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### Alternative, Active All 'American'

Green Day are back in a big way, as "American Idiot"



(Reprise), taken from their forthcoming album of the same name, nabs Most Added honors at both Alternative and Active Rock this week. The song also debuts at No. 13 at Alternative and No. 29 at Active.

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AUGUST 13, 2004



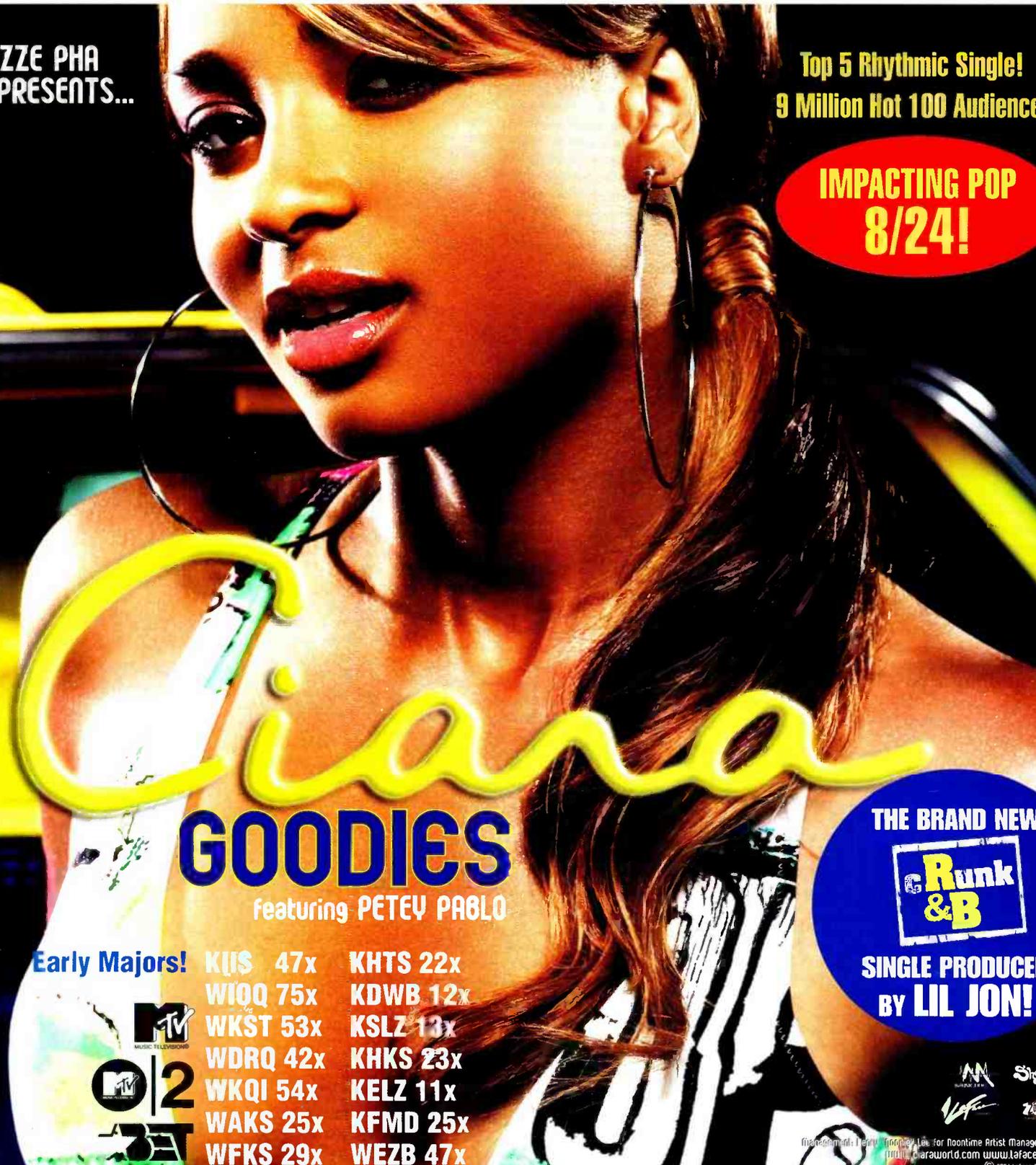
### Who Are You

Stealing, er, borrowing, song and album titles from The Who, R&R tells you about the "Hooligans" in Rock this week. From the most well known to the up-and-comers, you'll find out "Who's Better, Who's Best," starting on Page 1.

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| WDRQ 42x | KHKS 23x |
| WKQI 54x | KELZ 11x |
| WAKS 25x | KFMD 25x |
| WFKS 29x | WEZB 47x |



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Now consulted by **Jim Ryan** VP of Adult Contemporary programming Clear Channel.

**CHARITY BEGINS AT RADIO**

Radio's public-service image shines brightly, thanks to the hundreds of millions of dollars radio raises annually for countless charities. This week's Management/Marketing/Sales section lists 77 organizations that would love your participation — from favorites such as St. Jude and Second Harvest to organizations that benefit disabled veterans and the children of prisoners. There's nothing like cause-related marketing to make your station stand tall, and there's no better time to get started than right now.

Pages 9-10

**SALES PROMOTION MAKEOVERS**

The days of sales and programming clashing over sales-driven promotions are ending, AC Editor **Julie Kertes** learns in the first of a two-part series. The phrase "If the salespeople bring the cheese, we will bring the crackers" captures this new ideology.

Page 52

**R&R NUMBER ONES**

- CHR/POP**
  - **JOJO** Leave (Get Out) (BlackGround/Universal)
- CHR/RHYTHMIC**
  - **LIL FLIP** Sunshine (Sucka Free/Loud/Columbia)
- URBAN**
  - **TERROR SQUAD** Lean Back (Universal)
- URBAN AC**
  - **ANITA BAKER** You're My Everything (Blue Note/Virgin)
- GOSPEL**
  - **KIERRA SHEARD** You Don't Know (EMI Gospel)
- COUNTRY**
  - **TIM MCGRAW** Live Like You Were Dying (Curb)
- AC**
  - **DIDO** White Flag (Arista/RMG)
- HOT AC**
  - **HOOBASTANK** The Reason (Island/IDJMG)
- SMOOTH JAZZ**
  - **MARC ANTOINE** Mediterraneo (Rendezvous)
- ROCK**
  - **VELVET REVOLVER** Slither (RCA/RMG)
- ACTIVE ROCK**
  - **THREE DAYS GRACE** Just Like You (Jive/Zomba)
- ALTERNATIVE**
  - **THREE DAYS GRACE** Just Like You (Jive/Zomba)
- TRIPLE A**
  - **COUNTING CROWS** Accidentally... (DreamWorks/Geffen)
- CHRISTIAN AC**
  - **MERCYME** Here With Me (INO/Curb)
- CHRISTIAN CHR**
  - **BARLOWGIRL** Never Alone (Fervent)
- CHRISTIAN ROCK**
  - **SANCTUS REAL** Everything About You (Sparrow/EMI CMG)
- CHRISTIAN INSPRO**
  - **MERCYME** Here With Me (INO/Curb)
- SPANISH CONTEMPORARY**
  - **KALIMBA** No Me Quiero Enamorar (Sony Discos)
- TEJANO**
  - **JENNIFER PEÑA** Vivo Y Muero En Tu Piel (Univision)
- REGIONAL MEXICAN**
  - **HORÓSCOPOS DE DURANGO** Dos Locos (Disa)
- TROPICAL**
  - **MARC ANTHONY** Valio La Pena (Sony Discos)



By **Cyndee Maxwell**  
R&R Rock Editor  
cmxwell@radioandrecords.com

The Rock format is made up of a tight group of people at radio and in the record industry. These people are in Rock because they love the music and the lifestyle. It's an alliance that welcomes new members with similar tastes and attitudes. It's a place where "rock chicks" can hold their own despite the format's emphasis on men. It's a coalition of guys who can still be guys

without worrying about being politically correct or trying to get in touch with their sensitive sides.

Taking a cue from The Who, we're calling this special *Who Are You* (we toyed with the idea of using the entire phrase, with the f-word, but cooler heads prevailed). It is an arbitrary, random and totally incomplete guide to the format's movers and shakers. It's also about those who will move and shake in the future.

See Page 63

**R&R's Green To Head Americana Music Assn.**

Jeff Green has been tapped as Exec. Director of the Americana Music Association, effective Oct. 15. Green has been R&R's Nashville-based Exec. Editor since January 2002 and will exit that post on Sept. 15.



Green

A 27-year industry veteran, Green is currently in his second stint with R&R; he previously spent six years as Managing Editor and AC Editor, based in Los Angeles. He told R&R, "I'd like to thank my friends and colleagues at R&R. They are an amazing group of professionals, and I will miss working day-to-day with them very much."

Green's experience includes nine years in senior management

GREEN ▶ See Page 10

**Ten Years Of Tim McGraw**  
'Indian Outlaw' launched an enduring superstar

By **Lon Helton & Chuck Aly**  
R&R Nashville Bureau  
lhelton@radioandrecords.com,  
caly@radioandrecords.com

Four singles into his career, Tim McGraw hadn't endeared himself to radio. His first two releases, "What Room Was the Holiday In" and "Two Steppin' Mind," failed to chart. His third single, "Welcome to the Club," peaked at No. 31 on the R&R Country chart. The next one, "Memory Lane," struggled to reach No. 46. From these decidedly inauspicious beginnings, however, McGraw himself engineered one of the most remarkable reversals of fortune ever seen in Nashville.

The linchpin was a song called "Indian Outlaw" that virtually everyone in the industry, with the exception of McGraw himself, was dead



McGraw

set against. At McGraw's insistence, the song was recorded and released as the first single from his second album, 1994's *Not a Moment Too Soon*. It was a sensation for a variety of reasons, peaking at No. 11 and paving

See Page 37

**Logan Leaves Citadel For XM EVP/Prog. Post**

Eric Logan has departed the President/Programming role at New York-based Citadel Broadcasting to join XM Satellite Radio as Exec. VP/Programming. Logan is currently preparing to relocate to Washington, DC and takes on a post vacated by Steve Gavenas earlier this year. XM Chief Programming Officer Lee Abrams, who previously reported to Gavenas, will now report to Logan.

"We're very pleased that Eric Logan is joining XM," said XM President/CEO Hugh Panero, who had been handling Gavenas' former duties on an interim basis. "Eric brings experience in markets large and



Logan

LOGAN ▶ See Page 10

**Sony, BMG Complete Merger**

New 50-50 venture led by Lack, Schmidt-Holtz

By **Julie Gidlow**  
R&R News Editor  
jgidlow@radioandrecords.com

Sony Music Entertainment and BMG have completed their merger, which was first announced in November 2003. The new Sony BMG Music Entertainment is owned 50-50 by Sony Corp. of America and Bertelsmann, with executives from both sides making up its board of directors.

As previously reported, former Sony Music Chairman/CEO **Andrew Lack** will serve as CEO of the new company, while former BMG Chairman/CEO **Rolf Schmidt-Holtz** will hold the position of Chairman. In addition, BMG COO **Michael Smellie** and Sony Music Entertainment Exec. VP/CFO **Kevin Kelleher** will retain their respective roles in the new company.



Lack Schmidt-Holtz

The joint venture encompasses Arista Records, Columbia Records, Epic Records, J Records, RCA Records, LaFace, RLG-Nashville, Sony Music Nashville, Sony Classical, BMG UK, BMG Japan, BMG Ricordi and Sony Music International.

The new company does not include the parent companies' businesses in music publishing, physical distribution or manufacturing

SONY BMG ▶ See Page 10

**FCC Seeks End To Rules Stay**  
Switch to Arbitron-defined markets top priority

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

The FCC has asked a U.S. appeals court to reconsider a June 24 decision that extended a stay of the commission's revised local radio-ownership rules, arguing that the stay is preventing the agency from "implementing regulatory changes that this court has upheld as a reasonable exercise of the commission's public-interest authority."

In a petition to the U.S. Court of Appeals for the Third Circuit, the commission says the court's stay of the new local radio-ownership rules — approved by the FCC in June 2003 in a 3-2 vote — is inconsistent, as it forces the commission to continue to define radio markets with what the FCC called "the flawed contour-overlap methodology." The court agreed that the FCC could replace the so-called Concentric Circle Standard with Arbitron-defined markets, but, under the stay, the FCC can't adopt the new standard.

FCC ▶ See Page 10

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## Triple A Summit A Huge Success

The 12th annual R&R Triple A Summit, held Aug. 4-7 at the Millennium Hotel in Boulder, CO, afforded the Triple A community the opportunity to attend business-focused sessions, including a radio panel called "Are We Playing It Too Safe?" and a "State of the Industry" label panel; a special screening of the film *Festival Express*; a special taping of *Sounds Eclectic*; performances by 36 recording acts; and more. Look for coverage of the summit on Pages 86-87 of this issue and followup columns in the Triple A section over the next several weeks.



**STATE OF THE RECORD INDUSTRY** R&R Publisher/CEO Erica Farber moderated a frank and informative session with Triple A label execs at the R&R Triple A Summit. Seen here are (l-r) Columbia's Trina Tombrink, Interscope/Geffen/A&M's James Evans, Lost Highway/Island's Ray Di Pietro, RCA Victor's Dave Einstein, Farber, Reprise's Alex Coronfly, Vanguard's Art Phillips, Verve's Jill Weindorf and Virgin's Ray Grmeiner.

## Q2 Earnings Season Winds Down With Mixed Results

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

The Q2 earnings season wound down with several top broadcasters posting increased revenue. While some companies' profits matched Wall Street expectations, a couple companies' bottom lines fell short.

One of those companies was Citadel Broadcasting, whose Q2 net income rebounded from a loss of \$19 million a year ago to a profit of \$275,000. Per share, Citadel improved from a loss of 20 cents to flat EPS, missing the 4 cents per share forecast of Thomson First Call analysts. However, Citadel's Q2 net income was affected by depreciation and amortization expenses of \$30.8 million, as well as \$900,000 in non-cash stock compensation.

Citadel's net revenue grew 13%, to \$107.3 million — 5% on a same-station basis — while operating income rose from \$1.5 million to \$12.3 million. Free cash flow 56%, to \$38.2 million, and station-operating in-

come grew 13% — 7% on a same-station basis — to a record \$44.5 million. For 2004, the company expects operating income of approximately \$168 million.

During a conference call with investors, Citadel Chairman/CEO Farid Suleman said that if the radio industry wants to expand its current 1%-2% growth trends to the 5%-6% range, managers must stand firm on long-term pricing. "It's all a function of discipline in the markets," said Suleman, who credited Clear Channel for its spotload-reduction plan but warned that inventory reduction is only a partial solution. "In the short term, you will benefit from lower supply, but in the long term you really want to have exponential growth," he said.

Commenting on XM Satellite Radio's hiring of Opie & Anthony, who lost their Infinity gig over broadcast indecency, Suleman said that he believes the FCC must expand its

**EARNINGS ▶ See Page 9**

## Sebastian Appointed WSM-FM PD

WLXX/Lexington, KY PD John Sebastian has been named PD of Cumulus sister WSM-FM/Nashville, effective Aug. 16. Sebastian — who has programmed Country KZLA/Los Angeles, CHRs KHJ/Los Angeles and KDWB/Minneapolis, Rock WCOZ/Boston, Classic Rock KISW/Seattle and Smooth Jazz KTWV/Los Angeles — replaces Lee Logan, who exited WSM-FM on Aug. 3.

Sebastian told R&R, "My time with Cumulus in Lexington has been idyllic. They've given me the freedom and the support to create winning radio in a very tough competitive situation against Clear Channel's WBUL (The Bull).



Sebastian

"Now I'm so thankful to Cumulus' John, Lew and Michael Dickey; Bob Raleigh; and Mark Sullivan for appreciating and being excited about my vision for WSM-FM. We fully intend to go straight to the top of the Music City radio market.

"We're going to surprise some people. Some will love what we do, others will cringe. But I promise you this: We won't be ordinary. This is going to be one of the great challenges of my career. I'm prepared to build a team that will create the best radio station I've ever done."

Sebastian joined WLXX in September 2003.

## Clear Channel Taps Two RVPs

Grosenick, Del Core add duties in NW region

Clear Channel has given Seattle Market Manager Michele Grosenick and Sacramento Market Manager Jerry Del Core additional duties as Regional VPs for their respective geographical areas.

Grosenick, who will continue to oversee KFVK, KHOO, KJR-AM & FM & KUBE/Seattle, adds oversight of the company's stations in Albany, Corvallis, Eugene, Medford and Portland, OR and Centralia, WA. In addition to overseeing KFBK, KGBY, KHYL & KSTE/Sacramento, Del



Grosenick

Del Core

Core will handle managerial oversight for Clear Channel's Fresno, Modesto and Stockton, CA stations.

**CLEAR CHANNEL ▶ See Page 10**

## Wallace New Infinity VP/Oldies

Todd Wallace, who in April rose to OM of Infinity's Country KMLE, Oldies KOOL and Alternative KZON in Phoenix, has added corporate-level duties as VP/Oldies Programming. Wallace will retain his day-to-day PD duties at KOOL.

In his new role, the 35-year programming veteran will work with and advise the PDs of Infinity's 16 Oldies stations on such things as program development, strategy and the creation of format-



Wallace

specific promotions and events.

Wallace reports to Infinity President/Programming Steve Rivers, who said, "With his talent and focus, I have seen Todd literally take a station from 'worst to first' with lightning speed many times. I have learned so much from him over the years and congratulate him on his new position."

Before joining Infinity Wallace served as Director/Operations for

**WALLACE ▶ See Page 9**

## Chiang Now KKQB & KTHT PD

Johnny Chiang, PD of Cox Radio's '80s KHPT/Houston, has been named PD of the company's two Houston Country outlets, mainstream Country KKQB and Classic Country KTHT. Chiang has been interim PD for the combo since Michael Cruise exited in March and will relinquish KHPT programming duties when a successor is found for him there.



Chiang

"Johnny is a very talented programmer, and his leadership in managing multi-station responsibilities over the last few months has been exemplary," Cox Radio Regional VP and Houston Market Manager Caroline Devine said. "I'm very excited about this decision and the well-deserved recognition of his contributions to our company's success."

**CHIANG ▶ See Page 10**

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## Daniels Rejoins Clear Channel/Austin As OM

WYCD/Detroit PD Mac Daniels is leaving the Infinity Country outlet to return to Clear Channel/Austin as OM of the company's six-station cluster there, which comprises Country KASE, CHR/Rhythmic KFMK, CHR/Pop KHFI, Classic Rock KPEZ, Sports KVET-AM and Country KVET-FM. He will also serve as PD of KASE & KVET-FM, for which he was Director/Programming before heading to Detroit 2 1/2 years ago. He will begin his new job in early September and succeed Jason Kane, who resigned in mid-June.



Daniels

"Working with everybody at WYCD and Infinity has been a wonderful experience," Daniels told R&R. "But the chance to go home was too much to pass up. I'm really excited to be heading back to friends and family in Texas and to rejoin great radio people in one of the best cities in the world."

Daniels moved to the Motor City in February 2002 after 18 months in Austin, where he had joined KVET-FM as PD in July 2000 and was elevated to Director/Programming

**DANIELS ▶ See Page 9**

# Analyst: Citadel Poised For Growth

Will company refocus on medium markets?

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

The day after Citadel Broadcasting reported its Q2 earnings, Merrill Lynch analyst Jessica Reif Cohen said that while the broadcaster's decision to reformat stations in New Orleans, Des Moines, Oklahoma City and Harrisburg may affect its short-term financial picture as the stations search for new audiences, she believes the moves will ultimately benefit the company.

"These format changes will inevitably compress the top-line performance in the near term as these stations forgo existing revenue while increasing expenses for programming and station promotion," Cohen said in a report issued Aug. 6. But she said that by next year Citadel should "start to bear the fruit of these investments as these new formats become embraced by a bigger group of radio listeners."

However, citing increased promotion costs for the new stations and

lowered second-half revenue expectations, Cohen reduced her 2004 EBITDA estimate for Citadel from \$174 million to \$168 million and dropped her EPS forecast from 9 cents to 5 cents.

Cohen also said in the report that she believes Citadel has the right team in place to guide the company's growth. "We anticipate management's strong experience will enable Citadel to strategically improve operations across its portfolio, and we anticipate that Citadel will

produce some of the strongest organic revenue growth in the radio industry over the next two years," she said, before word of Citadel President/Programming Eric Logan's move to XM Satellite Radio (see story, Page 1).

Meanwhile, Wachovia Securities' Jim Boyle predicted in a report, also issued Aug. 6, that Citadel's management team may soon turn its focus toward markets No. 30-70 when considering acquisitions. Earlier Citadel management concentrated on station purchases in markets No. 40-140. Boyle praised Citadel's current top brass — including CEO Farid Suleman and COO Judy Ellis — for their ability to keep many of the company's clusters among the top two in their markets.

CITADEL ▶ See Page 5

## BUSINESS BRIEFS

### Cox Radio Makes Digital Commitment

Cox Radio announced Monday that it is planning to convert 80% of its stations to iBiquity's HD Radio digital technology within the next four years. Cox has already converted some of its Atlanta and Miami stations, and Cox President/CEO Bob Neil said, "Digital radio represents the future of radio. With the technology now ready for broad-based deployment, we are stepping up our efforts to provide digital radio to our listeners. Digital radio not only brings CD-quality sound to our listeners free of charge, it also enables us to deliver other valuable services, such as traffic updates, sports scores, artist information and song titles, to name a few."

