us," says Contigo. "Mega is in the top five 18-34 and tied [Regional Mexican] KBNO. We are also tied for top-ranked Spanish-language station in the market after one phase."

It seems Mega is taking listeners from all kinds of stations, regardless of format. "Our station has affected KQKS, KJMN [Super Estrella] and KBNO," Contigo says.

How has a bilingual station been able to beat a Regional Mexican outlet? "The format is targeting second- and third-generation Hispanics in Denver, primarily adults 18-34 and, secondly, bilingual adults 18-49 who don't identify with their culture by language," says Contigo.

"Denver has the 15th largest Hispanic population in the country. Looking at the states, Colorado is eighth when it comes to Hispanic dollars spent and seventh when it comes to total Hispanic spending in the country. The state of Colorado is the second in growth of total spending power by Hispanics.

"The numbers were there, and this format was a perfect fit for the market. The median age of the Denver Hispanic is 27, one-third of the market's population is Hispanic, and 87% of those Hispanics speak English primarily. Mega is the first and only station that is targeting this demographic, which had not been served by any of the existing Spanish-primary radio stations in the market."

**The Movement**

The reggaetón movement had been flourishing underground, and when it finally exploded, those who were prepared took advantage of it. "I saw this coming three years ago," says Contigo. "I saw the first wave coming when I was in Miami, and whoever doesn't ride the reggaetón wave is going to stay behind.

"Every market is different, and you're go-

ing to have stations that will want to stay with the traditional Tropical format, with salsa, merengue and bachata. I'm not saying to flip every Tropical station to reggaetón and hip-hop and pop, but you do have to adjust."

The Hispanic Urban format targets the 18-34 demo, like Spanish CHR stations, but one wonders why it doesn't also go after the younger audience that no other Spanish-language format has been able to capture. "The 18-34 Latino demo constitutes almost 40% of all radio listening in metro Denver," Contigo says. "It was natural to target that audience rather than the 12+ audience or any other demo."

**"We are trying to go after the audience that will speak some English, then say a sentence in Spanish, then go back to English. Our DJs speak 70% English and 30% Spanish."**

And what does the Hispanic audience in Denver like to hear? "Mega Denver is primarily reggaetón and English-language hip-hop," Contigo says. "We are seeing that the Hispanics in the market love hip-hop, so we are incorporating more of it into our programming."

But the English-language hip-hop is adorned with a bit of Spanish to make it even more appealing. "We also create special remixes of general-market songs," says Contigo. "For example, we play Lil Rob's 'Summer



**SHARING A SMILE** Singer Edgardo Monserrat took time off from promoting his debut album, *Hasta Que Digas Mi Nombre*, to spend time with children from the Ricky Martin Foundation in Puerto Rico.

Nights' and put some Spanish lyrics in the song. We're playing Ciara's 'Oh,' Mariah Carey's 'We Belong Together,' 50 Cent and The Ying Yang Twins.

"What we do with most of these songs is give them a Spanish flavor. If they have a good beat, we'll add some reggaetón beats to them, and we'll try to get some Spanish lyrics in them to give them the flavor we're looking for. Don Omar is big in the market, and so are Daddy Yankee, La Factoría, Shakira and Juanes."

That means Mega is also throwing in Latin pop and rock. "We play Climax's 'Za, Za, Za' and Comando Tiburon's 'Dale Candela,' and the mix is working for us," says Contigo. "But we are predominately reggaetón. That's the wave we're riding."

**The Bilingual Factor**

Even with the English-language hip-hop, the majority of the songs on Mega are in Spanish. The on-air delivery, on the other hand, is largely in English, although the station does identify itself as bilingual, something Contigo sees as an advantage. "At the Spanish-language stations they can't speak English, and at the general-market stations they don't speak Spanish," he says.

"Second- and third-generation Hispanics in this country, regardless of where they live, weave in and out of Spanish and English. We are trying to go after the audience that will speak some English, then say a sentence in Spanish, then go back to English. That's where we primarily focus. Our DJs speak 70% English and 30% Spanish. For every seven words in English, they speak three in Spanish.

"Our DJs are also very involved in our community. Our station is out on the streets. Our Mega vans go out at least twice a day. Every time they do, they are constantly getting pulled over by our listeners, and the comments about the station are 99% favorable."

Marketing is another task the station has tackled head-on. "We wanted to make noise in the market," says Contigo. "From the moment the station hit the market, Clear Channel has spent hundreds of thousands of dollars on an outdoor campaign that is going to last through the end of the year.

"We blanketed the entire Denver area with billboards, bus signs, posters and bus benches so that when the station signed on, it would have an immediate impact. Our in-house trending is showing that in the last three weeks the station has begun to take off."

**"Denver has the 15th largest Hispanic population in the country. Looking at the states, Colorado is eighth when it comes to Hispanic dollars spent and seventh when it comes to total Hispanic spending in the country."**

**Sales Stories**

And Mega is not just a success in the ratings. Sales are also looking good. "We've had great response from Denver businesses that have realized the power of the Hispanic consumer," Contigo says. "The support from brands like McDonald's, Comcast and Pepsi, to name a few, has been great.

"We are out at nightclubs from Wednesday through Sunday, and we're filling those clubs. If you base any research on how the crowds move, we have a definite response for reggaetón and hip-hop."

The outlook for reggaetón-based formats is good — so good that broadcasting companies are opting to go Hispanic Urban instead of Spanish Contemporary/CHR, Tropical or Regional Mexican. But what about those who predict the movement won't last?

"I was on the radio back in 1987, when hip-hop exploded onto the scene," Contigo says. "People back then said the same thing about it that they are now saying about reggaetón: that it's a short-lived format, that it's not going to work because the songs offend women and talk about street life. Look at hip-hop today; it has become mainstream.

"Reggaetón is what identifies the 18-34 Latino. There is an opportunity for this format to grow in many markets. Stations in markets like New York have flipped to reggaetón, and that validates the vision that Clear Channel and [CC Sr. VP/Hispanic Radio] Alfredo Alonso had."