### Chrysler Partners With Infinity Radio

Chrysler Group has launched "Discover Your Ride," a cross-media promotional campaign with 125 Infinity radio stations. The campaign uses customized radio spots and an online virtual tour to increase brand awareness, generate online price quotes and drive qualified customers to local Chrysler dealers. The promotion also includes customized announcements, "VHost" talking characters and a mini-site that uses artificial intelligence to match customers with Dodge, Chrysler or Jeep automobiles.

### MIW Group Changes Name, Adopts New Mission Statement

The Most Influential Women in Radio group has changed its name to Mentoring and Inspiring Women, which the MIW Executive Committee believes better reflects the group's activities. Arbitron Outdoor VP/Sales and MIW representative Joan Gerberding said, "We wanted to determine what's working and what isn't as the MIW Executive Committee — to improve what's improvable, to discard what's unnecessary and to set direction as to how best the collective MIWs should focus our energies in the future. The organizational name was determined to be the first element to update." The group has also adopted a new mission statement, which reads,

Continued on Next Page

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POINT B

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## FCC Considers EAS Revisions

The FCC on Aug. 4 kicked off a proceeding to examine the effectiveness of its Emergency Alert System, and the commission is now seeking public comment on whether changes should be made to the system.

One of the items under consideration is a requirement that broadcasters allow state and local emergency managers to create EAS alerts that would override all programming at radio and TV stations, much like the national alert system the president has available in national emergencies. Some broadcasters voluntarily allow local emergency staff that kind of access.

While introducing the initiative during the FCC's monthly meeting, Jim Dailey of the FCC Enforcement Bureau's Office of Homeland Security said the new rule is under consideration because of the local beginnings of many emergencies. He said, "Today, the emergencies that would generate a national message are much more likely to begin as local events for which immediate local warnings and response are essential."

"The permissive nature of EAS on the state and local level, however, has resulted in differing applications of EAS as an effective component of public-alert compliance. We seek comment on whether the FCC should adopt rules to require broadcasters to make their facilities avail-

able to local emergency managers."

The notice of proposed rulemaking also addresses whether EAS requirements should be expanded to digital radio and television and even, possibly, wireless communications.

FCC Chairman Michael Powell said the EAS system, which was adopted in its original form in 1951, has "fallen into a level of disarray and is in need of major reform." Noting that a nationwide alert has never been sent across the system, Powell said during the meeting that with the "hundreds of ways to communicate" available to the public today, a change to the EAS system is all the more vital.

"EAS has grown from its predecessor's birth on AM radio to FM radio, broadcast television and wireline and wireless cable systems," Powell said. "Of course, the threats to our homeland have also changed dramatically over the last 50 years. As the world around us has changed, however, the import of the EAS tool for reaching our citizenry during time of need remains high."

— Joe Howard

# Hare: Radio Must Improve Its Image

In a conversation with JP Morgan analyst Spencer Wang posted on the Disney website, ABC Radio President John Hare said the radio industry must change advertisers' attitudes toward the medium before radio will be able to gain a larger share of the advertising pie. "Historically, radio has been considered a secondary medium," he said. "I don't think that the industry has done an effective job of really selling the merits of radio."

Hare noted that while consolidation brought a lot of notice to radio and the concurrent economic boom kept attention focused on the industry, the recent slump has forced radio leaders to begin guiding the industry toward recovery.

"There is a better sense of focus and direction within the leadership

of the radio industry than there has been since I've been in this business," he said. "It will be interesting to see what happens down the road."

Hare also said that while clustering stations has its benefits, there is a limit to how large a cluster should grow. In larger clusters, he noted,

sales reps may throw in advertising on weaker stations with ad packages on stronger stations, which could ultimately damage ad pricing as a whole.

"You put together this whole cluster mentality and have people going out and selling, and then you wind up discounting the weakest facilities, which brings down everything and compounds the issue of pricing on commercials," he said.

Hare also said that although Disney is interested in acquiring stations in the top 35 markets, where eight-station clusters are allowed, he doesn't want ABC owning clusters of more than about five stations.

— Joe Howard

## Citadel

Continued from Page 4

He said such performance puts Citadel in a more powerful position than some of its competitors but warned that the company must exercise caution in future deals, as investor perception that its most recent deals are fully priced could be dragging down the company's stock price.

### Slow Growth For Cox

Pointing to Cox Radio management's disclosure that seven of the company's 18 markets posted declines in Q2, Boyle in an Aug. 4 re-

port reduced his Q3 forecast for the broadcaster.

"In an already struggling sector, there are too many of its top markets sputtering for its veteran management to surmount Q2 and Q3," Boyle said in the report, in which he lowered his EBITDA forecast on Cox from \$47.3 million to \$41.7 million and reduced his Q3 revenue forecast from \$116.2 million to \$113.1 million, near the low end of Cox's own revenue expectations and representing growth of only about 1%.

"Until Cox's much improved audience ratings begin to shift ad

budgets — perhaps in Q4, but more likely in early 2005 — we are likely to stay below or at the low end of guidance," Boyle told investors.

However, he noted that Cox's formerly struggling Atlanta cluster is turning around and expressed faith in company management's ability to improve revenue growth. "There are a few widely regarded turnaround experts in radio, and one is Cox Radio," Boyle said. "Its employees and management have the experience and are backed by the corporate parent's patience."

## TRANSACTIONS AT A GLANCE

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

- KSQR-AM/Sacramento, CA \$2.5 million
- KQYN-AM/Twenty-nine Palms (Victor Valley), CA \$100,000
- WORC-AM/Worcester, MA \$950,000
- WKXY-FM/Clarksdale, MS \$1
- KYRO-AM/Potosi, MO \$145,000
- WGSM-AM/Huntington (Nassau-Suffolk), NY Undisclosed
- WRRZ-AM/Clinton, NC \$390,000
- KAYD-FM/Silsbee (Beaumont-Port Arthur), TX \$2.1 million
- KCLX-AM, KMAX-AM & KRAO-FM/Colfax and KZZL-FM/Pullman, WA \$1.1 million

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

## DEAL OF THE WEEK

- **KBUC-FM/Jourdanton (San Antonio), TX**  
**PRICE: \$7.5 million**  
**TERMS: Asset sale for cash**  
**BUYER: Border Media Partners, headed by President/CEO Thomas Castro. Phone: 713-827-1059. It owns 11 other stations, including KSAH-AM, KLEY-FM & KRIO-FM/San Antonio.**  
**SELLER: Reding Enterprises, headed by President Jane Reding. Phone: 210-829-1380**  
**BROKER: Holt Media Group**

## 2004 DEALS TO DATE

<b>Dollars to Date:</b>	<b>\$1,139,049,956</b> <small>(Last Year: \$2,335,902,267)</small>
<b>Dollars This Quarter:</b>	<b>\$167,244,113</b> <small>(Last Year: \$197,143,088)</small>
<b>Stations Traded This Year:</b>	<b>535</b> <small>(Last Year: 891)</small>
<b>Stations Traded This Quarter:</b>	<b>83</b> <small>(Last Year: 192)</small>

## FCC ACTIONS

### Bipartisan Support For Adelstein

On Aug. 6 a group of 17 senators — including John McCain, Trent Lott, Ernest Hollings and Ron Wyden — sent a letter to President Bush urging him to nominate Democrat Jonathan Adelstein to a second term as a commissioner at the FCC. Adelstein's tenure is slated to expire at the end of the current congressional session unless Bush nominates him for a new term. Rumor has it that Adelstein's nomination is being held up in an effort to wring favors from congressional Democrats, although it is also possible that the White House is waiting to nominate Adelstein with fellow commissioner Kathleen Abernathy, whose term will also soon be up.

### FCC Grants Extension For Localism Reply Comments

The FCC on July 1 launched a proceeding to seek comment from the public on how broadcasters are serving the interests and needs of their communities and has now extended the date for reply comments in the proceeding. Also addressed in the proceeding was whether the FCC needs to adopt new policies, practices or rules designed to promote localism in broadcast television and radio. The notice of inquiry called for comments by Sept. 1 and reply comments by Oct. 1, but the NAB and the Illini Media Co. separately requested a 45-day extension of both dates. Additionally, the Media Access Project and other public-interest groups filed a joint request for a 61-day extension of both dates. The FCC agreed to the 61-day extension, saying the extra time will allow for a more comprehensive factual record of localism activities.

### FCC Reduces Fine For Florida Pirate

The FCC initially imposed a \$20,000 fine against Donald Donovan Jackson for operating an illegal FM station in St. Petersburg, FL, but has now reduced the penalty to \$3,000 after reviewing financial documentation that supported Jackson's claim that he was unable to pay the larger fine. Meanwhile, the FCC fined Michael Selvanto \$10,000 for operating an illegal 500-watt FM station in Elizabeth, NJ. While Selvanto also asked the FCC for a reduction or cancellation of the fine due to his inability to pay, he submitted no documentation to support the claim and is still liable for the \$10,000 penalty.

### FCC Names New Asst. Chief For Investigations & Hearings

The FCC has named Eric Bash Asst. Chief for Investigations & Hearings. Bash's responsibilities will include managing and supervising audits and investigations of possible violations of the commission's competition and universal-service rules. An FCC employee since 1996, Bash comes to the Enforcement Bureau Investigations & Hearings division from the Media Bureau's Policy division, where he served as special counsel for the commission's Localism Task Force. Before that he served as an Attorney Advisor in the Common Carrier Bureau's Policy & Program Planning division. Before joining the FCC Bash worked for the Federal Trade Commission.

## BUSINESS BRIEFS

Continued from Page 4

"The MIWs are committed to using our influence and resources to support women in radio to develop strong management and leadership skills. The MIWs are equally committed to advocating the advancement of women to senior positions in radio companies and corporations." Plans include continued development of the [www.radiomiw.com](http://www.radiomiw.com) website and the successful MIW mentoring program, an outreach program to radio-company heads and the continued release of the "Radio Industry Gender Analysis" report, which highlights the percentage of women in top positions in the top 100 U.S. radio companies.

### CHOI Supporters Rally In Ottawa

A caravan of 55 yellow school buses filled with CHOI/Quebec City supporters made the five-hour trek to Ottawa on Tuesday for a rally in support of the station. The event was the Genex Communications French-language Alternative's latest attempt to get the Canadian government to reverse a decision by the Canadian Radio-Television and Telecommunications Commission not to renew CHOI's license. More than 5,000 people attended the rally, CBC News reported. Unless Genex's planned appeal in federal court delays the shutdown, CHOI is set to go off the air on Aug. 31. The CRTC declined to renew CHOI's license after receiving 92 content-related complaints about the station over two years.

### Arbitron Mails Fall SIPs To Stations

Arbitron last week dispatched its fall 2004 Station Information Packets to all radio stations in markets that will be measured in the fall survey. All stations are asked to complete the forms and return them to Arbitron by Aug. 23. The packet contains a station-information form including information stations submitted for the previous survey. Stations must confirm or correct the information, then return the form to Arbitron. SIPs advise Arbitron of stations' current facilities, station names, call letters, broadcast times and frequencies. Arbitron uses the information to edit returned diaries and in the processing of local markets.



# R&R's First Charity-Contact Roster

A list of some of America's most respected services

**R**adio rarely gets enough credit for the tremendous service it does for worthy causes, but many stations in all formats and market sizes still make public service a priority all year 'round. With the holidays coming up, we thought this might be a particularly good time to present some of America's most popular national and international charities and service organizations that the radio and the music industries are known for working with. This list of 77 groups is, of course, only a tiny fraction of the estimated 800,000 charities that would love to hear from you, but you may find this contact info handy for your next cause-related initiative.

#### ALS Association

27001 Agoura Road, Suite 150  
Calabasas Hills, CA 91301  
818-880-9007  
[www.alsa.org](http://www.alsa.org)  
[mediarelations@alsa-national.org](mailto:mediarelations@alsa-national.org)

#### Alzheimer's Association

225 N. Michigan Ave., 17th Floor  
Chicago, IL 60601  
800-272-3900  
[www.alz.org](http://www.alz.org)  
[advocate@alz.org](mailto:advocate@alz.org)

#### American Red Cross

2025 E St. N.W.  
Washington, DC 20005  
202-303-4498  
[www.redcross.org](http://www.redcross.org)  
[info@usa.redcross.org](mailto:info@usa.redcross.org)

#### American Cancer Society

1599 Clifton Road N.E.  
Atlanta, GA 30329  
800-ACS-2345  
[www.cancer.org](http://www.cancer.org)

#### American Diabetes Association

1701 N. Beauregard St.  
Alexandria, VA 22311  
800-342-2383  
[www.diabetes.org](http://www.diabetes.org)  
[media@diabetes.org](mailto:media@diabetes.org)

#### American Heart Association

7272 Greenville Ave.  
Dallas, TX 75231  
800-AHA-USA-1  
[www.americanheart.org](http://www.americanheart.org)

#### American Lung Association

61 Broadway, Sixth Floor  
New York, NY 10006  
800-LUNG USA  
[www.lungusa.org](http://www.lungusa.org)

#### American Roots Publishing

P.O. Box 210767  
Nashville, TN 37221  
615-662-0803  
[www.americanrootspublishing.org](http://www.americanrootspublishing.org)  
[dstany@earthlink.net](mailto:dstany@earthlink.net)

#### America's Second Harvest

35 East Wacker Drive, Suite 2000  
Chicago, IL 60601  
800-771-2303  
[www.2ndharvest.org](http://www.2ndharvest.org)



**RADIO IS THE WINNING TICKET** The New York Lottery, through agencies DDB and OMD, partnered with Katz Dimensions and Clear Channel Entertainment to develop The Sold Out Ticket Giveaway, a summerlong radio-based marketing program to engage younger lottery players. In addition to sizable radio dollars, the campaign included a radio-supported, retail-driven sweepstakes, MP3 and CD players, ticket giveaways, lottery merchandise and more. Shown here at one of the sweepstakes drawings are (l-r) Katz Marketing Dimensions Coordinator Ande LaFebre and VP/Sales Manager Pam Godfrey, DDB AE Megan Marshall, OMD Assoc. Director/Local Broadcast Sharon Friedlander, DDB Account Supervisor Jessica Halter-Powell, New York State Lottery Promotions Director Mike Abate and Katz Dimensions President Bonnie Press.

#### Arthritis Foundation

P.O. Box 7669  
Atlanta, GA 30357  
404-283-7800  
[www.arthritis.org](http://www.arthritis.org)

#### ASPCA

424 East 92nd St.  
New York, NY 10128  
800-876-7700  
[www.aspc.org](http://www.aspc.org)  
[napcc@aspc.org](mailto:napcc@aspc.org)

#### Big Brothers Big Sisters

230 N.13th St.  
Philadelphia, PA 19107  
215-567-7000  
[www.bbbsa.org](http://www.bbbsa.org)  
[causemarketing@bbbsa.org](mailto:causemarketing@bbbsa.org)

#### Boy Scouts of America

P.O. Box 152079  
Irving, TX 75015  
214-580-2000  
[www.scouting.org](http://www.scouting.org)

#### Boys & Girls Clubs of America

1230 W. Peachtree St. N.W.  
Atlanta, GA 30309  
404-487-5700  
[www.bgca.org](http://www.bgca.org)  
[info@bgca.org](mailto:info@bgca.org)

#### Broadcasters Foundation

7 Lincoln Ave.  
Greenwich, CT 06830  
208-862-8577  
[www.broadcastersfoundation.org](http://www.broadcastersfoundation.org)  
[ghastings@broadcastersfoundation.org](mailto:ghastings@broadcastersfoundation.org)

#### C.A.R.E.

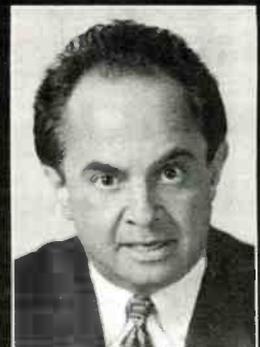
1625 K St. N.W., Suite 500  
Washington, DC 20006  
202-595-2800  
[www.careusa.org](http://www.careusa.org)  
[info@care.org](mailto:info@care.org)

Continued on Page 7

**Last year stations spent millions  
of dollars perfecting their sound...  
Not nearly enough was invested  
in how to sell it.**



1-888-RADIO-50



"I specialize in one thing – increasing the billing at radio stations in the United States."

- Irwin Pollack

**Charity-Contact Roster**

Continued from Page 6

**Child Welfare League of America**

440 First St. N.W., Third Floor  
Washington, DC 20001  
202-638-2952  
[www.cwla.org](http://www.cwla.org)

**Children's Miracle Network**

4525 South 2300 East  
Salt Lake City, UT 84117  
801-278-8900  
[www.cmn.org](http://www.cmn.org)  
[radio@cmn.org](mailto:radio@cmn.org)

**C.J. Foundation for SIDS**

Don Imus-WFAN Pediatric Center  
Hackensack University Medical Center  
30 Prospect Ave.  
Hackensack, NJ 07601  
888-8CJ-SIDS  
[www.cjsids.com](http://www.cjsids.com)

**Country Cares for St. Jude Kids**

1305 16th Ave. S., First Floor  
Nashville, TN 37212  
800-886-3656  
[www.countrycares.org](http://www.countrycares.org)  
[teri.watson@stjude.org](mailto:teri.watson@stjude.org)

**Country in the Rockies**

1400 18th Ave. S.  
Nashville, TN 37312  
615-256-2002  
[www.citr.org](http://www.citr.org)  
[nashville@tjmartellfoundation.org](mailto:nashville@tjmartellfoundation.org)

**Corporate Angel Network**

Westchester County Airport  
One Loop Road  
White Plains, NY 10604  
914-328-1313  
[www.corpangelnetwork.org](http://www.corpangelnetwork.org)  
[info@corpangelnetwork.org](mailto:info@corpangelnetwork.org)

**Cystic Fibrosis Foundation**

6931 Arlington Road  
Bethesda, MD 20814  
800-FIGHT CF  
[www.cff.org](http://www.cff.org)  
[info@cff.org](mailto:info@cff.org)

**Debt AIDS Trade Africa**

1317 F St. N.W.  
Washington, DC 20004  
202-639-8010  
[www.data.org](http://www.data.org)  
[press@data.org](mailto:press@data.org)

**Disabled American Veterans**

3725 Alexandria Pike  
Cold Spring, KY 41076  
859-441-7300  
[www.dav.org](http://www.dav.org)

**Easter Seals**

230 W. Monroe St., Suite 1800  
Chicago, IL 60606  
800-221-6827  
[www.easterseals.com](http://www.easterseals.com)

**Elizabeth Glaser Pediatric AIDS Foundation**

1140 Connecticut Ave. NW, Suite 200  
Washington, DC, 20036  
888-499-HOPE  
[www.pedaids.org](http://www.pedaids.org)  
[info@pedaids.org](mailto:info@pedaids.org)

**Farm Aid**

11 Ward St., Suite 200  
Somerville, MA 02143  
800-FARM-AID  
[www.farmaid.org](http://www.farmaid.org)  
[memberservices@farmaid.org](mailto:memberservices@farmaid.org)

**Feed the Children**

P.O. Box 36  
Oklahoma City, OK 73101  
405-942-0228  
[www.feedthechildren.org](http://www.feedthechildren.org)  
[special.projects@feedthechildren.org](mailto:special.projects@feedthechildren.org)

**First Book**

1319 F St. N.W., Suite 1000  
Washington, DC 20004  
866-READ-NOW  
[www.firstbook.org](http://www.firstbook.org)  
[staff@firstbook.org](mailto:staff@firstbook.org)

**Freedom Alliance**

22570 Markey Court, Suite 240  
Dulles, VA 20166 10016  
800-475-6620  
[www.freedomalliance.org](http://www.freedomalliance.org)

**Gilda's Club**

Gilda's Club Worldwide  
322 Eighth Ave., Suite 1402  
New York, NY 10001  
888-GILDA-4 U  
[www.gildasclub.org](http://www.gildasclub.org)  
[info@gildasclub.org](mailto:info@gildasclub.org)

**Girl Scouts of the USA**

420 Fifth Avenue,  
New York, NY 10018  
800-GSUSA 4 U  
[www.girlscouts.org](http://www.girlscouts.org)

**Goodwill Industries**

15810 Indianola Drive  
Rockville, MD 20855  
301-530-6500  
[www.goodwill.org](http://www.goodwill.org)

**Greenpeace USA**

702 H Street N.W., Suite 300  
Washington DC 20001  
202-462-1177  
[www.greenpeace.org](http://www.greenpeace.org)  
[greenpeace.usa@wdc.greenpeace.org](mailto:greenpeace.usa@wdc.greenpeace.org)

**Guide Dogs of America**

13445 Glenoaks Boulevard  
Sylmar, CA 91342  
818-362-5834  
[www.guidedogsofamerica.org](http://www.guidedogsofamerica.org)  
[mail@guidedogsofamerica.org](mailto:mail@guidedogsofamerica.org)

**Habitat for Humanity International**

322 West Lamar St.  
Americus, GA 31709  
229-924-6935  
[www.habitat.org](http://www.habitat.org)  
[publicinfo@hfi.org](mailto:publicinfo@hfi.org)

**Heifer Project International**

P.O. Box 8058  
Little Rock, AR 72203  
800-422-0474  
[www.heifer.org](http://www.heifer.org)

**John Bayliss Broadcast Foundation**

P.O. Box 51126  
Pacific Grove, CA 93950  
831-655-5229  
[www.baylissfoundation.org](http://www.baylissfoundation.org)  
[khfranke@baylissfoundation.org](mailto:khfranke@baylissfoundation.org)

**LIFEbeat**

630 Ninth Ave., Suite 1010  
New York, NY 10036  
800-AIDS-411  
[www.lifebeat.org](http://www.lifebeat.org)  
[info@lifebeat.org](mailto:info@lifebeat.org)

**Lupus Foundation of America**

2000 L St. N.W., Suite 710  
Washington, DC 20036  
202-349-1155  
[www.lupus.org](http://www.lupus.org)  
[info@lupus.org](mailto:info@lupus.org)

**Make-a-Wish Foundation**

3550 N. Central Ave., Suite 300  
Phoenix, AZ 85012  
800-722-WISH  
[www.wish.org](http://www.wish.org)

**March of Dimes**

1275 Mamaroneck Ave.  
White Plains, NY 10605  
800-996-2724  
[www.modimes.org](http://www.modimes.org)  
[volunteer@marchofdimes.com](mailto:volunteer@marchofdimes.com)

**Meals on Wheels**

203 South Union St.  
Alexandria, VA 22314  
703-548-5558  
[www.mowaa.org](http://www.mowaa.org)

**Mercy Ministries**

P.O. Box 111060  
Nashville, TN 37222  
615-831-6987  
[www.mercyministries.com](http://www.mercyministries.com)  
[info@mercyministries.com](mailto:info@mercyministries.com)

**Mission of Mercy**

15475 Gleneagle Drive  
Colorado Springs, CO 80921  
800-864-0200  
[www.missionofmercy.org](http://www.missionofmercy.org)  
[mominfo@momf.org](mailto:mominfo@momf.org)

**Muscular Dystrophy Association**

3300 E. Sunrise Drive  
Tucson, AZ 85718  
800-572-1717  
[www.mdausa.org](http://www.mdausa.org)  
[mda@mdausa.org](mailto:mda@mdausa.org)

**MusiCares Foundation**

3402 Pico Boulevard  
Santa Monica, CA 90405  
310-392-3777  
[www.grammy.com/musicares](http://www.grammy.com/musicares)  
[losangeles@grammy.com](mailto:losangeles@grammy.com)

**My Sister's Place**

P.O. Box 29596  
Washington, DC 20017  
202-529-5261  
[www.mysistersplacedc.org](http://www.mysistersplacedc.org)

**National Audubon Society**

770 Broadway  
New York, NY 10003  
212-979-3000  
[www.audubon.org](http://www.audubon.org)  
[jbianchi@audubon.org](mailto:jbianchi@audubon.org)

**National Multiple Sclerosis Society**

733 Third Ave.  
New York, NY 10017  
800-FIGHT-MS  
[www.nmss.org](http://www.nmss.org)

**Nature Conservancy**

4245 N. Fairfax Drive, Suite 100  
Arlington, VA 22203  
703-841-5300  
[www.nature.org](http://www.nature.org)  
[comment@tnc.org](mailto:comment@tnc.org)

**Operation Homefront**

Various regional locations  
619-280-9292 x101  
[www.operationhomefront.net](http://www.operationhomefront.net)  
[elaidiger@operationhomefront.net](mailto:elaidiger@operationhomefront.net)

**Prevent Child Abuse America**

200 S. Michigan Ave., 17th Floor  
Chicago, IL 60604  
312-663-3520  
[www.preventchildabuse.org](http://www.preventchildabuse.org)  
[mailbox@preventchildabuse.org](mailto:mailbox@preventchildabuse.org)

**Prison Fellowship**

1856 Old Reston Ave.  
Reston, VA 20190  
877-478-0100  
[www.pfm.org](http://www.pfm.org)  
[correspondence@pfm.org](mailto:correspondence@pfm.org)

**Project HOPE**

255 Carter Hall Lane  
Millwood, VA 22646  
540-837-2100  
[www.projecthope.org](http://www.projecthope.org)  
[webmaster@projecthope.org](mailto:webmaster@projecthope.org)

**Radio Cares for St. Jude Kids**

501 St. Jude Place  
Memphis, TN 38105  
800-877-5833 x2021  
[www.stjude.org](http://www.stjude.org)  
[dara.royer@stjude.org](mailto:dara.royer@stjude.org)

**Rainforest Alliance**

665 Broadway, Suite 500  
New York, NY 10012  
212-677-1900  
[www.rainforest-alliance.org](http://www.rainforest-alliance.org)  
[bvenkataraman@ra.org](mailto:bvenkataraman@ra.org)

**Reading, Writing & Rhythm Foundation**

P.O. Box 1605  
Belton, MO 64012  
732-723-3504  
[www.rwandrive.org](http://www.rwandrive.org)  
[char@rwanrive.org](mailto:char@rwanrive.org)

**Ronald McDonald House Charities**

One Kroc Drive  
Oak Brook, IL 60523  
630-623-7048  
[www.rmhc.com](http://www.rmhc.com)

**Salvation Army**

615 Slaters Lane  
P.O. Box 269  
Alexandria, VA 22313  
703-684-5500  
[www.salvationarmyusa.org](http://www.salvationarmyusa.org)

**Save the Children**

54 Wilton Road  
Westport, CT 06880  
800-728-3843  
[www.savethechildren.org](http://www.savethechildren.org)  
[twebster@savechildren.org](mailto:twebster@savechildren.org)

**Shriners Hospitals for Children**

2900 Rocky Point Drive  
Tampa, FL 33607  
813-281-0300  
[shriners.org](http://shriners.org)  
[membership@shriners.org](mailto:membership@shriners.org)

**Sierra Club**

85 Second St., Second Floor  
San Francisco, CA 94105  
415-977-5500  
[www.sierraclub.org](http://www.sierraclub.org)  
[information@sierraclub.org](mailto:information@sierraclub.org)

**Special Olympics**

1325 G St. N.W., Suite 500  
Washington, DC 20005  
202-628-3630  
[www.specialolympics.org](http://www.specialolympics.org)  
[info@specialolympics.org](mailto:info@specialolympics.org)

**Stars for Stripes**

109 Rivers Edge Court  
Nashville, TN 37214  
615-872-2122  
[www.starsforstripes.org](http://www.starsforstripes.org)  
[judy@starsforstripes.org](mailto:judy@starsforstripes.org)

**Susan G. Komen Breast Cancer Foundation**

5005 LBJ Freeway, Suite 250  
Dallas, TX 75244  
972-855-1600  
[www.komen.org](http://www.komen.org)

**TJ Martell Foundation**

555 Madison Ave., Third Floor  
New York, NY 10022  
212-833-5444  
[www.tjmartellfoundation.org](http://www.tjmartellfoundation.org)  
[foundation@tjmartellfoundation.org](mailto:foundation@tjmartellfoundation.org)

**Tom Joyner Foundation**

13760 Noel Road, Suite 750  
Dallas, TX 75240  
[www.blackamericaweb.com](http://www.blackamericaweb.com)  
[tjf@blackamericaweb.com](mailto:tjf@blackamericaweb.com)

**Toys for Tots**

Marine Toys for Tots Foundation  
P.O. Box 1947  
Quantico, VA 22134  
703-640-9433  
[www.toysfortots.org](http://www.toysfortots.org)  
[mttff@toysfortots.org](mailto:mttff@toysfortots.org)

**United Way**

701 North Fairfax St.  
Alexandria, VA 22314  
703-836-7112  
[www.unitedway.org](http://www.unitedway.org)

**UNICEF**

UNICEF House  
3 United Nations Plaza  
New York, NY 10017  
212-326-7000  
[www.unicef.org](http://www.unicef.org)

**USO**

Various regional locations  
703-908-6400  
[www.uso.org](http://www.uso.org)

**VH1 Save the Music**

1515 Broadway, 20th Floor  
New York, NY 10036  
888-VH1-4MUSIC  
[www.vh1savethemusic.com](http://www.vh1savethemusic.com)  
[vh1stm@vh1.com](mailto:vh1stm@vh1.com)

**World Wildlife Fund**

1250 24th St. N.W.  
Washington, DC 20037  
202-293-4800  
[www.worldwildlife.org](http://www.worldwildlife.org)

**YWCA**

1015 18th St. N.W., Suite 700  
Washington, DC 20036  
202-467-0801  
[www.ywca.org](http://www.ywca.org)  
[webdiva@ywca.org](mailto:webdiva@ywca.org)



# Not Just Beautiful, Very Secure

**BlueBeat.com protects streams and looks good doing it**

**W**e know all about peer-to-peer music piracy by now, but there's another potential avenue for music theft out there that's not nearly as much discussed. Stream ripping is exactly what it sounds like — the capture of music tracks from streamed audio. It's of dubious legality, but there's plenty of software out there that can grab, split and label tracks from any webcast.

Or, says Media Right Technologies, almost any webcast. MRT has a new rights-management technology, X1 SeCure Recording Control, and a new webcast service, BlueBeat.com, to show it off with. According to MRT CEO Hank Risan, the X1 DRM "makes it next to impossible for an average user to save, record, convert or otherwise transcode the audio streams on the BlueBeat.com site."

Risan continues, "So far, few online broadcasters have opted to go beyond a bitrate of 128kbps, mainly due to piracy and copying concerns. Because it has been so easy to convert, rip or save just about any audio stream on the Internet, the content owners and rights holders have wanted to keep the audio quality fairly low so that no one would want to engage in such an activity within the hundreds of digital radio channels that are currently available on the Net. This has led to a very poor music-listening experience, in terms of fidelity."

Well, there are a lot of reasons for encoding at 128kbps (and many more than "hundreds" of webcasts out there). There are still bandwidth

costs to think about, though bandwidth is cheaper than it used to be, and a lot of webcasters want to keep their streams accessible to the more than half of U.S. homes that still use dialup connections. But fear of ripping is also certainly a factor, and if streams had better audio quality, that would make rippers happier and help the technology spread.

## Showing It Off

BlueBeat.com was launched a couple of weeks back as a free (for now) multichannel webcast service offering streams in 160kbps and near CD-quality 320kbps. BlueBeat serves in part as a demo for the X1 rights management and the high-quality streaming it will theoretically make feasible. With bitrates like that, it's clearly a broadband service. It's also got a Flash-happy, bandwidth-grabbing website, but if you've got the right Internet hook-up, BlueBeat is tremendous fun.

To download the player, users have to create a user name and password and provide a valid e-mail address. Once the address is confirmed, the player is a fast download

and an easy wizard-powered install. This being a very new service, I had to go to MRT's tech support to get the audio working, but the people there were exceptionally responsive and helpful, and they had everything working fine in a day or so.

The BlueBeat player, in the shape of a nice-looking, Art Deco-ish skin for the Windows Media Player, launches with the selected audio channel. It's very pretty, but without the customary "Full" mode, it's tougher to move back to a standard WMP skin than is really necessary. (The trick: Log out, then right click.)

The player has a few simple controls — mute, volume, a surround-sound option, a little equalizer bar and controls for the Windows visualizations, which can't be turned off in this skin. The artist, song title and channel name rotate at the bottom of the player, and there's an "Info" button that brings up all the track information at once in a website window. The player and the BlueBeat site are tightly integrated. At the moment, channels can't be switched from inside the player, only from the site.

## A Webcaster For Adults

But the website is what makes BlueBeat so much fun. The logo is a blue martini, and this is clearly a webcaster for grownups. The tone is literate, chummy and even a little nostalgic, though there are many channels of contemporary music. The colorful interface is intentionally busy, and there are a half-dozen ways to navigate to the hundreds of available streams.

The highlight of BlueBeat is the "Time Machine," a gorgeous Flash arrangement that offers channels from across the eras, divided by decade from pre-1900 through 2000 and beyond. The Time Machine's main display is a ring of decade markers with illustrations that change on mouseover and attractive, scrollable graphics for the selected decade's channels running sideways below.

The selections are nicely diverse: The pre-1900 group features 18 channels, including "Middle Ages," "Renaissance," "Baroque Soloist" and two different opera streams. Other decades cover ragtime, early (1910-1960) electronic music, a num-

## The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading digital-music service in the U.S., offering a catalog of more than 1 million songs from all five major label groups and hundreds of independents. Here's a snapshot of the top-selling downloads on Tuesday, Aug. 10, 2004.

**Top 10 Songs**

1. **MAROON 5** She Will Be Loved
2. **BLACK EYED PEAS** Let's Get It Started (Spike Mix)
3. **AVRIL LAVIGNE** My Happy Ending
4. **ASHLEE SIMPSON** Pieces Of Me
5. **LOS LONELY BOYS** Heaven
6. **USHER ft. LUDACRIS & LIL JON** Yeah!
7. **KEVIN LYTTLE** Turn Me On
8. **FRANZ FERDINAND** Take Me Out
9. **HOOBASTANK** The Reason
10. **MODEST MOUSE** Float On

**Top 10 Albums**

1. **JOHN MAYER** *As/Is Mountain View, CA...*
2. **ASHLEE SIMPSON** *Autobiography*
3. **DEATH CAB FOR CUTIE** *Studio X Sessions (EP)*
4. **MAROON 5** *Songs About Jane*
5. **VARIOUS ARTISTS** *Spider-Man 2 ST*
6. **JIMMY EAT WORLD** *Firestarter (EP)*
7. **COLDPLAY** *Brothers & Sisters*
8. **MODEST MOUSE** *Good News For People Who Love Bad News*
9. **AVRIL LAVIGNE** *Under My Skin*
10. **SCISSOR SISTERS** *Scissor Sisters*

ber of variations on blues and jazz through the decades, psychedelia, disco, hair metal, grunge, hip-hop and more.

Each Time Machine channel launches with a pretty pop-up that includes a few paragraphs explaining what the channel is all about and a choice of a 160 or 360kbps stream. The descriptions are nicely done, and each pop also includes a "Show Albums" button that brings up a page of info on albums from which the channel's programming is drawn and buy links to Amazon.

For those who find the Machine a bit too much, there's a "Quik-Listen" mode that displays all the Machine-branded channels in simple chronological lists that can be easily filtered by genre and skips the pop-ups.

Along with the Time Machine channels are "Top Hits" streams for contemporary music and other radio-style channels and dozens of what BlueBeat calls "Killer Playlists." Some are predictable, if well done, like "1 Hit Wonders," "Chicks That Rock" and "Classical 101." Others are more imaginative, including a "Ruder Than Thou" ska channel, a "Bands You Never Heard Of" selection of indie artists and a "Tears From My Diary" emo stream.

Particularly engaging are the themed playlists — "Taken Too Soon," featuring dead artists; "Isn't It Bedtime," covering "songs about wanting to go to sleep, being asleep and waking up"; and the self-explanatory "Reefer Madness." The site also has a search function to find the channels that are most likely to play a particular artist and artist info licensed from the ubiquitous and useful All Music Guide.

## Plans For Pay

The 320kbps streams sound every bit as good as advertised; "near CD-quality" is a fair characterization, and the sound is a considerable step up from most free webcasts. With the 320k stream I found minimal buffering delays on startup and occasional brief re-buffering or stalls when launching other apps. With the 160k streams, which sound just fine, I didn't run into any stalling or re-buffering at all.

For the moment, BlueBeat isn't taking any chances with its statutory license, and there's no user interactivity — no music rating, no song skipping, not even a pause button. But BlueBeat plans to go to a paid model next month, and the site hints that the new version will give users more flexibility. BlueBeat also says it's planning a "sleeker" site, but I hope it holds on to the current site's charmingly hyperactive approach.

Given the dreary state of so many radio websites, radio could learn from a service like BlueBeat. Though they exist in part to promote separate products, the BlueBeat site and channels give the impression of being a labor of love. It's not a safe or conventional approach, but it's beautiful, fun and, above all, engaging.

Everybody I sent the link to got to poking around in BlueBeat, reading the artist bios and the often-amusing channel descriptions and trying out the Time Machine. BlueBeat is a destination — and isn't that what you want your station's site to be?

*Do you have a radio-station site you're proud of? Drop me a line about it at bconnolly@radioandrecords.com.*

## DIGITAL BITS

### Roxio Sells Software Division, Focuses On Napster

Roxio is leaving the consumer-software business as it sells the division to Sonic Solutions for \$80 million in cash and stock under an agreement announced Tuesday. The companies expect the deal to close in Q4, after which Roxio will change its name to Napster and trade on Nasdaq under the "NAPS" ticker symbol. Roxio Chairman/CEO Chris Gorog says, "With the successful completion of the transaction, Napster will emerge as a well positioned pure-play in a fast-growing digital-music sector with a substantially enhanced balance sheet that will support our growth plans."

Roxio purchased Napster for \$5 million in late 2002 in Napster Inc.'s post-bankruptcy fire sale and later spent \$40 million to buy the pressplay service that became the infrastructure for Napster 2.0. With the deal, Sonic Solutions gets the popular Easy Media Creator, Easy DVD Copy and Toast applications, among others.

## Williston Now GM At Renda/OK City

Jim Williston has been promoted from Director/Sales to GM for Renda



Williston

Broadcasting's four Oklahoma City stations: AC KMGL, News/Talk KOMA-AM, Oldies KOMA-FM and Classic Rock KRXX. He joined Renda in 1999 after serving as GSM of crosstown ABC-TV affiliate

KOCO for 11 years.

Williston replaces Vance Harrison, who exited the company after six years but will remain involved with the cluster as a consultant. A search for a new sales director is currently underway.

When asked about his new role, Williston told R&R, "Professionally, it's a challenge, but I believe we are up to the task. We certainly have our work cut out for us, and the fact that I am following a gentleman who is extremely talented makes the challenge even greater. But I think the stations are all uniquely positioned for the future.

"Obviously, there is a lot written in the trades about Oldies and the aging of the baby boomer, but baby boomers control a lot of the wealth in the country, so, hopefully, they'll make an adjustment to that demo on the marketing and sales end."

In other Renda news, Jeff Couch has departed the PD post at KMGL & KRXX. His former duties will be split between KOMA-AM PD Garth Maier and KOMA-FM PD Kent Jones.

## Wallace

Continued from Page 3

AMFM's Phoenix station group. From 1994-97 he served as OM/PD of KKLT & KTAR/Phoenix. Earlier in his career Wallace was a successful air talent at such Top 40s as KLIF/Dallas, KIMN/Denver and CKLW/Windsor-Detroit. He also holds the distinction of being the only person who has ever been PD of five different No. 1 stations in Phoenix: former AM Top 40 giants KRUX and KRIZ, Active Rock KUPD and News/Talkers KFYI and KTAR. He has also programmed AC KKLT/Phoenix.

Wallace said, "Infinity's leading portfolio of Oldies stations is second to none. Steve Rivers and his team are seasoned pros who have built a creative and collaborative work environment, and I'm thrilled to take on this important role."

## Daniels

Continued from Page 3

for KASE & KVET-FM in October 2000. Before that he worked at WMZQ/Washington, where he was Asst. PD/MD from 1993-96 and PD from 1996 to December 1999. Prior to joining WMZQ he spent 14 years with KPLX/Dallas in a variety of capacities, including Asst. PD, MD and air personality.

## Earnings

Continued from Page 3

indecency regulations to subscription services like satellite radio. "Eventually, I think the FCC is going to react no matter where indecency comes in," he said. "They started out with radio because it is a free, over-the-air broadcast, but the idea that paying for it means parents are more in control and children can't get access to indecent programming won't work in the long term."

Suleman also criticized Opie & Anthony — whose hiring by XM was announced the same morning

as Citadel's earnings — for their choice. "I don't think anybody who is successful would give up the access to millions of listeners over the air for a highly limited distribution," he said. "Those are moves made by people who put money above popularity and pride and creativity. The only way you're going to reach millions of people is free, over-the-air radio."

## XM Trial Subscriptions Working

XM's Q2 net loss widened from \$164.6 million a year ago to \$168.2 million. Due to an increase in the number of outstanding XM shares

vs. a year ago, the per-share result improved from \$1.38 to 84 cents and beat by 4 cents the forecast by analysts polled by Thomson First Call of a loss of 88 cents per share.

Q2 EBITDA losses increased 13%, to \$107.8 million, due to deleverage charges, but revenue jumped from \$18.3 million to \$53 million, helped by the addition of 418,449 new subscribers during the quarter. In fact, XM raised its year-end subscriber forecast from 2.8 million to 3.1 million, thanks to expected retail and OEM automotive segment growth. XM expects 2004 subscriber revenue of \$220 million and an EBITDA loss of \$300 million.