# RADIO Y MÚSICA

## August

- 3-6 LAMC, Puck Building, New York
- 4-6 **Jaguares**, House Of Blues, Chicago
- 5 **Aterciopelados**, La Oveja Negra, New York
- 6 Intocable, SBC Center, San Antonio
- 6 Niño Astronauta, House Of Blues, Chicago
- 6 **Aterciopelados; Coheed & Cambria; & Bebe**, Central Park, New York
- 6 **Franco De Vita**, James L. Night Center, Miami
- 6 **Juanes, Ricardo Montaner & Carlos Vives**, Radio City Music Hall, New York
- 13 **Carlos Vives**, American Airlines Arena, Miami
- 14 **Joan Sebastian**, American Airlines Center, Dallas
- 17 **Marc Anthony, Alejandro Fernández & Chayanne**, Toyota Center, Houston
- 19 **Marc Anthony, Alejandro Fernández & Chayanne**, Laredo Entertainment Center, Laredo, TX
- 20 **Marc Anthony, Alejandro Fernández & Chayanne**, SBC Center, San Antonio
- 21 **Marc Anthony, Alejandro Fernández & Chayanne**, Don Haskins Center, El Paso, TX
- 26 **Marc Anthony, Alejandro Fernández & Chayanne**, Verizon Wireless Amphitheatre, Irvine, CA
- 27 **Daddy Yankee & Carlos Vives**, Madison Square Garden, New York



Carlos Vives

## September

- 1 **Marc Anthony, Alejandro Fernández & Chayanne**, Allstate Arena, Chicago
- 1-2 **Aleks Syntek & Moenia**, House Of Blues, Chicago
- 3 **Aleks Syntek & Moenia**, The Venue, Phoenix
- 5 **Marc Anthony, Alejandro Fernández & Chayanne**, Madison Square Garden, NY
- 7 **Aleks Syntek & Moenia**, Far West, Dallas
- 9-10 **Aleks Syntek & Moenia**, House Of Blues, Los Angeles
- 11 **Carlos Vives**, Gibson Amphitheatre, Los Angeles
- 11 **Aleks Syntek & Moenia**, House Of Blues, Las Vegas
- 15 **Jaguares**, Pantages Theater, Los Angeles
- 17 **Marc Anthony, Alejandro Fernández & Chayanne**, American Airlines Arena, Miami
- 20-23 **Luis Miguel**, Gibson Amphitheatre, Los Angeles



Aleks Syntek



Luis Miguel



**WELCOME HOME** Thousands of fans waited in line to see Luis Fonsi and get his latest album, *Paso A Paso*, autographed during the in-stores he did in his native Puerto Rico.

## RR Going For Adds

### CONTEMPORARY

- ANDY & LUCAS *Quiero Ser Tu Sueño (Sony BMG)*
- EDUARDO OSORIO *En Exclusiva (Respek)*
- ESTEFANO *Un Hombre Que No Ha Sido El De Sus Sueños (Universal)*
- INES GAVIRIA *Qué Pasó (Respek)*
- TONY TOUCH *Play That Song (EMI Latin)*
- XARAH *Mentiroso (Respek)*
- ZAYRA ALVAREZ *Cada Momento (Sony BMG)*

### REGIONAL MEXICAN

- ANDY ANDY *Qué Ironía (Urban Box Office/Wepal)*
- LOS ASTROS DE DURANGO *Por Tu Causa Mujer (Sony BMG)*
- LOS RAZOS *La Mariquita (Sony BMG)*
- VICENTE FERNANDEZ *Gabino Barrera (Sony BMG)*

### TROPICAL

- EDUARDO OSORIO *En Exclusiva (Respek)*
- GRUPO FUEGO *Fuego (EsNtion)*
- RICARDO MONTANER *Cuando A Mi Lado Estás (EMI Latin)*
- XARAH *Mentiroso (Respek)*

### ROCK/ALTERNATIVE

- ZAYRA ALVAREZ *Cada Momento (Sony BMG)*

## iQué Pasa Radio!

There's very little movement on the Regional Mexican chart. Patrulla 81's "Eres Divina" remains No. 1 for the fifth consecutive week. The biggest jump is by Grupo Bryndis, who move up 12 positions, to No. 18, with "Por Muchas Razones Te Quiero" (Disa). Bronco "El Gigante De América" enters the chart at No. 26 with "Por Ti (Contra Viento y Marea)" (Fonovisa), and Betto Terrazas' debut song, "Muñeca Ojos de Miel" (Sony BMG Norte), enters the chart at No. 30.

Contemporary seems to be experiencing the same lack of movement. Good news for Universal Music Latino, as Luis Fonsi makes it to the No. 2 position with "Nada Es Para Siempre" and Juanes' "Dámelo" moves up four spots, to No. 24. Jimena enters the chart at No. 30 with "Te Esperaré" (Univision Records).

Tropical is also slow this week. The top 10 positions remain basically the same. There are two entries to the chart: Marc Anthony's "Amigo" — a song from his 2004 album *Valió La Pena* (Sony BMG) — at No. 22, and La Secta Allstar's "La Locura Automática" (UML) at No. 26.

Hey, station PD: Did you report your adds yet? Report them and make things happen! The deadline is Tuesday at noon PT.

## TELEVISION

### TOP 10 SPANISH-LANGUAGE SHOWS ON HISPANIC NETWORKS

- 1 *La Madrastra*
- 2 *Apuesta Por Un Amor*
- 3 *Cristina*
- 4 *Don Francisco Presenta*
- 5 *Inocente De Ti*
- 6 *Aquí Y Ahora*
- 7 *Casos De La Vida Real*
- 8 *Casa De La Risa*
- 9 *Sábado Gigante*
- 10 *Par De Ases*

### TOP 10 ENGLISH-LANGUAGE SHOWS MOST WATCHED BY HISPANICS

- 1 *WWE Smackdown!*
- 2 *So You Think You Can Dance*
- 3 *The Simpsons (Sun.)*
- 4 *Family Guy*
- 5 *AMW: America Fights Back*
- 6 *George Lopez*
- 7 *Cops 2*
- 8 *American Dad*
- 9 *The Simpsons*
- 10 *Brat Camp*

July 25-31; Hispanics 2+. Source: Nielsen Media Research

# REGIONAL MEXICAN TOP 30

August 5, 2005

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	PATRULLA 81 Eres Divina (Disa)	1363	+27	20	42/0
4	2	INTOCABLE Tiempo (EMI Latin)	1212	+23	13	44/0
3	3	SERGIO VEGA "EL SHAKA" Dueño De Ti (Sony BMG Norte)	1194	-24	15	38/0
2	4	K-PAZ DE LA SIERRA Mi Credo (Disa)	1187	-34	13	42/0
5	5	LUPILLO RIVERA Ya Me Habían Dicho (Univision)	1061	+80	10	38/1
7	6	BETO Y SUS CANARIOS No Puedo Olvidarte (Disa)	925	+44	7	39/0
8	7	LOS TIGRES DEL NORTE La Sorpresa (Fonovisa)	846	-18	24	46/0
11	8	PANCHO BARRAZA Y Las Mariposas (Balboa)	832	+66	16	33/0
9	9	BANDA EL RECODO Que Más Quisiera (Fonovisa)	824	+17	13	32/0
10	10	LOS RIELEROS DEL NORTE Que El Mundo Ruede (Fonovisa)	819	+46	6	35/0
6	11	LOS TEMERARIOS Ni En Defensa Propia (Fonovisa)	803	-92	15	43/0
12	12	CONJUNTO PRIMAVERA Aún Sigues Siendo Mía (Fonovisa)	743	-9	5	35/0
13	13	CONJUNTO PRIMAVERA Hoy Como Ayer (Fonovisa)	738	-4	29	43/0
14	14	RAMÓN AYALA Y SUS BRAVOS DEL NORTE Ya No Llores (Freddie)	721	+4	12	31/0
15	15	GRUPO INNOVACION Mañana Que Ya No Esté (Univision)	719	+40	28	36/0
17	16	DIANA REYES El Sol No Regresa (Universal)	707	+62	4	27/0
18	17	DUELO Sólo Callas (Univision)	636	+56	10	26/0
30	18	GRUPO BRYNDIS Por Muchas Razones Te Quiero (Disa)	529	+182	2	24/0
20	19	KUMBIA KINGS Parte De Mi Corazón (EMI Latin)	498	+23	6	20/0
25	20	BANDA LOS ELEGIDOS Fruta Prohibida (Fonovisa)	479	+70	7	22/1
22	21	LOS INVASORES DE NUEVO LEÓN Irás Cargando Mi Cruz (EMI Latin)	443	-7	10	21/0
21	22	LALO MORA En Mil Pedazos (Disa)	425	-37	11	27/0
23	23	LA FIRMA Lo Mejor De Mi Vida (Sony BMG Norte)	400	-28	12	13/0
19	24	LOS HURACANES DEL NORTE El Arrepentido (Univision)	394	-108	11	26/0
26	25	ULISES QUINTERO Coqueta (Sony BMG Norte)	388	-20	8	19/0
Debut	26	BRONCO "EL GIGANTE DE AMERICA" Por Ti (Contra Viento Y Marea) (Fonovisa)	387	+60	1	19/0
24	27	JOAN SEBASTIAN Quiero Compartir (Balboa)	387	-36	11	21/0
27	28	GRUPO MONTEZ DE DURANGO Solo Dejé Yo A Mi Padre (Disa)	372	-36	8	20/0
28	29	ALACRANES MUSICAL Si Te Vuelves A Enamorar (Univision)	359	-21	4	22/0
Debut	30	BETO TERRAZAS Muñeca De Ojos De Miel (Sony BMG Norte)	349	+81	1	16/1

54 Regional Mexican reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/24-7/30. 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 Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

## MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MARCO ANTONIO SOLIS Siempre Tú A Mi Lado (Fonovisa)	630
LOS HOROSCOPOS DE DURANGO Si La Quieres (Disa)	469
LA AUTORIDAD DE LA SIERRA Yo Me Quedé Sin Nada (Disa)	425
INTOCABLE Aire (EMI Latin)	381

ARTIST TITLE LABEL(S)	TOTAL PLAYS
BETO Y SUS CANARIOS Está Llorando Mi Corazón (Edimonsa)	347
K-PAZ DE LA SIERRA Volveré (Univision)	303
PESADO Ojalá Que Te Mueras (Warner M.L.)	269
CONJUNTO DRD Vete A Buscar Aquel (Crown)	257
KUMBIA KINGS Na Na Na (Dulce Niña) (EMI Latin)	218
LOS HOROSCOPOS DE DURANGO Dos Locos (Disa)	216

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
CONTROL La Camisa Negra (Univision)	2

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GRUPO BRYNDIS Por Muchas Razones Te Quiero (Disa)	+182
CONJUNTO ALACRAN Una Canción De Olor (Universal)	+115
GRUPO MONTEZ DE DURANGO Ven Conmigo (Disa)	+106
BETO TERRAZAS Muñeca De Ojos De Miel (Sony BMG Norte)	+81
LUPILLO RIVERA Ya Me Habían Dicho (Univision)	+80
BANDA LOS ELEGIDOS Fruta Prohibida (Fonovisa)	+70
CONTROL La Camisa Negra (Univision)	+69
LOS MORROS DEL NORTE El Aretito (Disa)	+67
PANCHO BARRAZA Y Las Mariposas (Balboa)	+66
IMAN Se Nos Fue El Amor (Univision)	+64

## NEW & ACTIVE

LOS DAREYES DE LA SIERRA El Fin De Nuestro Amor (Disa)	Total Plays: 337, Total Stations: 16, Adds: 0
GRUPO MONTEZ DE DURANGO Ven Conmigo (Disa)	Total Plays: 283, Total Stations: 11, Adds: 0
LOS MORROS DEL NORTE El Aretito (Disa)	Total Plays: 260, Total Stations: 16, Adds: 1
JENNIFER PEÑA No Hay Nadie Igual Como Tú (Univision)	Total Plays: 257, Total Stations: 11, Adds: 0
LOS ORIGINALES DE... Dejé De Engordar Marranos (EMI Latin)	Total Plays: 237, Total Stations: 14, Adds: 0
ISABELA No Pude Enamorarme (Disa)	Total Plays: 211, Total Stations: 12, Adds: 0
BOBBY PULIDO Ojalá Te Animes (Universal)	Total Plays: 210, Total Stations: 7, Adds: 1
CONTROL La Camisa Negra (Univision)	Total Plays: 189, Total Stations: 10, Adds: 2
LOS TIGRILLOS La Vampiresa (Disa)	Total Plays: 170, Total Stations: 8, Adds: 0
ANA BARBARA Lo Busqué (Fonovisa)	Total Plays: 151, Total Stations: 7, Adds: 0