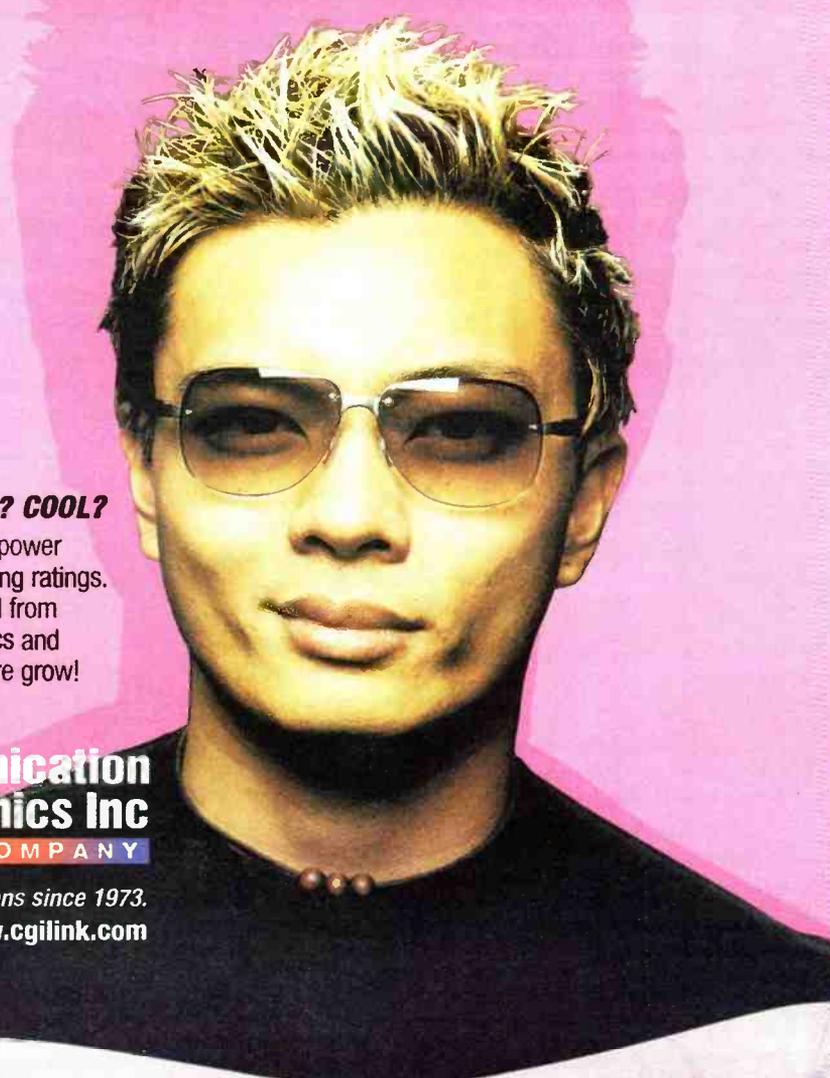
During a conference call with investors, XM CFO Joe Euteneuer said that six out of 10 new-car buyers whose new vehicles came equipped with trial XM subscriptions became subscribers once the trial period ended and that the company expects to continue attracting new customers through such programs.

Euteneuer also announced that XM has settled with insurers over problems with the solar reflectors on its two Boeing 702 satellites for \$142 million, nearly 80% of the amount insured, which it expects to collect by month's end. The company will seek third-party resolution for the

Continued on Page 20

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## National Radio

• **VH1 RADIO NETWORK** on Aug. 14-15 offers *Woodstock: 35 Years Later*, a two-hour special featuring artist interviews and music. For more information, contact Roy Dvorkin at 212-641-2040.

• **ABC RADIO NETWORKS** launches *Saturday Night at the '80s*, a weekly program of hits from the '80s hosted by Todd Pettengill. For more information, contact Bennett Kleinberg at 212-576-2700, ext. 234.

• **ZEO RADIO NETWORKS** presents "The Tech Minute," a one-minute daily vignette about technology hosted by Cosmo. For more information, contact Andrew Bagley at 800-959-1321, ext. 714.

• **MANNGROUP RADIO** in late September launches "The Mackin' Minute," a daily mini-feature devoted to relationship discussions, particularly in the urban community. It is hosted by Tariq "King Flex" Nasheed. For more information, contact Kimberli Young at 323-512-0144.

## Records

• **STEVE GAWLEY** is appointed Sr. VP/Business & Legal Affairs at Island Def Jam Music Group. He was most recently Sr. VP/Legal & Business Affairs for Arista Records.

• **WAYNE ZAHNER** is promoted to CFO at the Recording Academy. He was previously Controller & Director/Business Affairs.

## Industry

• **DOUG KAPLAN** is elevated to Sr. VP/Business Affairs & Business Development, Entertainment & Sports at Sirius Satellite Radio. He was previously VP/Business Affairs.

• **RON ROECKER** is named VP/Communications at the Recording Academy. He recently served as Sr. Director/Communications.



Roecker

## Sony BMG

Continued from Page 1

or Sony Corp.'s recorded-music business in Japan, SMEJ.

Lack said, "Sony BMG Music Entertainment has access to an extraordinary array of creative resources, ranging from a current roster that includes some of the most talented artists in the world today [to] an archive that encompasses some of the most important and influential recordings ever made. By pooling the resources of two of the most creative companies in the music industry, we are perfectly positioned to help our artists realize their creative goals while at the same time providing greater value to music consumers around the world."

Schmidt-Holtz said, "The creation of Sony BMG Music Entertainment is a historic opportunity for us to build a new music company that we believe can thrive creatively and financially in a highly challenging worldwide music market. I look forward to working closely with Andy to develop a corporate culture that draws on the

## Clear Channel

Continued from Page 3

Both report to Clear Channel Sr. VP/Northwest Region Ed Krampf, who said, "Michele and Jerry have proven leadership and management abilities. The culture of Clear Channel is to reward performance, and both are deserving of this opportunity to broaden their professional bandwidth as Regional VPs in their markets."

Grosenick is a veteran of KUBE, having joined the station in 1981 — when it still had its previous KBLE call letters — as Traffic Director. She joined Clear Channel in 2001, following the company's acquisition of KUBE as part of its deal to purchase

best of everything Sony Music and BMG bring to the joint venture."

Sony BMG Music Entertainment will be governed by a board of directors consisting of six representatives of Bertelsmann and Sony. Besides Schmidt-Holtz and Lack, board members are Sir Howard Stringer, Chairman/CEO of Sony Corp. of America and Vice Chair-

man of Sony Corp.; Katsumi Ihara, Exec. Deputy President, Group CSO and CFO of Sony Corp.; Gunter Thielen, Chairman/CEO of Bertelsmann AG; and Siegfried Luther, CFO and head of the Bertelsmann AG Corporate Center.

It has been widely reported that the new company will cut approximately 2,000 jobs as operations are combined.

"This is a wonderful opportunity," Del Core said. "Over the past three years Ed has been a terrific mentor. I'm really looking forward to the new challenge."

"The only effect of the stay, as it applies to the local radio rules, is to prevent the commission from implementing other rule changes that this court upheld. To avoid that illogical and undesirable result, the court should grant this petition for rehearing and partially vacate its stay."

The stay represented a victory for the Philadelphia-based nonprofit group Prometheus Radio Project in its quest to overturn the commission's June 2003 ownership rules. The group had not commented on the FCC's petition by press time.

Adam Jacobson, with additional reporting by Lon Helton and Joe Howard.

## Changes

**National Radio:** Launch Radio Networks promotes Bruce Simon to Sr. Writer.

**News/Talk:** WFTL/Ft. Lauderdale, FL hires Ken Pauli as News Director.

**Records:** Razor & Tie names Tony Bruno Sr. Director/Sales.

**Industry:** Solid State Logic appoints Colin Lee Product Manager/XLogic.

**Products & Services:** Audio Fidelity and John Paul Mitchell Systems launch the *Salon Sounds* compilation CD.

## Chiang

Continued from Page 3

Chiang joined the company in 1991 as Morning News Editor for then-Cox-owned News/Talk KFI/Los Angeles and later became Asst. PD/MD at then-clustermate KOST. He was promoted to PD of KOST in 1999. He moved to Houston in November 2000 to join KHPT as PD.

echomusic as a partner later this year. May said, "Jeff is a dedicated and passionate leader who presents a clear vision of the promise and opportunities for Americana music. I have no doubt he will raise the profile of the Americana industry while also creating numerous new resources and opportunities for members of our association."

Green said, "The Americana community of artists, music executives and broadcasters represents an alliance of creative professionals with integrity and talent for whom I have great respect and appreciation. In only a few years, the AMA has ascended to a full-service organization with a tremendous future. J.D. May's contributions as founding Exec. Director have been immeasurable, and it's great to know he will still be close at hand. This opportunity is a career milestone for me, and I'm ready to work hard to help advance the association to the next level."

—Julie Gidlov

## FCC

Continued from Page 1

The FCC also asked the court to reconsider the stay with regard to two other rule changes that are being delayed, since the court has agreed that the FCC can begin including noncommercial stations in assessing radio markets and can take joint sales agreements into account when determining a company's compliance with ownership rules. Those changes and the market definitions are the only rules at issue in the petition.

## Logan

Continued from Page 1

small and at the corporate and local-station level. We're thrilled to have him on board."

Logan joined Citadel in July 2003, where he oversaw the company's 65 AM and 140 FM stations until word of his exit surfaced

late Monday. In a memo to Citadel staffers sent by CEO Farid Suleman and COO Judy Ellis, the company said it is "currently restructuring [its] programming management team to allow more focus on specific formats."

Before his stint at Citadel, Logan served as VP/Programming of Infinity, a role he took in November

2002. A 17-year radio veteran, Logan has been OM of Country WUSN-FM/Chicago and WQYK-AM & FM & WYUU/Tampa and has held programming and/or operational positions at KYCY/San Francisco, KYCW/Seattle and KEBC/Oklahoma City.

Adam Jacobson, with additional reporting by Lon Helton and Joe Howard.

## CHRONICLE

## MARRIAGES

AP Radio Music Reporter Margie Szarolieto to Dave Stapleton, July 17.

## BIRTHS

All Comedy Radio Networks' Ralph Stewart, wife KLOS/Los Angeles AE Mary Bedrossian, daughter Kate, Aug. 8.

## CONDOLENCES

Former KTYM & KJLH/Los Angeles executive Chuck Johnson, 66, July 27.

## Green

Continued from Page 1

at the Country Music Association, four years as a Marketing Director at Film House in Nashville and two years as Assoc. Publisher/Editor-in-Chief for *Music & Media* in Amsterdam. Green is also President/CEO of Professional Desk References Inc., publisher of the *Green Book of Songs by Subject: The Thematic Guide to Popular Music*.

"Jeff brings a wealth of experience and knowledge to the position and will be a tremendous asset to the organization going forward," AMA Board President Brad Paul said. "His past work has provided him with detailed knowledge of the many challenges and opportunities the Americana Music Association will face in the future."

Green will succeed J.D. May, the founding Exec. Director of the AMA, who plans to join Nashville-based creative business services company



**LAUNCH INTO BOOT CAMP** Los Angeles played host to hordes of morning show personalities last week as the *Morning Show Boot Camp* was held at the Beverly Hilton. Seen here after a particularly grueling meet-and-greet are (l-r) Launch Radio Networks Managing Director/Affiliate Relations Dan Brassem, United Stations Radio Networks Exec. VP Dr. Dave Kolin, comedian Jeffrey Ross and USRN VP/Affiliate Relations Rob Pierce.

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BEENIE MAN UMS.THING Dude  
NAS You Know My Style  
RUPEE Tempted To Touch  
JILL SCOTT Bedda Ai Home

**RAP**

**DJ Mecca**  
213 Absolutely  
CASSIDY I/SNOOP DOGG Make U Scream  
BDE SKAGZ I/YOUNG CITY Quarterback  
YOUNG BUCK I/LUOACRIS & GAME Stomp

**ROCK**

**Gary Susalis**  
CHEVELLE Vitamin R (Leading Us Along)  
EIGHTEEN VISIONS Waiting For The Heavens  
HELMET See You Dead  
KILLSWITCH ENGAGE The End Of The Heartache

**ALTERNATIVE**

**Gary Susalis**  
EXPLOSION Here I Am  
LESS THAN JAKE Surrender  
LIBERTINES Can't Stand Me Now  
MUSE Hysteria (I Want It Now)

**TODAY'S COUNTRY**

**Liz Opoka**  
BROOKS & DUNN That's What It's All About  
LEE ANN WOMACK Time For Me To Go

**PROGRESSIVE**

**Liz Opoka**  
CARBON LEAF Life Less Ordinary  
ARI HEST They're On To Me  
CHRISTINE McVIE Friend

**SMOOTH JAZZ**

**Gary Susalis**  
TIM BOWMAN That's What I Hear  
ERIC DARIUS Night On The Town  
RICHARD ELLIOT Your Secret Love  
AL JARREAU Accanto The Positive  
KLEMET JULIANNE Panamerican  
DAVID LANZ The Good Life

**Americana**

**Liz Opoka**  
CLEMENTE Let Go Of My Hand  
ALEJANDRO ESCOVEDO Break This Time  
JOLIE HOLLAND Goodbye California  
LUCY KAPLANSKY Line In The Sand  
LORETTA LYNN Mrs. Leroy Brown  
JIM LAUDERDALE Head For The Sun

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- REBA McENTIRE Somebody
- RAY CHARLES Here We Go Again
- BURKE RONEY Wendy
- VIRGIL Annesha

**MIDWEST**

- BRANDY Talk About Our Love
- BURKE RONEY Wendy
- TIM MCGRAW Live Like You Were Dying
- VAN HALEN It's About Time
- KATIE MELUA Closest Thing To Crazy

**SOUTHWEST**

- BRANDY Talk About Our Love
- TIM MCGRAW Live Like You Were Dying
- ECHOBELLY Get Me Through The Good Times
- REBA McENTIRE Somebody
- BURKE RONEY Wendy

**NORTHEAST**

- BRANDY Talk About Our Love
- REBA McENTIRE Somebody
- STEVE CORDONE That's All
- TOM KAFAFAN Can't Change Me
- TIM MCGRAW Live Like You Were Dying

**SOUTHEAST**

- BRANDY Talk About Our Love
- TIM MCGRAW Live Like You Were Dying
- BURKE RONEY Wendy
- REBA McENTIRE Somebody
- TOM KAFAFAN Can't Change Me

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STROKES The End Has No End

**The Pulse**

**Haneen Arafat**  
AVIOM Seven Days Without You

**Sirius Hits 1**

**Kid Kelly**  
MISTEEO One Night Stand  
SWITCHFOOT Dare You To Move  
LIL FLIP Sunshine  
FRANZ FERDINAND Take Me Out  
B.A.M.A. Sweet Home Alabama

**New Country**

**AI Skop**  
GARY ALLAN Nothing On But The Radio  
RESTLESS HEART Feel My Way To You  
TRENT WILLMON Dele Rose Deluxe's  
LONESTAR Mr. Mom

**Octane**

**Jose Mangin**  
TOMMY STINSON Motivation  
GREEN DAY American Idiot

**Spectrum**

**Gary Schoenwetter**  
WIDESPREAD PANIC Can't Find My Way Home  
PEARL JAM Masters Of War  
PEARL JAM Crazy Mary  
PEARL JAM Black

**The Pulse**

**FINN BROTHERS** Won't Give In  
**GOMEZ** Nothing Is Wrong

**Folk Town**

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SIZZLA Subterranean Homesick Blues

**Hair Nation**

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GREYBOY To Know You Is To Love You  
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**Jack Patterson**  
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SWITCHFOOT Dare You To Move  
DASHBOARD CONFESSIONAL Vindicated

**CHR/RHYTHMIC**

**Mark "In The Dark" Shands**  
AKON I/STYLES P. Locked Up  
ALICIA KEYS Diary

**URBAN**

**Jack Patterson**  
LLOYD BANKS I'm So Fly  
MASE Breathe, Stretch, Shake

**ALTERNATIVE**

**Dave Sloan**  
GREEN DAY American Idiot  
INTERPOL Slow Hands  
HIVES Two-Timing Touch And Broken Bones

**ROCK**

**Stephanie Mondello**  
BAD RELIGION Los Angeles Is Burning

**DANCE**

**Randy Schlager**  
BOND Fly Samba Fly  
LEAH McCRAE All This Love  
V Blood Sweat And Tears  
LOSTEP Burma (Sasha Remix)  
MOONY Butterfly  
NORTHERN HEIGHTZ Fly To You  
GIDA I Can Feel You  
TOMAHAWK Is Music  
SHAKEOWN Lovegames  
BOOGIE PIMPS Sunny  
BOUTIQUE Take It All Away  
FRANZ FERDINAND Take Me Out (Naum Gabo Remix)  
SCARPI Your Love  
MORGAN VASTRID SURYANTO Page Falling  
MORGAN & GREGORY SHIFF... All I Know  
GIOVANNA You Got Me  
KK Where Do We Go  
TONY MORAN The Promise  
BRITNEY SPEARS Outrageous (Musk Space Miami Edit)  
ANGELICA DE NO Music Made The Addict  
IN-GRID Don't Believe

**ADULT ALTERNATIVE**

**Stephanie Mondello**  
FINN BROTHERS Won't Give In  
**ADULT CONTEMPORARY**  
Jason Schiff  
HILARY DUFF Fly  
SEETHER VAMY LEE Broken

**INTERNATIONAL HITS**

**Mark "In The Dark" Shands**  
CICCONO Look At You Now  
SOUL CONTROL Chocolate  
CALOGERO PASSI Face A La Mer  
NATASHA ST. PIER Mouri Demailn  
ANASTACIA Sick And Tired  
RACHEL STEVENS Some Girls  
JAMELIA See It In A Boy's Eyes

**COUNTRY**

**Leanne Flask**  
JENKINS Getaway Car  
LONESTAR Mr. Mom  
BLAKE SHELTON Some Beach

**RAP/HIP-HOP**

**Mark "In The Dark" Shands**  
LIL SCRAPPY No Problem  
DEEP I/DAVID BANNER Take It To Da Yard



Artist/Title	Total Plays
HILARY & HAYLIE DUFF Our Lips Are Sealed	82
ASHLEE SIMPSON Pieces Of Me	80
JOJD Leave (Get Out)	79
HILARY DUFF Why Not	77
HILARY DUFF Come Clean	77
AVRIL LAVIGNE My Happy Ending	77
JESSE McCARTNEY Beautiful Soul	75
RAVEN Supernatural	74
CHEETAH GIRLS Cinderella	72
HOOBASTANK The Reason	33
BLACK EYED PEAS Let's Get It Started	31
YELLOWCARD Ocean Avenue	31
LINDSAY LOHAN Drama Queen (That Girl)	31
AVRIL LAVIGNE Sk8er Boi	30
KELLY CLARKSON Miss Independent	29
GREG RAPDSO Take Me Back Home	28
MICHELLE BRANCH Are You Happy Now?	28
LINDSAY LOHAN Ultimate	27
CLAY AIKEN Invisible	27
HILARY DUFF The Math	27

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**Fresh 100**

**Mark Hamilton**  
BRITNEY SPEARS Outrageous  
NELLY I/JAHEIM My Place

**Top Jams**

**JADAKISS I/PHARRELL** Hot Sauce  
MANNIE FRESH Real Big  
FRONTLINE Uh Huh

**Smooth Jazz**

**Stan Dunn**  
RENEE DLSTEAD A Love That Will Last  
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**Active Rock**

**Steve Young/Kristopher Jones**  
CHEVELLE Vitamin R (Leading Us Along)  
A PERFECT CIRCLE Blue

**Heritage Rock**

**Steve Young/Kristopher Jones**  
ALTER BRIDGE Open Your Eyes  
SHINEDOWN Simple Man

**Hot AC**

**John Fowlkes**  
KELLY CLARKSON Breakaway

**CHR**

**Steve Young/John Fowlkes**  
KELLY CLARKSON Breakaway  
LLOYD BANKS On Fire  
FRANZ FERDINAND Take Me Out

**Mainstream AC**

**Mike Bettelli/Teresa Cook**  
EVANESCENCE My Immortal

**The Dave Wingert Show**

**Mike Bettelli/Teresa Cook**  
EVANESCENCE My Immortal

**The Alan Kabel Show — Hot AC**

**Steve Young/John Fowlkes**  
SARAH McLACHLAN World On Fire  
AVRIL LAVIGNE My Happy Ending

**Mainstream Country**

**Hank Aaron**  
GARY ALLAN Nothin' On But The Radio  
BLUE COUNTY That's Cool

**New Country**

**Hank Aaron**  
DARRYL WORLEY Awful, Beautiful Life

**Lia**

**Ken Moultrie/Hank Aaron**  
PHIL VASSAR In A Real Love  
DIERKS BENTLEY How Am I Doin'

**Danny Wright**

**Ken Moultrie/Hank Aaron**  
DIERKS BENTLEY How Am I Doin'  
SHEIDAIY Come Home Soon

Live365 is the largest internet radio network, with thousands of stations in a wide variety of formats. Programmed by true music tastemakers from around the globe, Live365 offers an enthusiastic audience for established and up-and-coming artists alike. In a world of consolidated playlists, Live365 charts the tastes and preferences of today's most vibrant music community. Tracks with the most plays during the seven days ended Aug. 2, 2004 are listed below.



Travis Storch • 866-365-HITS

**24 HOUR FORMATS**

Jon Holiday • 303-784-8700

**Adult Hit Radio**

**Jon Holiday**  
AVRIL LAVIGNE My Happy Ending  
SARAH McLACHLAN World On Fire  
**U.S. Country**  
Penny Mitchell  
CATHERINE BRITT The Upside Of Being Down  
CHRISTY SUTHERLAND Freedom

**GREAT AMERICAN COUNTRY**

**Jim Murphy • 303-784-8700**  
ALAN JACKSON Too Much Of A Good Thing  
KATRINA ELAM No End In Sight



Charlie Cook • 661-294-9000

**Soft AC**

**Andy Fuller**  
JOSH GROBAN Remember When It Rained  
**Mainstream Country**  
David Felker  
SHEIDAIY Come Home Soon

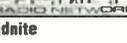
**Hot Country**

**Jim Hays**  
TRACE ADKINS Rough & Ready  
**Young & Verna**  
David Felker  
TRICK PONY The Ride



**After Midnight**

**Sam Thompson**  
GARY ALLAN Nothing On But The Radio



**Country Today**

**John Glenn**  
RESTLESS HEART Feel My Way To You  
DARRYL WORLEY Awful, Beautiful Life

**Alternative Now!**

**Chris Reeves • 402-952-7600**  
SNOW PATROL Run  
KILLERS Mr. Brightside



Scott Meyers • 888-548-8637

**Nightly Tesh Show**

LOS LOVELY BOYS Heaven

**Weekend Tesh Show**

LEANN RIMES Last Thing On My Mind



Jay Frank • 310-526-4247

**Audio**

213 Groupie Luv  
JILL SCOTT Golden  
KINGS OF CONVIENCE I'd Rather Dance With You  
TOBY LIGHTMAN Real Love

**Video**

12 STONES Far Away  
213 Groupie Love  
ALICIA KEYS Diary  
BLAKE SHELTON Some Beach  
BOWLING FOR SOUP 1985  
CARL THOMAS My First Love  
HOLLA POINT Baby Mama  
KELLY CLARKSON Breakaway  
PAPA ROACH Getting Away With Murder  
PUDDLE OF MUDD Spin You Around  
RACHAEL YAMAGATA Worn Me Down  
TOBY LIGHTMAN Real Love

**« musicsnippet.com »**

Tony Lamptey • 866-552-9118

**Hip-Hop**

YOUNG BUCK Stomp  
**R&B**  
TONY SUNSHINE Oh My God  
CHRISTINA MILIAN Dip It Low

**Top Rap & Hip-Hop**

USHER Confessions Part 2  
LLOYD BANKS On Fire  
PETEY PABLO Freak-A-Leek  
TERROR SQUAD Lean Back  
ALICIA KEYS I Ain't Got You

**Top Latin**

FRANCO DE VITA Tu De Que Vas  
PAULINA RUBIO Algo Tienes  
KALIMBA No Me Quiero Enamorar  
CHAYANNE Cuidarte El Alma  
PEPE AGUILAR Miedo

**Top World**

RUSLANA Wild Dance  
NATASHA BEDINGFIELD These Words  
BOOGIE PIMPS Somebody To Love  
NELLY FURTADO Forca  
KALIMBA No Me Quiero Enamorar



72 million households

Lori Parkerson  
202-360-4425

**Plays**

ASHLEE SIMPSON Pieces Of Me	45
TERROR SQUAD /FAT JOE & REMY Lean Back	43
USHER Confessions Part 2	42
LINKIN PARK Breaking The Habit	42
AVRIL LAVIGNE My Happy Ending	41
KANYE WEST Jesus Walks	38
LIL FLIP Sunshine	38
MELLY /JAHHEIM My Place	38
JUVENILE Slow Motion	27
JADAKISS Why	20
ROOTS Don't Say Nuttin'	19
CHRONIC FUTURE Time And Time Again	19
TAKING BACK SUNDAY A Decade Under Influence	19
MAROON 5 She Will Be Loved	17
D12 How Come	17
AKON /STYLES P. Locked Up	17
KILLERS Somebody Told Me	17
HOUSTON I Like That	15
FAITHLESS Mass Destruction	14
COHEED & CAMBRIA A Favor House Atlantic	14

Video playlist for the week of Aug. 2-8.



David Cohn  
General Manager

2

TERROR SQUAD /FAT JOE & REMY Lean Back	31
JUVENILE Slow Motion	23
FRANZ FERDINAND Take Me Out	23
USHER Confessions Part 2	21
TWISTA /R. KELLY So Sexy	16
LINKIN PARK Breaking The Habit	15
BEASTIE BOYS Triple Trouble	15
LIL FLIP Sunshine	15
T.I. Let's Get Away	15
311 First Straw	15
NELLY /JAHHEIM My Place	15
KEVIN LYTTLE Tum Me On	14
MAROON 5 She Will Be Loved	14
CHRISTINA MILLAN Lip It Low	14
ASHLEE SIMPSON Pieces Of Me	14
SHINEDOWN 45	14
YOUNG BUCK Let Me In	14
BLACK EYED PEAS Let's Get It Started	14
THREE DAYS GRACE Just Like You	13
BLINK-182 Down	13

Video playlist for the week of Aug. 2-8.



75 million households

Rick Krim  
Exec. VP

**ADDS**

JILL SCOTT Golden
MC HAMMER /STOOGEE PLAYAZ... Hard Times
ASHLEE SIMPSON Pieces Of Me
JET Rollover O.J.
RICHARD MARX When You're Gone

ALTER BRIDGE Open Your Eyes
ALICIA KEYS If I Ain't Got You
MAROON 5 She Will Be Loved
SWITCHFOOT Meant To Live
AVRIL LAVIGNE My Happy Ending
LOS LONELY BOYS Heaven
MODEST MOUSE Float On
USHER Confessions Parts 1 & 2
GRETCHEN WILSON Redneck Woman
BEASTIE BOYS Ch-Check It Out
BEASTIE BOYS Triple Trouble
BLACK EYED PEAS Let's Get It Started
JAMIE CULLUM All At Sea
GAVIN DEGRAW I Don't Want To Be FINGER ELEVEN One Thing
KEANE Somewhere Only We Know
NICKELBACK Feelin' Way Too Damn Good
JILL SCOTT Golden
311 Love Song
FRANZ FERDINAND Take Me Out

Video playlist for the week of Aug. 9-16.

**CMT**

**COUNTRY MUSIC TELEVISION**

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

**ADDS**

ALAN JACKSON Too Much Of A Good Thing
KATRINA ELAM No End In Sight

**TOP 20**

	Plays	TW	LW
GRETCHEN WILSON Here For The Party	37	53	
MARTINA McBRIDE How Far	32	34	
BIG & RICH Save A Horse, Ride A Cowboy	32	33	
JOSH GRACIN I Want To Live	32	33	
LOS LONELY BOYS Heaven	32	33	
TRACE ADKINS Rough & Ready	32	31	
JULIE ROBERTS Break Down Here	32	30	
TERRI CLARK Girls Lie Too	31	34	
TIM McGRAW Live Like You Were Dying	31	33	
J. BUFFETT /C. BLACK Hey Good Lookin'	31	31	
B. PAISLEY /A. KRAUSS Whiskey Lullaby	31	30	
JOE NICHOLS If Nobody Believed In You	30	33	
KENNY CHESNEY I Go Back	30	32	
MONTGOMERY GENTRY You Do Your Thing	28	28	
LYLE LOVETT In My Own Mind	17	0	
SHANIA TWAIN When You Kiss Me	14	15	
RASCAL FLATTS My Worst Fear	14	14	
RACHEL PROCTOR Me And Emily	13	15	
CROSS CANADIAN RAGWEED Sick And Tired	13	14	
SARA EVANS Suds In The Bucket	13	14	

Airplay as monitored by Mediabase 24/7 between Aug. 2-8.



Jim Murphy, VP/Programming  
26.5 million households

**ADDS**

ALAN JACKSON Too Much Of A Good Thing
KATRINA ELAM No End In Sight

**TOP 20**

KENNY CHESNEY I Go Back
BIG & RICH Save A Horse, Ride A Cowboy
SARA EVANS Suds In The Bucket
TIM McGRAW Live Like You Were Dying
TRACE ADKINS Rough & Ready
B. PAISLEY /A. KRAUSS Whiskey Lullaby
GRETCHEN WILSON Here For The Party
DIERKS BENTLEY How Am I Doing?
MARTINA McBRIDE How Far
J. BUFFETT /C. BLACK Hey Good Lookin'
JOE NICHOLS If Nobody Believed In You
CLEDUS T. JUDD I Love NASCAR
SHEDAISY Come Home Soon
TRICK PONY The Bride
JOSH TURNER What It Ain't
RASCAL FLATTS My Worst Fear
JOSH GRACIN I Want To Live
MONTGOMERY GENTRY You Do Your Thing
BLAKE SHELTON Some Beach
TRACY LAWRENCE It's All How You Look At It

Information current as of Aug. 13.



Pos.	Artist	Avg. Gross (in 000s)
1	MADONNA	\$6,186.3
2	PRINCE	\$1,482.8
3	DAVE MATTHEWS BAND	\$1,333.4
4	SIMON & GARFUNKEL	\$1,170.5
5	EAGLES	\$1,070.5
6	ERIC CLAPTON	\$974.4
7	VAN HALEN	\$935.2
8	STING	\$917.8
9	SHANIA TWAIN	\$896.4
10	NO DOUBT/BLINK-182	\$706.5
11	KENNY CHESNEY	\$670.3
12	FLEETWOOD MAC	\$656.1
13	AEROSMITH	\$613.7
14	RUSH	\$462.5
15	KISS	\$292.4

Among this week's new tours:

- ALTER BRIDGE
- DELGADO
- KATIE MELUA
- LENNY KRAVITZ
- TRANTRIC

The CONCERT PULSE is courtesy of Polstar, a publication of Promoters' On-Line Listings, 800-344-7383, California 209-271-7300.

**TELEVISION**

**TOP TEN SHOWS**  
Total Audience  
(105.5 million households)

- 1 *CSI*
- 2 *Two And A Half Men*
- 3 *CSI: Miami*
- 4 *Everybody Loves Raymond*
- 5 *Without A Trace*
- 6 *Amazing Race 5*
- 7 *Law And Order: SVU*
- 8 *60 Minutes*
- 9 *Cold Case*
- 10 *Simple Life 2 Finale Special*

Aug. 2-8  
Adults 18-49

- 1 *Simple Life 2 Finale Special*
- 2 *Amazing Race 5*
- (tie) *CSI*
- (tie) *Simple Life 2*
- 5 *Two And A Half Men*
- 6 *CSI: Miami*
- 7 *Everybody Loves Raymond*
- (tie) *Without A Trace*
- 9 *Last Comic Standing 2 (Thurs.)*
- (tie) *Trading Spouses*

Source: Nielsen Media Research

**COMING NEXT WEEK**

**Friday, 8/13**

- *Mase, The Tonight Show With Jay Leno* (NBC, check local listings for time).
- *Maria Mena, Late Show With David Letterman* (CBS, check local listings for time).
- *They Might Be Giants, Late Night With Conan O'Brien* (NBC, check local listings for time).
- *Ashanti, Late Late Show With Craig Kilborn* (CBS, check local listings for time).
- *The Bacon Brothers, The Sharon Osbourne Show* (check local listings for time and channel).

**Monday, 8/16**

- *Usher, On-Air With Ryan Seacrest* (check local listings for time and channel).
- *The Hives, David Letterman*.
- *Incubus, Jimmy Kimmel Live* (ABC, check local listings for time).
- *X, Craig Kilborn*.

**Tuesday, 8/17**

- *Janet Jackson, Ryan Seacrest*.
- *Lindsay Lohan, The View* (ABC, check local listings for time).

**Wednesday, 8/18**

- *Five For Fighting, Ryan Seacrest*.
- *Yeah Yeah Yeahs, David Letterman*.
- *Dolly Parton, The Ellen DeGeneres Show* (check local listings for time and channel).

**Thursday, 8/19**

- *Lonestar, Ryan Seacrest*.
- *Loretta Lynn and Jack White, David Letterman*.



Dresden Dolls

- *Dresden Dolls, Jimmy Kimmel*.
  - *Saliva, Craig Kilborn*.
  - *Avril Lavigne, Ellen DeGeneres*.
- Julie Gidlow

**FILMS**

**BOX OFFICE TOTALS**  
Aug. 6-8

Title	Distributor	\$ Weekend	\$ To Date
1	<i>Collateral</i> (DreamWorks)*	\$24.70	\$24.70
2	<i>The Village</i> (Buena Vista)	\$16.46	\$85.61
3	<i>The Bourne Supremacy</i> (Universal)	\$14.38	\$124.60
4	<i>The Manchurian Candidate</i> (Paramount)	\$10.52	\$37.96
5	<i>Little Black Book</i> (Paramount)*	\$7.07	\$7.07
6	<i>I, Robot</i> (Fox)	\$6.51	\$126.92
7	<i>Spider-Man 2</i> (Sony)	\$5.43	\$354.50
8	<i>Harold &amp; Kumar Go To White...</i> (New Line)	\$3.19	\$12.32
9	<i>Catwoman</i> (WB)	\$2.90	\$36.06
10	<i>A Cinderella Story</i> (WB)	\$2.87	\$46.88

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

**COMING ATTRACTIONS:** This week's openers include *Princess Diaries 2: Royal Engagement*, starring Julie Andrews. She performs "Your Crowning Glory" with Raven on the film's Disney soundtrack, which also contains Raven's "This Is My Time." Also on the ST: Kelly Clarkson's "Breakaway," Lindsay Lohan's "I Decide," Avril Lavigne's "I Always Get What I Want," Pink's "Trouble," Jesse McCartney's "Because You Live," Norah Jones' cover of Elvis Presley's "Love Me Tender," Steve Harwell's "Fun in the Sun," Christy Carlson Romano's

"Let's Bounce," Wilson Phillips' version of The Beach Boys' "Dance Dance Dance," Rachel Stevens' "Fools," Renee Olstead's "A Love That Will Last" and Jonny Blu's "Miracles Happen."

Opening in limited release this week is *Tom Dowd & The Language of Music*, a documentary on the famous recording engineer that includes footage of Ginger Baker, Ray Charles, Eric Clapton, Ornette Coleman, John Coltrane, Aretha Franklin, Thelonus Monk, Tito Puente and Otis Redding.

— Julie Gidlow

**20 ON 20 (XM 20)**  
*Michelle Boros*  
KIMBERLEY LOCKE Wrong  
COUNTING CROWS Accidentally In Love  
BOWLING FOR SOUP 1985

**BPM (XM 81)**  
*Blake Lawrence*  
MARLY You Never Know

**SQUIZZ (XM 48)**  
*Charlie Logan*  
CHEVELLE Vitamin R  
HELMET See You Dead  
EIGHTEEN VISIONS Waiting For The Heavens

**U-POP (XM 29)**  
*Zach Overking*  
TIM BOOTH Wave Hello  
MORRISSEY First Of The Gang To Die  
LENNY KRAVITZ California  
JET Hold On  
FINN BROTHERS Won't Give In

**THE LOFT (XM50)**  
*Mike Marrone*  
CROSBY/NASH Michael (Hedges Here)  
CROSBY/NASH Puppeteer  
CROSBY/NASH Don't Dig Here  
FINN BROTHERS Disembodied Voices  
K.O. LANG Hallelujah  
K.O. LANG Helpless  
LISA LOEB Fools Like Me  
LOS LOBOS Rita  
MAVIS STAPLES Ain't No Better Than You  
MAVIS STAPLES God Is Not Sleeping  
MAVIS STAPLES Have A Little Faith  
PATTI SCIALFA City Boys  
STEVE FORBERT There's Everybody Else (And You)  
PUSHSTARS At Sea  
PUSH STARS Paint The Town  
THRILLS Not For All The Love In The World  
WILCO Spiders (Kidsmoke)

**WATERCOLORS (XM71)**  
*Trinity*  
D. BENOIT & R. FREEMAN Club Havana  
EVERETTE HARP Just Like Ole Times  
INCOGNITO True To Myself  
KIRK WHALUM Any Love

**XM CAFE (XM45)**  
*Bill Evans*  
JOHN BRANNEN The Good Thief  
BETTY DYLAN Abdicate The Throne  
REIGN KINGS Bloom  
VARIOUS ARTISTS Por Vida: A Tribute To Alejandro

**XMLM (XM42)**  
*Ward Cleaver*  
TERROR One With The Underdogs  
ALL ELSE FAILED This Never Happened

**Please Send Your Photos**

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

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

mtrias@radioandrecords.com



# What A Long, Strange Trip It's Been

## KFMB-AM surfs the tides of fortune back to success

**K**FMB-AM/San Diego is one of those radio stations with an enviable longtime brand-name identity. It's also a rarity in today's broadcasting industry: an independently owned, nonclustered AM operation in a top 20 radio market — in this case, No. 17.

The history of Midwest Television's KFMB-AM mirrors much of the history of radio in America's Finest City. One of the industry's true heritage radio stations, KFMB spent many years atop San Diego's ratings pile during the 1980s and through the early '90s. With a lineup that included now legendary personalities like Charlie & Harrigan and Hudson & Bauer, KFMB was unquestionably the station of record for hometown news and entertainment for millions of San Diegans.

As a kid growing up in San Diego, Dave Sniff loved listening to KFMB. Little did he know that he'd go from being a kid who used to hang around the radio station to ultimately presiding over the station's programming as PD during some of KFMB's best and worst of times. Having worked at the same station, under the same ownership, for his entire broadcast career, Sniff is in a unique position to tell the story of the rise and fall — and recent rise again — of KFMB.



Dave Sniff

**R&R:** You worked your way up the proverbial ladder at KFMB, right?

**DS:** I started at KFMB on Christmas Eve in 1977. I had just graduated from high school, where, throughout my senior year, I'd had two loves: basketball and broadcasting. I'd play basketball after school, then dribble the ball over to the KFMB studios and hang out with the afternoon DJ and watch him do his show. I just wanted to hang around and soak in everything I could learn about what I thought was going to be my career.

**R&R:** So you went to work at KFMB right out of high school?

**DS:** No, I went to college locally, but I needed a job to help put myself through school. I called a couple of guys I'd met at KFMB from hanging around there, and I ended up getting a job working some overnight DJ shifts. A few months later I moved over to the FM — which was then the legendary "B-100" — where I did some producing and worked in creative

services, developing campaigns for advertisers.

A couple of months after that I went back to doing airshifts on both the AM and the FM before ultimately getting involved with KFMB-AM's morning show, Hudson & Bauer. That led to my being named Asst. PD, a position I held under two PDs, Mark Larson and Bill Stairs. After Bill left in 1994 our GM, Tracy Johnson, offered me the PD job, and I have held that position here ever since.

**R&R:** You moved into the PD's chair at a tumultuous time in the station's history, as consolidation and other factors

**"In 2000 we decided we were going to have a new lineup for the new millennium, but that meant some fairly significant changes were going to have to be implemented."**



**CHICKS CHAT IT UP IN THE HAMPTONS** Appropriately grinning ear-to-ear at this summer's fundraiser to benefit Operation Smile are (l-r) Heidi Hanzel, co-host of the nationally syndicated ChickChat; event host London Jeweler's Steve Frucht; and ChickChat's Lara Dyan.

resulted in a downward spiral over several years, correct?

**DS:** KFMB was a traditional Full Service station that had become known mostly for our longtime morning show, Hudson & Bauer, and for San Diego Padres baseball. Research told us that, basically, we had a morning show and a baseball team. Nothing else was perceived by the audience to be of any real significance.

At about that time Dr. Laura was just being launched into national syndication, and, although her show was sort of out of character for what the station had been known for, we believed it would be a great addition. We put her on against Rush Limbaugh, who was then on crosstown KSDO, and within six months she was beating Rush in 25-54 adults.

She also drew several thousand people to an event that we held at a local hotel on a Saturday night, so we knew we had something developing. But then Jacor entered the market, and Premiere Radio Networks bought the rights to Dr. Laura's show, and it was moved across the street to KOGO.

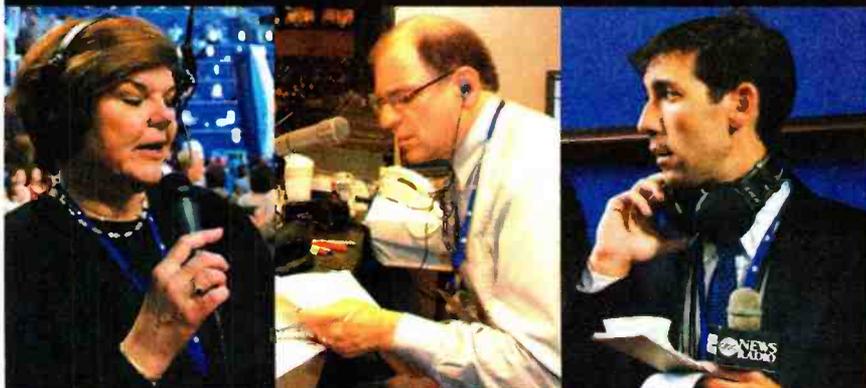
**R&R:** In 1997 and 1999 you were confronted with two more events that would become the catalysts for additional big changes at the station, right?

**DS:** That's correct. Our principal morning host, Mac Hudson — who was only 58 — passed away suddenly in 1997. We ended up bringing back Jack Woods, who was Charlie of Charlie & Harrigan, the team who had done mornings on KFMB before Hudson & Bauer. Jack's a tremendous talent and a real radio pro, so we paired him up with Joe Bauer. Instead of Mac and Joe, we had Jack and Joe, and they continued together in mornings for the next 2 1/2 years or so.

In 1999 our agreement with the Padres expired. We were a station that had been built almost totally around baseball and mornings, and, although they gave it their best shot, Jack and Joe were not as successful as we'd hoped at maintaining the shares that Hudson & Bauer had garnered in the past. When we removed baseball from the lineup, it was pretty obvious that we were going to need to start over with the

Continued on Page 14

# America Has Changed — Our Commitment to You Hasn't



ABC's Ann Compton

ABC's Gil Gross

ABC's Aaron Katersky

**IT MATTERS WHERE YOU GET YOUR NEWS**

**Full Coverage from Both Political Conventions**

**Newscasts  
Anchored Coverage  
ABC Talk Radio Row**



212-735-1700

**What A Long....**

Continued from Page 13

station and build something totally new from the ground up.

**R&R:** *Is that when the big changes at the station really began to happen?*

**DS:** Yes. In 2000 we decided we were going to have a new lineup for the new millennium, but that meant some fairly significant changes were going to have to be implemented. KFMB has always had a reputation for being a solid employer and a company that attracts strong professionals. Once you got to KFMB, you didn't want to leave. The average tenure of employees was about 10 years.

The most difficult aspect of the transition was the downsizing of the staff. I had spent half my life at this station and had strong personal relationships with the majority of staff members. These individuals were very close friends, people I had grown up with in the industry, and it was very difficult to change the direction of my friends' lives. Looking back now, almost everyone who was affected by the changes is now thriving in the industry, which is a testament to the quality of people KFMB employed. Some are even in the ownership game.