Songs ranked by total plays

Station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

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# CONTEMPORARY TOP 30

August 5, 2005

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	SHAKIRA #ALEJANDRO SANZ La Tortura (Epic)	979	+44	16	27/0
4	2	LUIS FONSI Nada Es Para Siempre (Universal)	756	+96	9	25/0
2	3	LA 5A. ESTACION Algo Más (Sony BMG)	737	-19	23	26/0
3	4	JUANES La Camisa Negra (Universal)	647	+8	25	25/0
6	5	REIK Yo Quisiera (Sony BMG)	645	+55	12	23/0
5	6	LAURA PAUSINI Viveme (Warner M.L.)	630	+39	21	21/0
9	7	LA SECTA ALLSTAR La Locura Automática (Universal)	514	-3	9	13/0
8	8	THALIA Amar Sin Ser Amada (EMI Latin)	503	-7	10	19/0
7	9	REYLI BARBA Amor Del Bueno (Sony BMG)	489	-30	28	21/0
10	10	PAULINA RUBIO Mia (Universal)	480	+41	14	18/0
11	11	MARCO ANTONIO SOLIS Siempre Tú A Mi Lado (Fonovisa)	406	+29	7	15/1
12	12	FRANKIE J. #BABY BASH Obsession (No Es Amor) (Columbia)	361	-15	22	18/0
15	13	RBD Sólo Quédate En Silencio (EMI Latin)	342	+33	6	15/1
13	14	DADDY YANKEE Lo Que Pasó, Pasó (El Cartel/VII/Machete Music)	333	+2	11	10/0
17	15	OLGA TAÑON Bandolero (Sony BMG)	321	-20	17	12/0
14	16	RICARDO ARJONA Por Qué Es Tan Cruel El Amor (Sony BMG)	296	-1	17	19/0
16	17	AMARAL El Universo Sobre Mí (EMI Latin)	277	-10	10	11/0
19	18	ALEJANDRO FERNANDEZ Canta Corazón (Sony BMG)	274	+10	4	14/1
20	19	TIZIANO FERRO w/PEPE AGUILAR Mi Credo (EMI Latin)	273	+19	11	10/0
18	20	LUIS MIGUEL Echame A Mi La Culpa (Warner M.L.)	262	-22	13	13/0
21	21	EDNITA NAZARIO Vengada (Sony BMG)	252	-9	13	9/0
22	22	LENA #ALEJANDRO SANZ Tu Corazón (Warner M.L.)	239	+7	8	10/0
24	23	SHAKIRA No (Epic)	222	+12	2	8/2
28	24	JUANES Dámelo (Universal)	206	+28	4	4/0
23	25	RICARDO MONTANER Cuando A Mi Lado Estás (EMI Latin)	202	+6	3	10/0
25	26	ANDY ANDY Qué Ironía (Urban Box Office/Wepa)	197	+5	2	8/0
30	27	JULIETA VENEGAS Oleada (Sony BMG)	196	+35	2	10/0
27	28	MARIANA Una De Dos (Univision)	177	+18	3	8/0
26	29	KUMBIA KINGS Parte De Mi Corazón (EMI Latin)	157	+13	4	8/1
<b>Debut</b>	30	JIMENA Te Esperaré (Univision)	149	+21	1	7/0

29 Spanish Contemporary reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/24-7/30. 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 recount after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
SHAKIRA No (Epic)	2

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LUIS FONSI Nada Es Para Siempre (Universal)	+96
REIK Yo Quisiera (Sony BMG)	+55
R. KELLY Burn It Up (Live/Zomba Label Group)	+52
RBD Un Poco De Tu Amor (EMI Latin)	+51
SHAKIRA #ALEJANDRO SANZ La Tortura (Epic)	+44
PAULINA RUBIO Mia (Universal)	+41
LAURA PAUSINI Viveme (Warner M.L.)	+39
JULIETA VENEGAS Oleada (Sony BMG)	+35
RBD Sólo Quédate En Silencio (EMI Latin)	+33

## NEW & ACTIVE

MODERATTO #BELINDA Muriendo Lento (Sony BMG)	Total Plays: 133, Total Stations: 6, Adds: 0
R. MARTIN #FAT JOE & AMERIE I Don't Care (Columbia)	Total Plays: 118, Total Stations: 4, Adds: 0
DADDY YANKEE Mirame (El Cartel/VII/Machete Music)	Total Plays: 115, Total Stations: 6, Adds: 0
M.R.P. Hola Madam (Sony BMG)	Total Plays: 109, Total Stations: 4, Adds: 0
TONY TOUCH Play That Song (EMI Latin)	Total Plays: 107, Total Stations: 3, Adds: 0
TOMMY TORRES Besos Y Sal (Ole Music)	Total Plays: 107, Total Stations: 3, Adds: 0
EDGARDO MONSERRAT Cuéntale (Fonovisa)	Total Plays: 102, Total Stations: 6, Adds: 1
ANA BARBARA Lo Busqué (Fonovisa)	Total Plays: 100, Total Stations: 5, Adds: 1
COTI #J. VENEGAS & P. RUBIO Nada Fue Un Error (Universal)	Total Plays: 93, Total Stations: 3, Adds: 1
JENNIFER PEÑA No Hay Nadie Igual Como Tú (Univision)	Total Plays: 89, Total Stations: 4, Adds: 0

Songs ranked by total plays

Station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

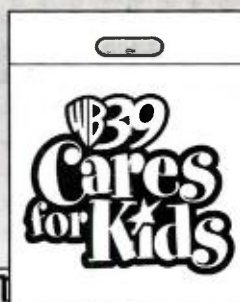
## MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JUANES Volverte A Ver (Universal)	278
ALEKS SYNTEK #IANA TORROJA Duele El Amor (EMI Latin)	254
FRANCO DE VITA Tú De Qué Vas (Sony BMG)	242
PEPE AGUILAR El Autobús (Sony BMG)	233
DON OMAR Pobre Diable (VI/Machete Music)	213
KALIMBA Tocando Fondo (Sony BMG)	197
CHAYANNE Contra Vientos Y Mareas (Sony BMG)	192
INTOCABLE Aire (EMI Latin)	191
LA OREJA DE VAN GOGH Rosas (Sony BMG)	186
RBD Rebelde (EMI Latin)	183

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# TROPICAL TOP 30

POWERED BY  
MEDIABASE

August 5, 2005

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	± PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	SHAKIRA f/ALEJANDRO SANZ La Tortura (Epic)	360	-23	16	13/0
4	2	LUNY TUNES f/BABY RANKS, DON OMAR... Mayor Que Yo (Universal)	327	+33	16	13/0
2	3	N'KLABE I Love Salsa (Sony BMG)	325	+13	9	13/0
3	4	ANOY ANDY Qué Ironía (Urban Box Office/Wepa)	299	+1	13	11/1
5	5	OLGA TAÑON Bandolero (Sony BMG)	297	+10	19	14/0
6	6	LUNY TUNES f/WISIN & YANDEL Rakata (Universal)	275	+7	11	11/0
8	7	LUIS FONSI Nada Es Para Siempre (Universal)	242	+21	7	9/1
7	8	DADDY YANKEE Lo Que Pasó, Pasó (El Cartel/Vi/Machete Music)	236	+11	34	11/0
9	9	MONCHY & ALEXANDRA Hasta El Fin (J&N)	234	+26	21	10/0
10	10	BRENDA K. STARR Tú Eres (Mi Voz)	215	+19	10	10/0
13	11	DON OMAR Reggaetón Latino (Urban Box Office/Virgin)	195	+15	14	6/0
11	12	JUANES La Camisa Negra (Universal)	187	-9	16	11/0
15	13	MILLY QUEZADA f/H. "EL BAMBINO" La Mala Palabra (Vamo Pa' La Calle) (J&N)	185	+28	4	10/0
12	14	DADDY YANKEE Mirame (El Cartel/Vi/Machete Music)	176	-15	10	8/1
14	15	JUAN LUIS GUERRA Soldado (Vene Music/Universal)	162	-14	10	7/0
16	16	FRANKIE NEGRO Lento (SGZ Entertainment)	153	+12	10	8/0
19	17	DJ NELSON f/H. "EL BAMBINO" & DIVINO Esta Noche De Travesura (Universal)	148	+26	16	6/0
17	18	MASTER JDE & DG BLACK Mil Amores (Ole Music)	141	+5	2	5/0
18	19	DON OMAR Donqueo (All Star/Vi/Machete Music)	113	-23	6	8/1
24	20	EDNITA NAZARIO Vengada (Sony BMG)	109	+14	10	6/0
20	21	ALVARO TORRES He Venido A Pedirte Perdón (Ole Music)	108	-10	4	5/1
Debut	22	MARC ANTHONY Amigo (Sony BMG)	106	+29	1	5/0
21	23	AMARFIS Y LA BANDA DE ATAKKE Lamento Boliviano (América/J&N)	105	-5	15	5/0
22	24	XTREME Te Extraño (SGZ Entertainment)	103	-3	7	6/0
26	25	ARTHUR HANLON f/TITO NIEVES La Gorda Linda (Fonovisa)	99	+9	16	8/0
Debut	26	LA SECTA ALLSTAR La Locura Automática (Universal)	93	+12	1	6/0
27	27	I. MIRANDA f/A. MONTAÑEZ & CHEKA Se Fue Y Me Dejó (SGZ Entertainment)	91	+2	16	11/0
23	28	DOMENIC MARTE Ella Se Llevó Mi Vida (J&N)	85	-14	16	7/0
-	29	EL GRAN COMBO DE PUERTO RICO Amor Perfecto (Sony BMG)	77	+12	12	8/0
29	30	JOHNNY PREZ f/TITO ROJAS Tengo El Control (Sony BMG)	74	-10	3	6/1

16 Tropical reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 7/24-7/30. 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 Arbitron Inc. (© 2005, Arbitron Inc.) © 2005 Radio & Records.

## MOST ADDED\*

ARTIST TITLE LABEL(S) ADDS  
No Adds

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARIANA Una De Dos (Univision)	+38
JIMENA Te Esperaré (Univision)	+34
LUNY TUNES f/BABY RANKS, DON OMAR... Mayor Que Yo (Universal)	+33
MARC ANTHONY Amigo (Sony BMG)	+29
MILLY QUEZADA f/HECTOR La Mala Palabra... (J&N)	+28
MONCHY & ALEXANDRA Hasta El Fin (J&N)	+26
DJ NELSON f/HECTOR & DIVINO Esta Noche De... (Universal)	+26
JUANES Dámelo (Universal)	+26
LUIS FONSI Nada Es Para Siempre (Universal)	+21

## NEW & ACTIVE

M.R.P. Hola Madam (Sony BMG)	Total Plays: 61, Total Stations: 4, Adds: 0
ZION & LENNOX Oon't Stop (No Pare) (Sony BMG)	Total Plays: 58, Total Stations: 5, Adds: 1
MARIANA Una De Dos (Univision)	Total Plays: 55, Total Stations: 3, Adds: 0
LUNY TUNES f/ALEXIS, FIDO... El Tiburón (Universal)	Total Plays: 49, Total Stations: 3, Adds: 0
R. KELLY Bum It Up (Jive/Zomba Label Group)	Total Plays: 45, Total Stations: 4, Adds: 0
DJ BLASS f/CHEKA & GUELO STAR Sandunguero (Universal)	Total Plays: 41, Total Stations: 3, Adds: 0
CICLON Manila (SGZ Entertainment)	Total Plays: 37, Total Stations: 4, Adds: 1
EDDIE SANTIAGO No Me Hables Mal Oe Ella (MP)	Total Plays: 37, Total Stations: 3, Adds: 0
JIMENA Te Esperaré (Univision)	Total Plays: 36, Total Stations: 2, Adds: 1
CHARLIE CRUZ Mala (SGZ Entertainment)	Total Plays: 32, Total Stations: 2, Adds: 0