**R&R:** *What were your marching orders at that point?*

**DS:** To build a radio station that was not going to lose money. Clear Channel had come into the market and leveraged its power to put Dr. Laura, Art Bell and the Padres on KOGO and also hired away a number of our newsmen and our news director. We knew that the transition of KFMB from a Full Service station to a focused, conservative Talker was going to be a slow build, and that was understood clearly by [GM] Tracy Johnson, [President] Ed Trimble and [owner] Chris Meyer.

My instructions were to build a competitive Talk station and not to worry about short-term ratings

growth. It was painful during that time to look at the monthly trends, but I never felt my job was in jeopardy, because there was strong support for the long-term plan. It is a comfortable situation to work for a company like Midwest Television that has no stockholders to answer to. I had to answer only to the guys who had signed off on the plan, and there was a lot of patience built into the plan.

**R&R:** *Did you feel a little like David vs. Goliath at that point, since you were essentially a family-owned radio station going up against the biggest broadcaster in the country?*

**DS:** Honestly, it wasn't something that we were really focused on. I remember talking with Tracy at the time, who said, "Dave, here's what we do: We focus on our audience and our advertisers, not the competition." Listeners don't decide what station they listen to based on ownership. They don't know how many radio stations Clear Channel or Midwest TV owns in San Diego, and they don't care.

But they do care about what comes out of the speaker, and if it's interesting, entertaining, compelling and, most importantly, meets their expectation every time, they'll visit that frequency. Maybe Clear Channel has some marketing and cross-promotion advantages within its cluster, but, ultimately, we believe it's the unique product and presentation that wins, not the size of the company.

**R&R:** *When do you think things really began to turn the corner toward the success KFMB is again enjoying today?*

**DS:** We hired Rick Roberts, who was at that time doing nights over at KOGO, to do afternoon drive for us just before the Danielle Van Dam murder case became the big news in town. Rick and KFMB made the commitment to own that story, and that was a major turning point for us. It was a very sad but compelling story, a drama that underscored every

parent's nightmare of losing a child. Rick captured it like nobody else in town did, and once we got out in front on it, no one was able to touch us on our coverage of the story. In their wrap-up after the trial, even the *San Diego Union-Tribune* said the event had made Rick Roberts a household name in San Diego.

Not long after that, we knew that market veteran Ted Leitner was getting a little burned out and restless from doing morning on KFMB and Padres play-by-play on KOGO. At the same time, ABC Radio was getting ready to launch Sean Hannity, whom I'd met at an R&R Talk Radio Seminar and was really impressed with. I was also hearing rumors that Bill O'Reilly was planning to do a national radio show. Then 9/11 happened, and we knew it was going to have a serious impact on ad revenue for the station, at least for the short term.

So, I went to management with a plan that was very different from anything KFMB had ever done before. I believed that if we were ever going to make a full transition to a modern Talk station, that was the time to do it. Over the next several months, and through most of 2002, we transitioned the station dramatically, moving Rick into mornings while also adding O'Reilly and Hannity in middays and Michael Savage for afternoon drive. That gave us a very consistent Talk product throughout the day, and we have since added Tony Snow and Fox News Radio with Alan Colmes to add that same consistency to nights.

**R&R:** *Through all this, what's been the advantage of being owned by an independent operator?*

**DS:** Through it all Ed Trimble gave us the overall marching orders to make it profitable and then stepped back and let Tracy and I figure out how to make it happen. The other big advantage of working for a family-owned operation is that everything that we deal with is paid for

**"Fortunately for me, our owners and management took the position that I was the same guy who had been there during the good times and believed that I was the guy who could get them back to those times again."**

— the building, the studios and the transmitter site. We're not beholden to any stockholders.

I can walk down the hall and talk directly to the owner; I don't have to run everything up the corporate ladder. Whenever I have made a good case that this is what we need to do to stay competitive and serve our advertisers better, I've always gotten the support and resources needed.

Frankly, in another situation I might have found myself tossed out of here, because the station went through some pretty tough times for the better part of three years. But I have a long relationship with the people I work for that was strong and could withstand those times. Fortunately for me, our owners and management took the position that I was the same guy who had been there during the good times and believed that I was the guy who could get them back to those times again.

**R&R:** *Who are some of your professional mentors who have helped you develop the skills you've needed over the course of your career at KFMB?*

**DS:** I've been very fortunate to work with some of the most talented programmers in the business. Bobby Rich, my first PD, was a natural leader who always had fun while he was strategically putting together a station, and he inspired me to be a programmer. Mark Larson was an incredible multitasker and perhaps the most creative indi-

vidual I've met in radio. And my GM, Tracy Johnson, taught me to think from a listener's perspective and how to market the mission to the listener.

I also have a tremendous staff with a strong passion for Talk radio, including my Asst. PD, Mike Hanson, who executes the station formatics and handles all the imaging elements. And I have perhaps the most aggressive and talented Talk producer in the country in CJ Wheeler. She produces Rick Roberts' show and is as good they come in this format.

**R&R:** *After this rather long, strange trip from the top to the bottom and, now, headed back to the top again, are you glad you stuck it out?*

**DS:** Oh, absolutely. One of the biggest reasons I wanted to see this through is because I knew in my heart that this radio station was going to have to end up being something totally different from what it once was, even though the old KFMB was a station I had loved for practically my whole life. It was a great, fun, classic AM radio station to work at, and even though I knew it was going to have to change to survive, I didn't know if I was still going to love it.

But I still do, and I'm thrilled and proud of the job our team has done here. That pride is even greater now that Arbitron seems to be validating what we've known has been happening for a while now.

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# #1

# Talk in Portland

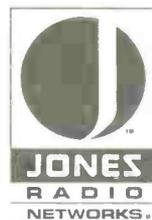
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Source: Arbitron, Metro, A25-54, KPOJ-AM Portland, OR, Monday-Friday, Noon-3PM PT; subject to limitations printed therein.

## Opie & Anthony In Orbit Over XM Gig

**S**ex in St. Patrick's" survivors **Opie & Anthony** are returning to the radio, effective Oct. 4, courtesy of their new best friends at XM. The boys have been on the beach since being



'Dude, we're friggin' premium!'

fired by Infinity in August 2002 after their now-infamous stunt on WNEW/New York went horribly awry. "We learned a lot during our two years away

from our fans, and we can't wait to get back on the radio and reconnect with them," said Greg "Opie" Hughes. In a move that the Howard Stern camp will no doubt be watching closely, O&A will be available for an extra \$1.99 per month — on top of the normal \$9.99 monthly fee — on a new XM "premium" channel.

### Whole New Meaning To 'Family-Friendly'

On Aug. 23 WKTU/New York is throwing an exclusive viewing party, giving listeners a chance to meet Victoria Gotti and her three "Gotti Hottie" sons, Frankie, Carmine and John, stars of the new smash A&E reality series *Growing Up Gotti*.



Goumba and Baltazar form a Gotti sandwich.

Naturally, WKTU morning co-host Goumba Johnny managed to weasel his face into three upcoming episodes. "Once we announced the promotion, we were swarmed with calls," says WKTU Asst. PD/morning show Exec. Producer **Mike Opelka**.

"There are several groups of interest: adults, other stations, local media weasels and — these are especially persistent — young girls, who want to meet a Gotti Hottie! The interest level is so large that A&E is bringing a camera crew to include our festivities in an upcoming episode. I may have to skip my usual Monday-night clothing-optional mah jongg group for this one."

Across the street, WFAN/New York & MSNBC personality **Don Imus** canceled an interview with Victoria Gotti because of last-minute restrictions her people placed on potential questions about her family's "alleged" mob past. "You don't tell me what I'm going to ask," said a miffed Imus, as

reported by *New York Daily News* columnist John Mainelli. "Her publicist calls [sidekick Bernard McGuirk] and gives him a list of questions we can't ask — five minutes before she's supposed to appear," Imus railed, already pissed after receiving word that Gotti, who had just appeared in person on MSNBC's rival Fox News Channel, had planned to appear on Imus' show by phone. "She's a lovely woman, [and] I wish her a lot of luck with her program. She's not going to be appearing here."

It was back in April 2002 that WIOQ (Q102)/Philadelphia's excessively hairy morning stuntboy **Diego** tried to pay for his breakfast at a local IHOP with an IOU. Hilarity was scheduled to ensue, but the cops showed up first. Now, the station may be on the hook for \$24,000 — plus \$9.18 for the actual meal — based on some arbitration panel's ruling in favor of humor-impaired police officer



Home of the \$24,009.18 omelet!

Thomas O'Neill, who told the

*Philadelphia Inquirer* that Diego "publicly made him look foolish and made him out to be a buffoon." No one from the station was anxious to comment publicly on this ruling, which is being appealed by Clear Channel, but another suit filed by the IHOP owner is still pending.

### The Programming Dept. (Inbound)

- Urban AC WHUR/Washington inks **Traci LaTrelle** to fill its long-vacant MD slot. LaTrelle, most recently Program Coordinator for XM's Urban AC channel The Flow, spent much of her career at WHQT (Hot 105)/Miami as MD.

- KBKS (Kiss 106.1)/Seattle MD/afternoon dude **Marcus D** adds Asst. PD stripes, while **Brittany Huntman** joins from KQKQ/Omaha as Music Coordinator/late-night air talent.

- After a year on the beach, former KUFO/Portland, OR Asst. PD/MD/midday talent **Al Scott** is named PD of KNRQ/Eugene, OR.

- KHFI/Austin night jock **Brotha Fred** adds "well-deserved" Asst. PD stripes.

- KZHT/Salt Lake City MD/Creative Services Director/afternoon personality **Jason "Kramer" Smith** adds iron-on

## RR Timeline

### 1 YEAR AGO

- Clear Channel realigns regions: **Ed Krampf**, **Lee Larsen** and **Bill Gentry** become Sr. VPs of the Northwest, Rocky Mountain and Central regions, respectively.
- **Howie Miura** elevated to VP/Promotion at Island Records; **Christine Chiappetta** becomes VP/Modern Rock Promotion.
- **Bill Carroll** appointed VP/Modern Rock Promotion for Elektra Entertainment Group.

### 5 YEARS AGO

- United Press International sells its radio service and broadcast wire operations to Associated Press.
- **Ross Zapin** appointed head of Modern Rock Radio & Video Promotion for DreamWorks Records.
- **Scott Strong** named PD of KKZN/Dallas.
- FM pioneer **Jim Schulke** dies of complications from pneumonia at age 77.

### 10 YEARS AGO

- **Steve Perun** named PD of KIIS-AM & FM/Los Angeles.
- **Brent Osborne** named VP/GM of KIOI/San Francisco.
- **Tom McKinley** elevated to Executive VP of Evergreen Media Corp.



Brent Osborne

### 15 YEARS AGO

- **Billy Brill** ipped to Sr. VP/Field Promotion at MCA Records.
- **Bob Reich** named President of TK Communications.
- **George Hyde** named Executive VP of the RAB.



George Hyde

### 20 YEARS AGO

- WKTU/New York flips from Urban to CHR.
- **Jim Smith** becomes President of Alta Broadcasting.
- Pyramid Broadcasting purchases eight stations from Associated Communications for \$29.5 million.

### 25 YEARS AGO

- **Jay Cook** named VP/National Program Manager for Combined Communications.
- **Norm Winer** named PD of WXRT/Chicago.

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Asst. PD stripes to his very crowded sleeve. PD Jeff McCartney was out playing golf and couldn't be reached for comment.

- KFBZ/Wichita MD **Craig Hubbard** is named PD of AC KJMK (Magic 93.9)/Joplin, MO. Hubbard's arrival means Magic PD **Steve Kraus** will cross the hall to KSYN (Kissin 92.5) as Asst. PD/MD. Former WCIL/Carbondale, IL night guy **Jake McNeill** joins Rick Taylor in mornings on KSYN.

- **Trey Michaels** will fill the vacant PD/afternoon personality post at Urban AC WDZZ/Flint, MI. Michaels transfers from sister KMJK/Kansas City, where he was MD/afternoon talent. He replaces Gerald Jackson, who, coincidentally, was just named PD of KMJK.

### CC Hot Over Kool

Archway Oldies **KOLL/Little Rock** has changed its moniker from "Kool 106.3" to "Arkansas' Oldies 106.3," thus avoiding a legal battle with Clear Channel over the use of the "Kool" name. Clear Channel had used the KOLL calls and "Kool" name in Little Rock on the 94.9 frequency until March, when the station flipped to Hot AC as KMSX (Mix 94.9). Archway immediately took advantage of the Oldies hole and flipped Alternative KLEC (Lick 106.3) to KOLL as "Kool." That brought an immediate challenge from CC over the "Kool" name, which the company uses in several markets across this great land.

### The Programming Dept. (Outbound)

PD/morning guy "**Kid Leo**" **Baldwin** exits New Wave CHR/Rhythmic KDDB/Honolulu. **Ryan "Sean" Kawamoto**, PD of clusterbuddy KPOI and former MD of KDDB, will cover Baldwin's programming duties for now.

- After 16 years with Greater Media Rocker WMMR/Philadelphia. Asst. PD **Ken Zipeto** exits as his position is eliminated. Co-Asst. PD **Chuck Damico** has the "co" part of his title removed, while Music Asst. **The Rabbi** is now MD. Find Zipeto at 610-853-2683 (home), 610-574-5796 (cell) or [seemyshoes@comcast.net](mailto:seemyshoes@comcast.net).

- **Kim Gower**, PD of Clear Channel Hot AC KIZS and Oldies KQLL/Tulsa, has left. Reach her at 918-445-5142 (home), 918-638-9117 (cell) or [kingower1@aol.com](mailto:kingower1@aol.com).

- PD **Jeff Couch** exits Renda AC KMGL and Classic Rock clustermate KRXO/Oklahoma City. His duties will be split

between KOMA-AM PD **Garth Maier** and KOMA-FM PD **Kent Jones**.

- **WRUF** (Rock 104)/Gainesville MD/night jock **Matt Irons** exits. His MD duties are assumed by midday personality **Matt Lehtola**, while late-nighter **Lauren O'Neil** moves up to cover nights. Find Irons at 352-213-1236 or [matthewscalfidi@yahoo.com](mailto:matthewscalfidi@yahoo.com).

- **Kevin Redding** resigns as PD/morning guy at Federated Media Classic Rocker WAOR/South Bend, IN. Redding is headed to Boston to work part-time at WAAF.

- Clear Channel CHR/Pop **WJDQ** (Q101)/Meridian, MS PD/morning anchor **David Day** is moving to his next logical life destination — Brazil. His co-hosts, **Christina & The Ken-Man**, will hold down mornings for now.

- PD **Johnny Maze** exits Active Rocker KRXE/Lafayette, LA due to the arrival of new owners — not to mention a pending format flip. Find him at 337-981-9858 or [johnny\\_maze@hotmail.com](mailto:johnny_maze@hotmail.com).



Larry Lujack, circa 1972.

The Chicago-based Radio Hall of Fame announces its Class of 2004, which includes veteran public radio anchorman **Bob Edwards**, legendary Chicago personality **Larry "Super Jock" Lujack**, Clear Channel honcho **Lowry Mays**, WOMC/Detroit morning legend **Dick Purtan** and the late **Walter Winchell**. The induction ceremony will be carried live by Premiere Radio Networks on Saturday, Nov. 6, at 9pm CT and will be hosted by

Premiere's Glenn Beck.

### Quick Hits

- **KIIS-FM**/Los Angeles adds **ODM** to late-nights. ODM, a former member of A Lighter Shade Of Brown and the MD/night jock at CC sister **KGGI**/Riverside, will retain his **KGGI** gig and handle 10pm-1am at **KIIS** through the magic of **ISDN**.

- Former **KLUC**/Las Vegas morning dude **Steve Trejo** re-surfaces as the anchor of *The Y-Morning Zoo* at Infinity CHR/Pop **KWYE** (Y-101)/Fresno. Trejo joins current co-host **Nikki** and colorful sidekick **Herc**, while former **Y-101** morning host **Danny P** moves to nights.

- **KCHZ**/Kansas City PD/morning co-host **Dave Johnson**

hires **Crystal MacKenzie** as his new morning counterpart. MacKenzie most recently worked at **XM**.

- **WMMS** (The Buzzard)/Cleveland inks **Sean Kelly**, **Hunter Scott** and **Cristi Cattle** as *The WMMS Morning Buzz*. All three used to work together in various capacities at **WKLQ**/Grand Rapids, MI. The Buzzard morning gig has been open since **Tom Megalis** & **Rick Eberhart** exited in January.

- **WJJS**/Roanoke, VA welcomes **Rich Minor** back to do mornings. Minor, who did afternoons at **WJJS** from 1997-2002, replaces **David Lee Michaels**, **Melissa Morgan** and **Brian "Bonezini" Woodward**, who all evaporated in May.

### Talk Topics

- **Ken Pauli**, Senior Producer for CNN Radio/Atlanta for the past 10 years is named News Director at **WFTL**/Ft. Lauderdale, FL.

- **KGO**/San Francisco morning co-anchor **Mary Ellen Geist** exits after 12 years. **KGO** management tells **ST** that Geist was offered a new deal but declined to renew her contract.

- **WSJ** Radio Network's syndicated *Wall Street Journal This Morning* names **Cheryl Simone-Miller** as news anchor. For the past nine years **Simone-Miller** has been an anchor/reporter at **WINS**/New York.

- After broadcasting from the same address for the past 76 years, the legendary **WOR**/New York will soon vacate its famed 1440 Broadway studios and head downtown, where **Buckley** has leased 22,000 square feet at 111 Broadway, a.k.a. "Trinity Center."

### Condolences

- Los Angeles radio pioneer **Hunter Hancock**, one of the first air personalities to play popular music by **African-American** artists, died Aug. 8 at a retirement home in **Claremont, CA**. He was 88. Hancock worked at such Los Angeles AMs as **KFOX** and **KGFJ** and began his career in **L.A.** in 1943 at the former **KFVD**, which became **KPOP** and is today **KTNQ**. A memorial service will be held Aug. 28 at 2pm at **Claremont United Methodist Church**, 211 W. Foothill Blvd. in **Claremont, CA**.

- We were saddened to learn of the Aug. 6 death of **Rick James**, the self-described "King of Punk Funk." James, best known for his 1981 hit "Super Freak," was found dead, apparently of natural causes, at his home near **Universal City, CA**. He is survived by three children and two grandchildren.



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**THE INDUSTRY'S NO. 1 RETAIL CHART August 13, 2004**

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
2	1	ASHLEE SIMPSON	Autobiography	Geffen	283,479	+5%
1	2	NOW VOL. 16	Various	UTV	280,178	-44%
5	3	JIMMY BUFFETT	License To Chill	RCA	102,868	0%
4	4	USHER	Confessions	LaFace/Zomba	99,924	-7%
7	5	GRETCHEN WILSON	Here For The Party	Epic	94,791	+2%
10	6	BIG & RICH	Horse Of A Different Color	Warner Brothers Nashville	72,035	-1%
11	7	AVRIL LAVIGNE	Under My Skin	Arista/RMG	71,631	+4%
16	8	MAROON 5	Songs About Jane	Octone/J/RMG	61,610	+17%
9	9	LLOYD BANKS	The Hunger For More	Interscope	59,526	-21%
3	10	TAKING BACK SUNDAY	Where You Want To Be	Victory	56,335	-65%
6	11	TERROR SQUAD	True Story	SRC/Universal	50,769	-46%
15	12	LOS LONELY BOYS	Los Lonely Boys	Epic	49,878	-17%
8	13	KEVIN LYTTLE	Kevin Lyttle	Atlantic	49,814	-36%
14	14	JADAKISS	Kiss Of Death	Interscope	45,432	-26%
12	15	VAN HALEN	The Best Of Both Worlds	Warner Bros.	43,905	-30%
18	16	JOJO	Jojo	BlackGround/Universal	41,005	-14%
23	17	BLACK EYED PEAS	Elephunk	A&M/Interscope	39,615	-1%
21	18	KANYE WEST	College Dropout	Roc-A-Fella/IDJMG	38,909	-5%
17	19	CINDERELLA STORY	Soundtrack	Hollywood	38,043	-21%
31	20	SWITCHFOOT	Beautiful Letdown	Columbia	37,811	+5%
22	21	D12	O12 World	Shady/Interscope	37,128	-9%
30	22	BEASTIE BOYS	To The 5 Boroughs	Capitol	36,876	+1%
20	23	LIL' WAYNE	The Carter	Universal	36,650	-11%
26	24	MODEST MOUSE	Good News For People Who Love...	Epic	36,486	-6%
34	25	BRAD PAISLEY	Mud On The Tires	Arista	35,675	+1%
28	26	VELVET REVOLVER	Contraband	RCA/RMG	35,648	-6%
29	27	JUVENILE	Juve The Great	Cash Money/Universal	34,380	-6%
24	28	SPIDER-MAN 2: MUSIC FROM...	Soundtrack	Columbia	33,631	-15%
19	29	ROOTS	The Tipping Point	Geffen	33,629	-22%
33	30	YELLOWCARD	Ocean Avenue	Capitol	33,293	-7%
43	31	LINKIN PARK	Meteora	Warner Bros.	32,822	+15%
32	32	KENNY CHESNEY	When The Sun Goes Down	BNA	32,720	-9%
13	33	TERRI CLARK	Greatest Hits	Mercury Nashville	32,268	-48%
35	34	HOOBASTANK	The Reason	Island/IDJMG	32,041	-8%
36	35	EVANESCENCE	Fallen	Wind-up	31,764	-7%
38	36	ALICIA KEYS	The Diary Of Alicia Keys	J/RMG	31,501	-3%
37	37	SLIPKNOT	Vol 3 (The Subliminal Verses)	Roadrunner/IDJMG	30,887	-7%
40	38	JESSICA SIMPSON	In This Skin	Columbia	30,112	-6%
27	39	NOTORIOUS B.I.G.	Ready To Die	Bad Boy/Universal	29,969	-22%
46	40	BREAKING BENJAMIN	We Are Not Alone	Hollywood	29,125	+6%
42	41	FRANZ FERDINAND	Franz Ferdinand	Epic	29,028	-2%
39	42	GUNS N'ROSES	Greatest Hits	Geffen	28,608	-11%
-	43	PRINCESS DIARIES 2	Soundtrack	Walt Disney	28,042	-
49	44	NORAH JONES	Feels Like Home	Blue Note/EMC	27,923	+7%
25	45	LLOYD	Southside	Def Jam/IDJMG	27,848	-29%
-	46	KILLERS	Hot Fuss	Island/IDJMG	26,739	-
44	47	NICKELBACK	Long Road	Roadrunner/IDJMG	25,945	-7%
-	48	SHINEDOWN	Leave A Whisper	Atlantic	25,583	-
47	49	LIL' FLIP	U Gotta Feel Me	Columbia	25,272	-7%
-	50	JOSH GROBAN	Closer	143/Reprise	25,046	-

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**ON ALBUMS**

**Simply Simpson**

After a one-week absence, it's all about Ashlee Simpson.