Songs ranked by total plays

Station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

## MOST PLAYED RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAYS	ARTIST TITLE LABEL(S)	TOTAL PLAYS
ZION & LENNOX Doncella (Sony BMG)	163	TITO NIEVES f/LA INDIA Ya No Queda Nada (SGZ Entertainment)	105
ANGEL & KHRIZ Ven Báilalo (Machete)	139	VICTOR MANUELLE La Vida Es Un Carnaval (Sony BMG)	99
DADDY YANKEE Gasolina (El Cartel/Vi/Machete Music)	127	DON OMAR Pobre Diabla (Vi/Machete Music)	87
MARC ANTHONY Se Esfuma Tu Amor (Sony BMG)	122	JUAN LUIS GUERRA Para Ti (Vene Music/Universal)	86
		N.O.R.E. f/NINA SKY & DADDY YANKEE Dye Mi Canto (Roc-A-Fella/DJMG)	86

## ROCK/ALTERNATIVE

TW	ARTIST Title Label(s)
1	DELUX Más De Lo Que Te Imaginas (Ramper/V&J)
2	CIRCO Un Accidente (Universal)
3	LA SECTA ALLSTAR La Locura Automática (Universal)
4	CAFE TACUBA Mediodía (Universal)
5	ANDREA ECHEVERRI A Eme O (Nacional)
6	MARS VOLTA L'via L'viaquez (Strummer/Universal)
7	ENJAMBRE Biografía (Osa/V&J)
8	STOIC FRAME Coctel Oe La Paz (El Comandante/V&J)
9	LIDUITS Chido (Surca)
10	KARAMELO SANTO Fruta Amarga (Delanuca)
11	ORISHAS Naci Orishas (Universal)
12	EUFEMIA Revólver (DIVA/V&J)
13	SHAKIRA f/ALEJANDRO SANZ La Tortura (Epic)
14	A.N.I.M.A.L. Combativo (Universal)
15	MOENIA Ni Tú Ni Nadie (Sony BMG)

Songs ranked by total number of points. Data compiled from playlists submitted on a weekly basis by 10 specialty rock/alternative shows, airing at least 2 hours per week, on radio stations across the country.

## RECORD POOL

TW	ARTIST Title Label(s)
1	TONY TOUCH Play That Song (EMI Latin)
2	ANDY ANDY Qué Ironía (Urban Box Office/Wepa)
3	SHAKIRA f/ALEJANDRO SANZ La Tortura (Epic)
4	N'KLABE I Love Salsa (Sony BMG)
5	BETZAIDA No Te Quiero Olvidar (Fonovisa)
6	LUISITO ROSARIO Rumba Del Barrio (Fuentes)
7	ELVIS MARTINEZ Yo Naci Para Amar (Univision)
8	JOHNNY PREZ f/TITO ROJAS Tengo El Control (Sony BMG)
9	TITO ROJAS Todita Tú (MP)
10	BANDA GORDA Déjalo Ahí (MP)
11	TAINO Como Yo Te Quiero (Universal)
12	ADASSA Dame (Universal)
13	KINITO MENDEZ Obligao (J&N)
14	MONCHY & ALEXANDRA Hasta El Fin (J&N)
15	DON OMAR Donqueo (All Star/Vi/Machete Music)

Songs ranked by total number of points. 22 Record Pool reporters.

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Independence, Ohio 44131. MP3 to swilson@salemcleveand.com  
KFSH 95.9 The Fish  
Attention: Chuck Tyler  
701 N Brand, Suite 550  
Glendale Ca 91203 MP3 to chuck.tyler@salemia.com

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## MIDWEST

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## WEST

### NEWS DIRECTOR

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## WEST

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Radio & Records, Inc. provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS In Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

### Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PST)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail to: kmumaw@radioandrecords.com. Address all 20-word ads to R&R Free Opportunities, 2049 Century Park East, 41st Floor, Los Angeles, CA 90067.

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### Deadline

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## RADIO & RECORDS, INC.

2049 Century Park East, 41st Floor, Los Angeles, CA 90067

R&R is published weekly, except the week of December 25. Subscriptions are available for \$325.00 per year (plus applicable sales tax) in the United States, \$330.00 in Canada and Mexico, and \$495.00 overseas (U.S. funds only) from Radio & Records Inc., at 2049 Century Park East, 41st Floor, Los Angeles, California 90067. Annual subscription plan includes the weekly newspaper plus two R&R Directories issues and other special publications. Refunds are prorated based on the actual value of issue received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Letters may be edited for space and clarity and may appear in the electronic versions of R&R. The writer assumes all liability regarding the content of the letter and its publication in R&R. Nothing may be reproduced in whole or in part without written permission from the Publisher.

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POSTMASTER: Send address changes to R&R, 2049 Century Park East, 41st Floor, Los Angeles, California 90067.

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<b>EDITORIAL, OTHER DEPTS:</b>	310-553-4330	310-203-9763	mailroom@radioandrecords.com			
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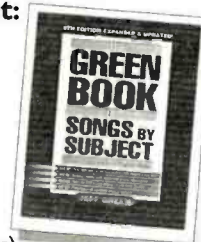
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# PUBLISHER'S **Profile** BY ERICA FARBER

**t**he readers of **R&R** have spoken, and the nationally syndicated *Bob & Tom Show* received two Industry Achievement Awards this year. The first was for Personality/Show of the Year in the Classic Rock format, and second was in the national category, where they were named Syndicated Personality/Show of the Year.

Bob Kevoian and Tom Griswold have been fixtures in Indianapolis morning radio for over 22 years. Ten years ago their show went into syndication through Premiere Radio Networks, and Bob & Tom are now heard on 150 radio stations reaching more than 5 million listeners each week.

**Getting into the business:** **TG:** "I graduated from college and didn't know what I was going to do. I ended up working at a restaurant in Florida. I was helping them write their radio commercials, and the sales guy for the main radio station we were using suggested that I voice the commercial. I did that, and then some other people asked me to do their commercials, both write and voice them."

"The first time I ever set foot in a radio station I watched a morning show in Orlando for a couple of hours and thought, 'That's the same thing I do when I'm cooking with five other guys at the restaurant. I could do this!' I ended up on a small station in Deland, FL, which is about 50 or 60 miles from Orlando."

**BK:** "Believe it or not, I walked into a radio station and asked if I could spin records for disc jockeys, and the station manager said, 'Our disc jockeys do that themselves. Would you like to be a disc jockey?' I said, 'Well, sure. What do I have to do?' He showed me the Associated Press news, and I went into the production room, read it into a threaded-up machine and brought a tape back to the station manager. He listened to it, hired me, and I started the next day. It was WMBN/Petoskey, MI. It was a total shock."

**How they met:** **TG:** "I ended up in Harbor Springs, MI, which is a beautiful resort town. I ran into Bob after I'd gone to see a J. Geils concert. He was tending bar at this little place in Harbor Springs, and I heard him say something about a cart machine. I said, 'Do you work in radio?' He explained that he had gone on a station across the bay in Petoskey and that he had been in The Young Americans singing group, which traveled all over the country. I ended up going over to his radio station to look at **R&R**, the ads on the Opportunities page. While I was there I met the GM and ended up working there."

**BK:** "I was working at WMBN making a whopping \$3.50 an hour. I was doing afternoons and evenings. It was an eight-hour shift, and it was great. I had to supplement my income. They moved me to middays, so I started working at a bar. One night Tom came in after a J. Geils show. I was serving him a drink and talking to another guy, who was in Country radio in Boyne City, MI. We were talking about how crappy our equipment was, and Tom overheard us and goes, 'Are you in radio?' I said, 'Yeah, I do a midday show.'"

"Tom asked if he could come in the next day and look at the trade magazines because he was looking for work. He came in and saw our Station Manager, Trish McDonald. She hired him as my PD, and he started the very next day. He was the PD and I was the AD. I did middays, he did afternoons, and we would kind of interact between shifts. It got longer and longer and longer, and that's how we started goofing around on the air together."

**Moving to Indianapolis:** **TG:** "Bob and I ended up working at this other station, and they had hired a consultant. She listened to us and said we were a terrible morning show and that we talked too much. The next day the book came out, and we had unbelievable numbers. Then an odd thing happened: In the course of two or three days we got a number of job interviews, all out of state. One was from Indianapolis. It came out of nowhere."

"I had a vacation the following week and went down to Indianapolis, and Bob flew down too. We interviewed with John Bogart, who ended up being Production Director of WLW/Cincinnati. He was a PD briefly, and he hired us here. We later found out that a tape of ours had been played at the Super Stars Convention. Dwight Douglas and those guys would have all the PDs bring in a tape of someone in their market they wanted to have moved out, and, unbeknownst to us, our tape had been played in front of a few dozen PDs. It must have been a good day, because we got all those phone calls."

**A description of the show:** **TG:** "It's kind of a comedy, variety, news show. It has evolved over the years from a little bit of talking and a few songs an hour to all talking and comedy tunes of our own."

**BK:** "It really is just as I describe it to friends who ask 'What's it like?' I say, 'It's like sitting down with your four best buddies and having some coffee and conversation, and as you head home you look forward to doing it again the next day.' Our team includes Kristy Lee and Chick Magee."

**Biggest challenge:** **BK:** "Waking up. Honest to God, that is the toughest part — getting my ass out of bed."

**TG:** "It's vital to keep the show fresh. You're doing this dance between that and keeping things consistent so your audience keeps enjoying what you're doing. It's a very delicate balance. I still haven't quite figured out how to do it. You try to go with the flow and at the same time create new stuff."

**On being recognized by the readers of **R&R**:** **TG:** "I was really thrilled. As I said, it's a true story that when I met Bob, the first thing I did was go over to his station to look at **R&R**, because that, to me, was where the pros were. That was the magazine read by professionals — people who were out there doing it and making a living. It was always the one place that really concentrated on radio."

"It was especially meaningful, too, because we won one award that encompasses the networks. We won not just for being a big fish in a small pond, but also for being a small fish in a big pond."

**BK:** "We were flattered to no end. We are still just a couple of guys in a room having fun, and at times we don't even know that anyone is listening to us. We are all so focused on what's going on in the room that we forget people are actually paying attention to what we're saying. It's pretty flattering, it really is."

**Most influential individual:** **TG:** "My father. He was a really interesting guy and very successful. He had some difficulty with illness throughout his life. He would always say that you are you, and that there is no one better at being you than you. It took me a few years to figure it out, but our on-air personas are exaggerations of who we really are. If you rely on what's there and you work your hardest to improve it and make it funny, that will take you forward. If you fake being somebody else and imitate them, you're not going to be able to keep doing it. My father also felt that it was important to do something you really like doing."

**BK:** "Probably my father. He was a wise man and set me on the right path. After you have a few battles at home you realize that your father was right. He was the most influential guy in my life."

**Career highlight:** **TG:** "I can't think of any single event."

**BK:** "My one-on-one interview with Paul McCartney. That was mind-boggling! I was the biggest Beatle fan of all time, and to have someone call me up and say, 'Hey, Bob, Paul's going to do an interview, and he's only going to do it with one person when he comes to town. Would you like to do it?' Well, yeah!"

**Career disappointment:** **TG:** "I kind of wish we had tried to syndicate the show a little bit earlier. We were actually voted the Most Stolen-From Morning Show in America by one of the trade magazines. I remember watching some talk show out of New York. They had five or six jocks on, and they asked what their newest pieces were. One of the guys said, 'We've got this song called "Keep It in Your Pants, Jim Bakker," and I'm thinking, 'Yeah, you've got it because I sent it to you.'"

"Our stuff would get used by lots of people. Sometimes they would redo it with their voices. I'm talking major, major cities. But I can't complain. We've done great, but it would have been a fun experiment to start just a little earlier."