The 19-year-old sister of Jessica returns to the top of the charts with her Geffen debut,



Ashlee Simpson

Autobiography, boasting a robust 283,000 in sales, up 20% and good enough to edge last week's champ, UTV/UME's *Now 16*, by a little more than 3,000 units.

RCA Nashville's Jimmy Buffett (No. 3), LaFace/Zomba's long-running soul star Usher and Epic/Sony Nashville country crossover phenom Gretchen Wilson (No. 5) round out the top five.



Maroon 5

The rest of the top 10 includes Warner Bros. Nashville's Big & Rich (No. 6), Arista/RMG sk8ter chanteuse Avril Lavigne (No. 7), Octone/J/RMG's Maroon 5 (moving No. 16-8 and up 17%), G-Unit/Interscope's Lloyd Banks (No. 9) and Victory emo standard-bearers Taking Back Sunday (No. 10).

In an off week for new releases, Walt Disney Records' *Princess Diaries 2* soundtrack is the week's top chart newcomer, at No. 43, with Island/IDJMG Las Vegas dance rockers The Killers entering at No. 46 and Atlantic's Shinedown in at No. 48.

Aside from Maroon 5, the only other double-digit gain is seen by WB's Linkin Park, who move 42-31 with a 15% boost, thanks to



The Killers

radio play on the new single, "Breaking the Habit."

Next week: Look for a full slate of hot new releases, including Wind-up's Alter Bridge, Gangland/IDJMG's Shyne, Jive/Zomba's Mobb Deep, Capitol R&B crooner Houston and TVT rap supergroup 213, all of which are expected to score more than 100,000 in first-week sales.



MIKE TRIAS

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# GOING FOR ADDS

August 13, 2004 R&R • 19

## Raphael Saadiq Returns

In the late '80's Raphael Saadiq founded Tony! Toni! Tone!, a group that went on to gain fame in the early '90s. He went on to produce for the likes of Macy Gray, T.I.C., The Roots and D'Angelo (helping D'Angelo win a Grammy for *Untitled*). In 2000 he formed Lucy Pearl, an all-star group comprising himself, Dawn Robinson of *En Vogue* fame and Ali Shaheed Muhammad of *A Tribe Called Quest*. After one album, however, Saadiq decided to go solo. Next week, he returns to Urban and Urban AC as he presents "Rifle Love," the lead single from his upcoming second solo album, *Raphael Saadiq as Ray Ray*. Saadiq hasn't forgotten his roots: "Rifle Love" also features the talents of his Tony! Toni! Tone! brother in arms (and real-life brother) Dwayne Wiggins and Lucy Pearl bandmate Dawn Robinson. The album will be released on Pookie Entertainment, Saadiq's own label, which also has Joi and Truth Hurts on its roster. Joi reportedly guests on the CD, along with up-and-comer Teedra Moses.



Raphael Saadiq

Vocalist Jonathan Davis, bassist Fieldy, drummer David Silveria, guitarist James Shaffer and guitarist Brian Welch came together in the early '90s in their hometown of Bakersfield.



Korn

Next week Korn celebrate over a decade of creating groundbreaking music with the debut of their latest single, "Word Up," which is Going for Adds at Rock, Active Rock and Alternative. The cut, a cover of the classic Cameo song, is the first single from the band's upcoming album, *Greatest Hits Vol. 1*. The CD will feature 19 tracks in all — 16 of the band's biggest hits, "Word Up," a cover of Pink Floyd's "Another Brick in the Wall, Parts 1, 2, 3" and a Dante Ross remix of "Freak on a Leash." Currently, Korn are on the Projekt Revolution Tour with Linkin Park, Snoop Dogg and The Used, which hits markets in the South and Midwest through late August.

Though it took awhile, Gavin DeGraw is making a name for himself on the music scene. Next week he's taking on Pop as he presents "I Don't Want to Be," the latest single from his album *Chariot*. DeGraw recently released a repackaged version of *Chariot Stripped*, which includes not only the original CD, but also a live-in-the-studio rerecording of the entire album. The rerecording showcases the chemistry between DeGraw and members of his touring band, as well as DeGraw's one-take vocals, and includes his fan-pleasing version of Sam Cooke's "Change Is Gonna Come." "I wanted to make a Neil-Young-meets-Norah-Jones-'67/'68-style recording," says DeGraw about the live sessions. "It will give people another perspective of what I am about musically. We recorded it in New York City, because that's where I feel most comfortable. Each player on this recording was someone I've played acoustic gigs with. I knew that each player could read me. We played these recordings all together at the same time in the same room. The existing album was a taste of me in L.A., and the stripped version was me in N.Y.C. — my Jekyll & Hyde." DeGraw recently made the TV rounds with appearances on *The Tonight Show* and *Last Call With Carson Daly*, and he will perform the classic "Tracks of My Tears" on the season premiere of NBC's *American Dreams* on Sept. 26. His tour will visit primarily Northeastern markets through August and then hit Midwestern markets through mid-September.

Angel won the hearts of pre-teens across the country as the lead singer of No Secrets, who built their fan base through guest spots on Aaron Carter's hit album *Oh Aaron*. Next week the high school junior from California tells AC what "Love Is." Angel's just-released solo album, *Believe in Angels ... Believe in Me*, features production by The Matrix and Johnny Jam, and the singer will be promoting the project through various tours, including the current Dry Ice Mall Tour and the upcoming fall installment of the VH1 Save the Music Tour.



Angel

## R&R Going For Adds™

Week Of 8/16/04

### CHR/POP

GAVIN DeGRAW I Don't Want To Be (J/RMG)

### CHR/RHYTHMIC

8-BALL & MJG Straight Cadillac Pimpin' (Bad Boy/Universal)

JILL SCOTT Golden (Hidden Beach/Epic)

LIL ROMEO f/NICK CANNON My Cinderella (New No Limit)

LLOYD Hey Young Girl (Murder Inc./Def Jam/IDJMG)

LLOYD BANKS I'm So Fly (Interscope)

MOBB DEEP Real Gangstaz (Violator/Zomba)

NELLY Flap Your Wings (Derrty/Fo' Reel/Universal)

### URBAN

8-BALL & MJG Straight Cadillac Pimpin' (Bad Boy/Universal)

LIL ROMEO f/NICK CANNON My Cinderella (New No Limit)

LLOYD Hey Young Girl (Murder Inc./Def Jam/IDJMG)

LLOYD BANKS I'm So Fly (Interscope)

MOBB DEEP Real Gangstaz (Violator/Zomba)

NELLY Flap Your Wings (Derrty/Fo' Reel/Universal)

RAPHAEL SAADIQ Rifle Love (Pookie/Universal)

### URBAN AC

BILLY MILES Sunshine (Aezra/EMI)

RAPHAEL SAADIQ Rifle Love (Pookie/Universal)

### COUNTRY

BRAD COTTER Can't Tell Me Nothin' (Epic)

EMERSON DRIVE November (DreamWorks)

RON WILLIAMS I'm Tired Of Being Something (That Means Nothing To You) (Black Patch/Quarterback)

### AC

ANGEL Love Is (Midax/ADA/WMG)

### HOT AC

No adds

### SMOOTH JAZZ

CRAIG CHAQUICO Her Boyfriend's Wedding (Narada)

JEFF KASHIWA Peace Of Mind (Native Language)

PETER WHITE How Does It Feel (Columbia)

TERRY DISLEY 3 Arabian Nights (Disleyworld)

### ROCK

BURDEN BROTHERS Shadow (Kirtland)

DROWNING POOL Love And War (Wind-up)

JOHN MELLENCAMP Walk Tall (Island/IDJMG)

KORN Word Up (Epic)

SILVERTIDE Ain't Coming Home (J/RMG)

### ACTIVE ROCK

BURDEN BROTHERS Shadow (Kirtland)

DROWNING POOL Love And War (Wind-up)

KORN Word Up (Epic)

SILVERTIDE Ain't Coming Home (J/RMG)

### ALTERNATIVE

BLINK-182 Always (Geffen)

DENVER HARBOR Picture Perfect Wannabe (Universal)

INTERPOL Slow Hands (Matador)

KORN Word Up (Epic)

MUSE Hysteria (Warner Bros.)

### TRIPLE A

GOV'T MULE Slackjaw Jezebel (ATO)

JOHN CALE Things (Or)

JOHN MELLENCAMP Walk Tall (Island/IDJMG)

MAVIS STAPLES Have A Little Faith (Alligator)

MICHAEL TOLCHER Mission Responsible (Octone)

PETER CINCOTTI St. Louis Blues (Concord)

ROBERT EARL KEEN Out Here In The Middle (Koch)

STEVE EARLE The Revolution Starts Now (E-Squared/Artemis)

VASSAR CLEMENTS Green Onions (Acoustic Disc)

BEN HARPER f/THE BLIND BOYS OF ALABAMA There Will Be Light (Virgin)

COMAS Conductor (Yep Roc)

GERAINT WATKINS Dial W For Watkins (Yep Roc)

IAN MOORE Luminaria (Yep Roc)

INTERPOL Slow Hands (EP) (Matador)

JON DEE GRAHAM The Great Battle (New West)

SADIES Favourite Colours (Yep Roc)

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

## Earnings

Continued from Page 9

remaining 20%. XM (in either late 2004 or early 2005) plans to launch one replacement satellite, which will operate alongside the older satellite until the older satellite can be removed from orbit.

## Cox Profits Meet Forecasts

Cox Radio posted Q2 earnings per share of 20 cents — right in line with Thomson First Call analysts' expectations — as net income increased from \$18.1 million (18 cents) to \$20.2 million, and net revenue improved 1%, to \$116.9 million. While the company's local revenue increased 2%, national revenue decreased 3%.

Cox noted that strong growth from its stations in Atlanta; Orlando; Tampa; Richmond; Southern Connecticut; and Greenville, SC was offset by declines at its Miami, Houston, San Antonio and Louisville operations. Q2 operating income rose 7%, to \$41.7 million, while station operating income increased 6%, to \$49.3 million. Looking ahead, Cox expects Q3 and full-year revenue growth in the low-single-digit range and said that while July was a "challenging month," August is pacing ahead, and September "looks considerably stronger."

Commenting on business trends, Cox President/CEO Bob Neil said, "While the ad environment remains inconsistent, I believe that this is a short-term phenomenon and that we are poised to take advantage of our growth potential when the environment improves."

## New Talent Boosts SBS

Spanish Broadcasting System's Q2 net revenue climbed 10%, to \$40.3 million, while adjusted EBITDA grew 41%, to \$15.1 million. However, the improvements were offset by a net loss applicable to common shareholders of \$3.5 million (5 cents), compared to net income of \$789,000 (1 cent) last year. This year's EPS missed Thomson First Call analysts' estimate of a loss of 2 cents.

SBS's revenue growth was attributable mostly to double-digit growth in the Miami and Los Angeles markets, primarily from strong local and network ad revenue, the company said. SBS said L.A.'s local business was up 30% from last year, while the company's Miami radio stations have outpaced the general market by 26%.

"Our second-quarter revenue growth is among the strongest in the industry, highlighting the leading positions of our stations," SBS Chairman/CEO Raul Alarcon Jr. said during his company's Q2 conference call. "Despite a difficult market overall for radio broadcasters, we have continued to effectively implement our strategy to maximize the value of our assets."

The March 22 arrival of Renan Almdares Coello, the nation's most popular Spanish-language

radio personality, at SBS's Regional Mexican KLAX/Los Angeles resulted in a 122% year-to-date morning drive increase in the 25-54 demo, Alarcon said. In fact, KLAX's pre-Renan morning drive rates were between \$500 and \$600 per advertisement; now, they're between \$1,300 and \$1,500.

## Solid Growth For Entravision

On a pro forma basis, Entravision's radio division saw net revenue improve 8%, to \$36 million, while operating expenses increased 4%, to \$14.8 million. Pro forma broadcast cash flow for Entravision Radio dipped 19%, to \$1.5 million. Entravision Chairman/CEO Walter Ulloa pointed to strong signs of improvement in the outdoor division, noting during a conference call with investors that New York's national revenue for outdoor is pacing up 10%.

On a pro forma basis, outdoor net revenue slipped 1%, to \$8.2 million; operating expenses increased 4%, to \$6.7 million; and broadcast cash flow fell 19%, to \$1.5 million. Overall, Entravision's net revenue climbed 7%, to \$68.9 million, while operating expenses increased 2%, to \$40.1 million, and BCF rose 17%, to \$28.9 million. Net income surged from \$1.2 million (a loss of 1 cent per share) to \$5.09 million (a gain of 2 cents).

Ulloa noted that Entravision's radio stations are "significantly outpacing the general market" and said the Entravision/Los Angeles radio group is a prime catalyst for the company's overall growth, thanks to solid ratings at both KSSE (Super Estrella) and KLLY (Oye).

## Univision Radio Revenue Grows

Univision Radio's Q2 pro forma net revenue improved 19%, to \$91 million, thanks to growth in such ad categories as financial institutions, grocery stores, beverages, telephone and real estate. In a statement, the company said its Q2 revenue growth was solid and broad-based, showing strength in both local and national revenue and outperforming the market in 15 out of the 16 markets in which Univision Radio operates stations.

Univision also plugged its recently launched RadioCadena Univision network, which, the company said, "showed impressive results in its first full quarter of operation, contributing approximately 1.5% to the overall Univision Radio net revenue growth."

## Disney Broadcasting Revenue Grows

The Walt Disney Co.'s media networks division, which includes ABC, saw its fiscal Q3 revenue rise 8%, to \$2.9 billion, while operating income climbed 15%, to \$673 million. Broadcasting revenue gained 6%, going to \$1.3 billion.

Overall, Disney's net income climbed from \$502 million (24 cents per diluted share) to \$604 million (29

cents). This year's EPS beat the estimates of 27 cents by Thomson First Call analysts.

## Interop Misses Forecast

Interop's Q2 net loss per share of 59 cents was well off the estimate of 40 cents from the lone Thomson First Call analyst tracking the company, as net losses widened from \$4.5 million (44 cents) a year ago to \$6.1 million and commission revenue slipped 10%, to \$20.6 million. Operating income before depreciation and amortization decreased 61%, to \$1.6 million.

Interop said its year-to-date results have been affected by Citadel's defection to rival Katz in Q4 2003 but that Q2 was particularly affected by softness in national spot advertising. However, the rep firm said the industry overall may be gaining some ground: It said its client stations have picked up a 4% share increase in national ad dollars over Q2 2003.

Looking ahead, Interop Sr. VP/CFO Bill McEntee said, "Predictions for future business bookings remain unclear, and third-quarter bookings for national radio are soft. However, we are confident that our aggressive new-business efforts will help improve our company's long-term sustainability."

Interop Chairman/CEO Ralph Guild said, "We have proactively shifted our focus to aggressive new-business initiatives such as calling on upper-level advertisers and agency decisionmakers and going after promotional, newspaper and print ad budgets. We remain optimistic for an upturn in national ad spending."

## DG Results Mixed

DG Systems' Q2 net income rose from \$800,000 (1 cent) a year ago to \$1.6 million (2 cents), but consolidated revenue fell 3%, to \$14.9 million, and EBITDA slipped 5%, to \$4 million.

As of June 30, DG had net debt of approximately \$8.2 million. The company purchased AGT-Broadcast in June, and DG's debt reflects the price tag of \$9.8 million cash and adoption of \$18 million in long-term debt because of the deal.

DG Chairman/CEO Scott Ginsburg said his company enjoys "a strong cash position that significantly offsets the \$14 million of debt incurred in acquiring AGT-Broadcast." He added that the transaction was "the first step in strategically positioning DG for a return to revenue growth."

## Fisher Q2 Results Improve

Fisher Communications' Q2 net loss narrowed from \$4.3 million (50 cents) to \$1.4 million (17 cents) as broadcasting revenue jumped 8%, to \$39.5 million, thanks to improvements in local advertising and increased political buys. Total revenue for Q2 jumped 8%, to \$40.4 million.

Fisher owns 24 radio stations throughout the Pacific Northwest, including KOMO, KPLZ & KVI/Seattle.



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PART ONE OF A TWO-PART SERIES

# Pop's Spring Ratings Success

Homeland Security is investigating the format's explosive numbers

Well, the spring book came rolling in, and two words immediately sprang to mind: Holy crap! CHR/Pop stations all over the country are checking in with some incredible jumps — a few even took No. 1 12+ in their markets — which was followed immediately by the sound of champagne corks flying and Old Milwaukee beer-can tabs popping all across this great land. Here now for your reading enjoyment are just some of the spring 2004 success stories.

**WXKS-FM (Kiss 108)/ Boston**

Kiss PD Cadillac Jack and crew are having a difficult time wiping those cheesy grins off of their faces. It's not like they're trying very hard — you'd be in a jolly-ass mood, too, if your stations resembled Clear Channel's Boston CHR/Rhythmic WJMN (Jam'n 94.5) and heritage CHR/Pop WXKS.

First, the big news: Jam'n jumps 5.4-6.0 12+ and is now tied for No. 1 in the market with News/Talk behemoth WBZ-AM. Meanwhile, Kiss 108 clocks in at No. 4, moving 5.3-5.5. "Jam'n being No. 1 12+ happened just once before, five years ago," Cadillac says. "And Kiss moving up like it did certainly bucks the national trend for mainstream CHR."

In a message to his staff, Cadillac stressed one theme: consistency. "I'm more proud of the fact that we've been so consistent over such a long period of time than I am of the great numbers we've generated," he says. "I'm also proud of the fact that my company is taking this great initiative to reduce spotloads, giving listeners and advertisers what they've been wanting for a long time. It's a good business move."

"With adults 18-34, this is the 10th straight No. 1 book for Jam'n, and it's the 10th straight No. 2 finish for

Kiss. With women 18-34, Kiss has been No. 1 for six straight books, while Jam'n is No. 2 in that demo for the sixth straight time. With women 25-34, Kiss has been No. 1 for four of the last five books.

"As far as mornings go, Ramiro & Pebbles on Jam'n did great again, and Matty on Kiss was No. 1 with women in several key demos and No. 1 with women 18-34 in six of the last seven books."

Despite this fabulous one-two finish and 10 No. 1 18-34 books, Cadillac still seems unsettled. "I wanna make it 20!" he exclaims, before whipping out a tennis analogy: "We've already won game and set; we're now going for match."

**WFLZ/Tampa**

"I love it when a plan comes together!" That's the dangerously effervescent Jeff Kapugi, PD of Clear Channel's WFLZ/Tampa, poised to start drinking heavily with the troops after seeing the results of his spring book. Relax — it's the elixir of joy he's preparing to pound.

"The Arbitron gods have seen fit to smile upon us for two books in a row," Kapugi says. "WFLZ is now No. 1 18-34 and 25-54." He pauses to let that dramatic fact sink in. (Insert 60-second public-domain music bed here — and we're

back!) "On the 12+ front, we went 5.2-6.4, vaulting us all the way into third place. OK, we were in fourth place, so it's not like we suffered whiplash or anything."

When asked about the key to his success, Kapugi immediately points to "an amazing TV marketing campaign to reinforce the brand." He continues, "We used it heavily to kick off the spring book and saw immediate results: The first phase was huge, and the residual effect carried through the book."

**"We went 5.2-6.4 12+, vaulting us all the way into third place. OK, we were in fourth place, so it's not like we suffered whiplash or anything."**

Jeff Kapugi

"Got to run — the serious drinking has begun, and they've started without me, dammit! Now I've got to go play catch-up!"

**KWTX/Waco, TX**

Live from the heartland, here's Darren Taylor, PD and morning co-host of KWTX/Waco, TX, to share the love after a 7.7-8.6 12+ showing. He says, "We rank third in the market 12+, behind our sister stations, Country WACO and Oldies KBGO. The good news is we're No. 1 18-34."

"All dayparts were up, including The Darren & Chrissy Morning Show, which went 9.8-11.4 12+, pulled a

14.6 with 25-54 females, and leaped from a 17.4 to a whopping 23.2 with 18-34 persons — the highest since spring of 1998."