**BK:** "I can't think of any disappointments at all in radio. I really can't. I've had a marvelous time."

**Favorite radio format:** **TG:** "News/Talk." **BK:** "Classic Rock."

**Favorite television show:** **TG:** "Lost, 60 Minutes, and I used to watch *Frasier* — brilliantly written." **BK:** "24, and then just about anything on the Playboy Channel."

**Favorite song:** **TG:** "I'm a huge fan of Eric Clapton. I actually flew to London for the Cream reunion." **BK:** "'Til Be Back' by The Beatles. It's not one of their big hits."

**Favorite movie:** **TG:** "The original version of *The In-Laws, Airplane* and *My Favorite Year*." **BK:** "*Caddyshack*."

**Favorite book:** **TG:** "*Slaughterhouse-Five* by Kurt Vonnegut." **BK:** "*The Da Vinci Code*. I've never read a book that quick."

**Favorite restaurant:** **TG:** "Loon Lake Lodge in Indianapolis." **BK:** "In Chicago, it's an Armenian restaurant called Sayat Nova."

**Beverage of choice:** **TG:** "Iced tea, with an occasional beer." **BK:** "Beer."

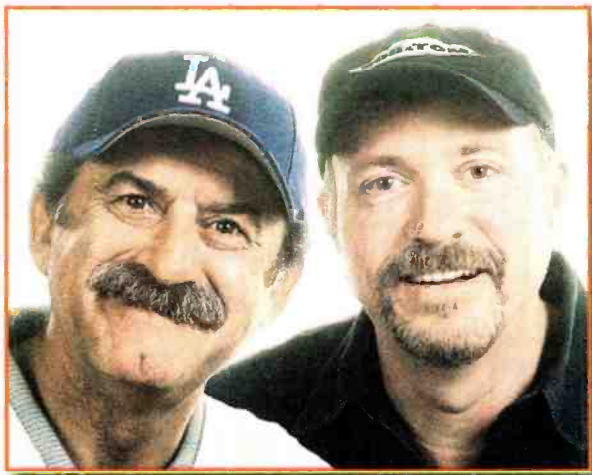
**Hobbies:** **TG:** "I have four kids and four dogs. I mountain bike and ski." **BK:** "Golf and guitar. My handicap right now is about an 11. It was down to a seven, but I haven't played as much since I got married. There are other games to play."

**E-mail address:** "bobandtom@bobandtom.com"

**Advice for talent:** **TG:** "Content always wins. That's another way of saying that it's not necessarily important to be the loudest voice, it is important to be the smartest or the funniest or the best you can be."

**BK:** "Don't listen to your PD. You have to interject a little bit of yourself. You have to have a little bit of fun on the air. A lot of it these days is like, 'Hey, read this, and that's the way it's going to be.' It seems so sanitary. You listen to a lot of stations, and it's, 'Don't be yourself, be what I want you to be.' It's kind of sad."

"And another thing: If you make a mistake on the air, let it show on the radio. We're human. Let the listeners know that it's not a recorded voice."



**BOB KEVOIAN & TOM GRISWOLD**

*The Bob & Tom Show, Premiere Radio Networks*

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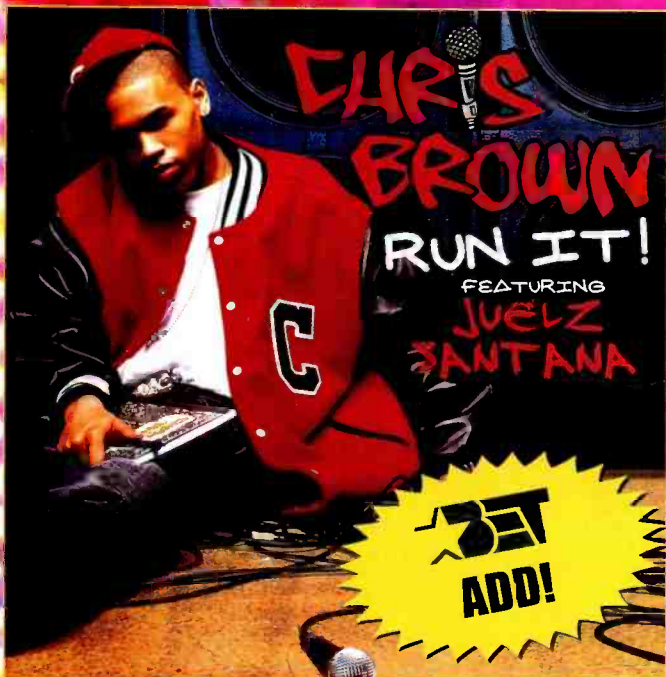
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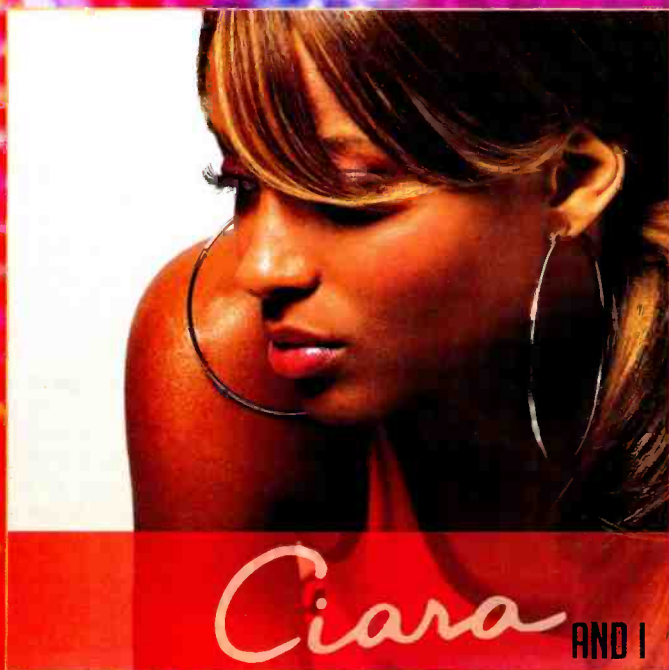
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