And now, please make room for Taylor's heartfelt PD quote: "I'm so proud of the entire team here at KWTX. Despite the fact that [Simmons AC] KLRK flipped to Hot AC during the book and came after us, we did a good job of staying focused and not getting distracted by them. We welcome the competition and look forward to a good old-fashioned radio war. As long as our team sticks together and keeps believing in each other, we will continue to come out on top."

**WNOU (RadioNow 93.1)/ Indianapolis**

The station's recent police drama (see Street Talk in the 8/5 issue of R&R) did little to curtail the joy shared by the WNOU staff as the spring book propelled the station 3.5-4.8 12+, good enough for sixth in the market. Says PD Chris Edge, "We're also No. 1 with women 18-34 in every daypart except nights, where the numbers nearly tripled. We jumped from a 7.5 to an 18.1. We missed No. 1 by just 0.7."

When asked for the secret to that ridiculous success, Edge replies — without laughing — "An amazing team of people and playing the right hit records. All I do is show up and unlock the front door, and they make me look good. Later that night, after I've swept the floors, I lock the doors and say thank you."

**WNTQ (Q93)/Syracuse**

"Please allow me to boast about my spring book," says Tom Mitchell, OM of Citadel/Syracuse and PD of WNTQ (Q93). By all means, let the numbers parade commence.

"We're No. 1 with women 18-34, with a 14.3-14.9 jump; No. 1 women 18-49, with a 13.3-15.6; and No. 1 women 25-54, with a 12.6-15.6; and we're No. 2 12+, 7.1-7.8," Mitchell says, making us believe that his office building might be constantly surrounded by throngs of screaming female listeners.

Asked about his estrogen-friendly programming, he says, "We made some musical changes this spring. My Asst. PD/MD, Jimmy Olsen, and our entire air and promotion staff understood the plan and executed it brilliantly. I couldn't be more proud of a group of radio pros."

"If you think it's easy to keep a station that's been in the format for 21 years on top, try it sometime. The numbers reflect a clear preference

for 93Q, Syracuse's only true variety CHR. The sales staff even gave me a cake and a standing ovation yesterday. Is that frosting on my cheek?"

**WNOK/Columbia, SC**

When asked about his 5.7-8.8 leap to No. 2 12+, WNOK/Columbia, SC PD T.J. McKay is fairly humble. "I'm not bad," he says. "I've had worse days this year." He then tells us that he hit No. 1 18-34, going 9.6-14.4, and No. 1 25-54, going 5.3-9.3. We'd say that's a pretty good day indeed.



T.J. McKay

What caused these amazing numbers? "First, I think it was the harmonic convergence in the stars above Maryland," McKay says. "Second, it was music, marketing and mornings. I have a terrific staff. They get the credit."

"Our morning guy, Jonathon Rush, has been here 17 years. Jonathon turned on the heat this year. I've got Pancho as an MD — he's the best set of ears in the business — and we've just been really focused."

"We did some creative marketing and really tried to keep our thumb on the pulse of the market." When reminded that you're supposed to take a pulse using your pointer and middle fingers, McKay replies, "We might've done that a couple of times as well."



Chris Edge

**"The sales staff even gave me a cake and a standing ovation yesterday. Is that frosting on my cheek?"**

Tom Mitchell

"This is a fragmented and difficult market, but if you play the hits, you win," he continues. "I've been taught that by several good programmers over the years. We have terrific people in Clear Channel, with [Regional Sr. VP/Programming] Marc Chase and Jeff Kapugi. Our Director/Programming, LJ Smith, is a great leader. I'd also like to thank SpongeBob SquarePants."

Stay tuned for more CHR/Pop spring book success stories, coming to this page soon!

August 13, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	JOJO Leave (Get Out) (BlackGround/Universal)	8899	+55	702922	18	119/0
2	2	ASHLEE SIMPSON Pieces Of Me (Geffen)	7830	+999	631951	12	120/0
3	3	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	6840	+202	533525	17	118/0
4	4	KEVIN LYTTLE Turn Me On (Atlantic)	6385	+69	542399	12	119/2
7	5	NINA SKY Move Ya Body (Next Plateau/Universal)	6000	+471	521326	11	109/0
5	6	HOOBASTANK The Reason (Island/IDJMG)	5939	-281	472252	24	121/0
6	7	USHER Confessions Part 2 (LaFace/Zomba)	5245	-433	340541	13	114/0
10	8	MAROON 5 She Will Be Loved (Octone/J/RMG)	5026	+608	402576	7	119/2
8	9	SWITCHFOOT Meant To Live (Red Ink/Columbia)	4968	-486	380538	31	114/0
12	10	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	4739	+497	349900	7	119/3
11	11	ALICIA KEYS If I Ain't Got You (J/RMG)	4697	+337	330135	14	118/1
16	12	JUVENILE Slow Motion (Cash Money/Universal)	4076	+297	260299	7	90/2
9	13	USHER Burn (LaFace/Zomba)	4017	-937	271984	20	116/0
14	14	LOS LONELY BOYS Heaven (Or/Epic)	3997	-159	260094	16	114/0
15	15	012 How Come (Shady/Interscope)	3931	+101	295029	9	108/0
18	16	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	3877	+422	275717	8	117/0
20	17	NELLY My Place (Derrty/Fo' Reel/Universal)	3799	+563	255857	4	112/1
17	18	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	3578	-38	289035	29	110/0
13	19	BRITNEY SPEARS Everytime (Jive/Zomba)	3258	-981	264127	15	116/0
22	20	FINGER ELEVEN One Thing (Wind-up)	3097	+305	193580	12	95/4
26	21	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	3038	+448	195181	5	100/7
27	22	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	2850	+348	229399	9	104/6
25	23	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	2704	+40	126844	11	101/0
31	24	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	2431	+576	156911	5	93/10
23	25	MARIO WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	2352	-396	127535	20	114/0
30	26	BRITNEY SPEARS Outrageous (Jive/Zomba)	2327	+391	138445	4	103/7
24	27	PETEY PABLO Freak-A-Leek (Jive/Zomba)	2249	-428	154504	15	95/0
28	28	YELLOWCARD Ocean Avenue (Capitol)	2050	-306	140901	20	109/0
35	29	LINKIN PARK Breaking The Habit (Warner Bros.)	1938	+613	134296	3	97/7
32	30	LLOYD BANKS On Fire (Interscope)	1831	+230	102526	6	70/1
29	31	MIS-TEEQ Scandalous (Reprise)	1789	-395	104176	17	112/0
33	32	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	1526	+92	79204	7	67/3
40	33	KELLY CLARKSON Breakaway (Hollywood)	1389	+362	102543	3	79/14
42	34	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	1376	+531	60738	2	88/10
39	35	MODEST MOUSE Float On (Epic)	1261	+231	41285	5	73/4
38	36	KIMBERLEY LOCKE Wrong (Curb/Reprise)	1228	+108	40476	5	77/1
37	37	SHIFTY Slide Along Side (Maverick/Warner Bros.)	1182	-71	43992	7	61/0
34	38	TRAPT Echo (Warner Bros.)	1064	-359	62714	15	86/0
46	39	TERROR SQUAD Lean Back (Universal)	1051	+364	113678	2	43/7
43	40	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	999	+237	99500	3	32/4
50	41	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	979	+409	62009	2	77/17
44	42	DASHBOARD CONFESSIONAL Vindicated (Vagrant/Interscope)	971	+224	37327	2	75/8
45	43	LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)	906	+164	52086	3	41/5
Debut	44	FRANZ FERDINAND Take Me Out (Domino/Epic)	730	+183	42578	1	61/8
Debut	45	SEETHER f/AMY LEE Broken (Wind-up)	729	+164	30954	1	45/33
47	46	TWISTA Overnight Celebrity (Atlantic)	625	-35	40238	15	61/0
Debut	47	TOBY LIGHTMAN Real Love (Lava)	615	+212	35811	1	59/9
36	48	JESSICA SIMPSON Angels (Columbia)	571	-683	74901	10	98/0
41	49	BEENIE MAN f/MS. THING Dude (Virgin)	569	-374	43150	8	46/0
49	50	YING YANG TWINS Whats Happnin! (TVT)	552	-34	20107	3	31/0

121 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/1-8/7. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## Most Added\*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
HILARY DUFF Fly (Buena Vista/Hollywood)	56
SEETHER f/AMY LEE Broken (Wind-up)	33
KILLERS Somebody Told Me (Island/IDJMG)	24
MONICA U Should've Known Better (J/RMG)	18
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	17
SKYE SWEETNAM Tangled Up In Me (Capitol)	16
VANESSA CARLTON White Houses (A&M/Interscope)	16
KELLY CLARKSON Breakaway (Hollywood)	14
FATBOY SLIM f/BOOTSY COLLINS The Joker (Astrwerks/Virgin)	13

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ASHLEE SIMPSON Pieces Of Me (Geffen)	+999
LINKIN PARK Breaking The Habit (Warner Bros.)	+613
MAROON 5 She Will Be Loved (Octone/J/RMG)	+608
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	+576
NELLY My Place (Derrty/Fo' Reel/Universal)	+563
BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	+531
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	+497
NINA SKY Move Ya Body (Next Plateau/Universal)	+471
HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	+448
BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	+422

## New & Active

PITBULL f/LIL' JON Culo (TVT)	Total Plays: 526, Total Stations: 26, Adds: 1
SKYE SWEETNAM Tangled Up In Me (Capitol)	Total Plays: 517, Total Stations: 62, Adds: 16
NITTY Nasty Girl (Universal)	Total Plays: 506, Total Stations: 14, Adds: 4
JC CHASEZ Build My World (Jive/Zomba)	Total Plays: 491, Total Stations: 47, Adds: 0
ANGEL Just The Way I Am (Midas/ADA/WMG)	Total Plays: 490, Total Stations: 37, Adds: 1
BROOKE HOGAN Everything To Me (Transcontinental/4)	Total Plays: 382, Total Stations: 32, Adds: 2
STORY OF THE YEAR Anthem Of Our Dying Day (Maverick/Reprise)	Total Plays: 284, Total Stations: 30, Adds: 4
FRICKIN' A Trend (Toucan Cove/Alert Entertainment)	Total Plays: 177, Total Stations: 16, Adds: 2
HILARY DUFF Fly (Buena Vista/Hollywood)	Total Plays: 166, Total Stations: 59, Adds: 56
BEU SISTERS What Do You Do In The Summer... (S-Curve/EMC)	Total Plays: 137, Total Stations: 19, Adds: 3

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

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August 13, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	JOJO Leave (Get Out) (BlackGround/Universal)	3767	-60	70826	17	59/0
2	2	ASHLEE SIMPSON Pieces Of Me (Geffen)	3679	+333	67984	11	60/2
4	3	KEVIN LYTTLE Turn Me On (Atlantic)	3279	+162	61962	12	59/0
3	4	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	3268	+2	60372	18	58/0
7	5	USHER Confessions Part 2 (LaFace/Zomba)	2749	+171	48136	10	55/1
8	6	NINA SKY Move Ya Body (Next Plateau/Universal)	2644	+281	45698	9	54/1
5	7	HOOBASTANK The Reason (Island/IDJMG)	2567	-247	47987	24	53/0
11	8	MAROON 5 She Will Be Loved (Octone/JRMG)	2540	+337	46538	7	58/1
6	9	SWITCHFOOT Meant To Live (Red Ink/Columbia)	2404	-385	46392	29	49/0
13	10	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	2313	+282	41507	8	56/1
9	11	LOS LONELY BOYS Heaven (Or/Epic)	2147	-172	39833	16	49/0
14	12	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	1887	+198	33787	8	56/1
10	13	USHER Burn (LaFace/Zomba)	1807	-504	35150	20	47/0
15	14	ALICIA KEYS If I Ain't Got You (JRMG)	1775	+91	33464	13	53/0
12	15	BRITNEY SPEARS Everytime (Jive/Zomba)	1770	-325	30847	15	44/1
21	16	NELLY My Place (Derry/Fo' Reel/Universal)	1663	+433	33065	4	53/2
16	17	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	1630	-7	29889	11	48/0
18	18	FINGER ELEVEN One Thing (Wind-up)	1608	+192	28964	11	51/3
19	19	D12 How Come (Shady/Interscope)	1413	+8	26532	9	52/1
22	20	JUVENILE Slow Motion (Cash Money/Universal)	1402	+197	26777	5	45/3
25	21	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	1324	+283	24065	6	48/4
28	22	BRITNEY SPEARS Outrageous (Jive/Zomba)	1080	+207	19114	4	46/4
17	23	MIS-TEEQ Scandalous (Reprise)	1080	-389	20233	17	32/0
29	24	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	1055	+210	18803	4	47/5
23	25	MARIO WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	967	-199	16575	20	32/0
27	26	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	952	+5	20750	9	32/0
24	27	YELLOWCARD Ocean Avenue (Capitol)	864	-278	14838	19	26/0
37	28	LINKIN PARK Breaking The Habit (Warner Bros.)	854	+311	15837	2	49/8
31	29	KIMBERLEY LOCKE Wrong (Curb/Reprise)	760	+63	13931	6	36/1
32	30	LLOYD BANKS On Fire (Interscope)	738	+48	14720	5	41/3
30	31	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	724	-51	13453	29	30/0
40	32	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	702	+275	13152	3	37/8
39	33	KELLY CLARKSON Breakaway (Hollywood)	684	+221	13517	3	34/4
44	34	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	575	+230	10916	2	42/10
38	35	FRICKIN' A Trend (Toucan Cove/Alert Entertainment)	534	+65	11078	5	20/0
36	36	SHIFTY Slide Along Side (Maverick/Warner Bros.)	525	-37	10241	8	29/2
34	37	PETEY PABLO Freek-A-Leek (Jive/Zomba)	499	-101	8547	13	22/0
43	38	SEETHER f/IAMY LEE Broken (Wind-up)	451	+71	7488	3	25/7
42	39	BROOKE HOGAN Everything To Me (Transcontinental/1-4)	443	+39	7542	5	27/1
41	40	LEVEL Ride (Rock Quarry)	400	-10	6239	7	12/0
45	41	FEEL She Makes Makeup Look Good (Curb)	362	+29	6494	2	17/0
33	42	JESSICA SIMPSON Angels (Columbia)	344	-314	5704	9	14/0
48	43	DASHBOARD CONFSSIONAL Vindicated (Vagrant/Interscope)	343	+78	6388	2	27/3
35	44	TRAPT Echo (Warner Bros.)	343	-235	6344	17	14/0
Debut	45	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	302	+180	6608	1	26/9
47	46	DAVID MARTIN Anyway (Independent)	291	+21	3935	4	9/0
46	47	ANGEL Just The Way I Am (Midas/ADA/WMG)	289	+11	4942	5	24/0
50	48	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	278	+67	4510	2	18/4
49	49	TRAIN Ordinary (Columbia)	235	-21	5431	3	7/0
Debut	50	MODEST MOUSE Float On (Epic)	231	+44	4157	1	16/3

60 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 8/1 - Saturday 8/7.  
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## Most Added\*

www.rindicator.com

ARTIST/TITLE LABEL(S)	ADDS
HILARY DUFF Fly (Buena Vista/Hollywood)	11
BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	10
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	9
LINKIN PARK Breaking The Habit (Warner Bros.)	8
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	8
SEETHER f/IAMY LEE Broken (Wind-up)	7
KILLERS Somebody Told Me (Island/IDJMG)	7
VANESSA CARLTON White Houses (A&M/Interscope)	7
TERROR SQUAD Lean Back (Universal)	6
MONICA U Should've Known Better (JRMG)	6
HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	5
LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)	5
SKYE SWEETNAM Tangled Up In Me (Capitol)	5
THREE DAYS GRACE Just Like You (Jive/Zomba)	5
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	4
BRITNEY SPEARS Outrageous (Jive/Zomba)	4
KELLY CLARKSON Breakaway (Hollywood)	4
CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	4
FATBOY SLIM f/BOOTS COLLINS The Joker (Astrwerks/Virgin)	4

## Most Increased Plays

ARTIST/TITLE LABEL(S)	TOTAL PLAY INCREASE
NELLY My Place (Derry/Fo' Reel/Universal)	+433
MAROON 5 She Will Be Loved (Octone/JRMG)	+337
ASHLEE SIMPSON Pieces Of Me (Geffen)	+333
LINKIN PARK Breaking The Habit (Warner Bros.)	+311
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	+283
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	+282
NINA SKY Move Ya Body (Next Plateau/Universal)	+281
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	+275
BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	+230
KELLY CLARKSON Breakaway (Hollywood)	+221
HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	+210
BRITNEY SPEARS Outrageous (Jive/Zomba)	+207
BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	+198
JUVENILE Slow Motion (Cash Money/Universal)	+197
FINGER ELEVEN One Thing (Wind-up)	+192
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	+180
USHER Confessions Part 2 (LaFace/Zomba)	+171
KEVIN LYTTLE Turn Me On (Atlantic)	+162
TERROR SQUAD Lean Back (Universal)	+98
ALICIA KEYS If I Ain't Got You (JRMG)	+91
LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)	+81
DASHBOARD CONFSSIONAL Vindicated (Vagrant/Interscope)	+78
SEETHER f/IAMY LEE Broken (Wind-up)	+71
CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	+67
FRICKIN' A Trend (Toucan Cove/Alert Entertainment)	+65
KIMBERLEY LOCKE Wrong (Curb/Reprise)	+63
FRANZ FERDINAND Take Me Out (Domino/Epic)	+59
TOBY LIGHTMAN Real Love (Lava)	+58
BURKE RONEY Wendy (R World/Rykla)	+55
311 Love Song (Maverick/Volcano/Zomba)	+52



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## ON THE RECORD

With  
**Joey Hoops**  
Asst. PD, WZEE/Madison



WZEE (Z104)/Madison is the true definition of Madison radio. Badger season is just days away! • At Z104, someone who is younger than our college students, JoJo, is holding down the No. 1 position. Hoobastank, Finger Eleven and Maroon 5 are holding the next three slots. Both Usher songs are

in the top 20. And, in a first for Z104, Ashley Simpson is higher on the chart than her sister. Ashley is at No. 11 this week. • We just added the Houston record "I Like That," and I feel that it will do very well for us at night. It's a very catchy record and is already showing great potential. • At the same time, the new Kelly Clarkson record is getting *huge* phones and is also an add for us this week. We also just added the new Bowling For Soup, "1985," because I liked the back of the R&R with my boys Kid Kelly, Jimmy Steele, Romeo, Big Steve and Stan on it. And we plan for it to do very well for us too!

**JoJo** is holding on to the No. 1 spot on the R&R CHR/Pop chart with talons of steel. How many weeks has she been up there? Whoever writes in with the correct answer gets a prize.

**Ashlee Simpson** is champing at the bit to hit the top slot — her No. 2-rated "Pieces of Me" gets Most Increased Plays this week, with a magical 999 additional plays. **Nina Sky** breaks into the top five, and **Maroon 5's** latest rises 10-8\*. Check out their new live, almost-all-acoustic disc, which features a kickass cover of AC/DC's "Highway to Hell" ... **Juvenile** is making noise, moving 16-12\*, and **Nelly** breaks into the teens ... **Houston f/ Chingy & Nate Dogg** jump 26-21\*, followed by **Ryan Cabrera's** 27-22\* climb ... **Lil Flip** hits the 20s this week ... **Linkin Park's** latest runs up 35-29\* ... **Kelly Clarkson** jumps 40-33\*, with **Bowling For Soup** right behind her ... **Terror Squad** are scaring the bejeezus out of the chart, which bucks them up 46-39\* ... **Switchfoot** kick it up 50-41\* ... Chart debuts come from **Franz Ferdinand**, **Seether f/Amy Lee** and **Toby Lightman** ... Most Added is pop princess **Hilary Duff**, who hauls in 56 adds for "Fly."



— Keith Berman, Associate Radio Editor

# ON THE RISE

ARTIST: **Brandy**

LABEL: **Atlantic**

By **CARRIE HAYWARD**/ASSOCIATE EDITOR



In the 10 years since her debut, Brandy Norwood has seen her original dreams of singing somewhat overshadowed by a successful acting career and much personal drama. But with her fourth album, *Afrodisiac*, she hopes to return the focus to her lifelong goal. "My music is my passion; that's where my heart is," she says.

Brandy, who has been singing since she was 2, was discovered at age 14 and quickly rose to fame on the strength of her 1994 self-titled debut album, which went double-platinum. In 1996 Brandy got her own sitcom, *Moesha*, which ran five years and led to roles in the feature films *I Still Know What You Did Last Summer* and *Osmosis Jones*. During this period she released *Never Say Never*, which contained the Grammy-winning duet with Monica, "The Boy Is Mine," and sold 4.5 million units.

By the time of her followup, 2002's *Full Moon*, Brandy had married producer Robert Smith and become a mother. The couple separated a year later, and Smith recently told radio host Wendy Williams that he and Brandy were never legally married. Now Brandy has announced her engagement to new Phoenix Suns shooting guard Quentin Richardson.

It's no surprise that *Afrodisiac* signals a new direction in the singer's life. "This is a very special record for me," Brandy says. "I've been through a lot of stuff over the last few years, and it's definitely helped me and my creative process to share my life in my music and to share it in a way that I never have before."

"To confront the things that I've gone through can be very difficult. My experiences were reflected on my other records, but it was like they were coded. On this

new album, you hear it. You hear the struggle. You hear the frustration. You hear the happiness. You hear my yearning to be in love."

Brandy has already seen the love at radio: Her latest single, "What Is She 2 U?" was Most Added at both Rhythmic and Urban in its first week. The song showcases the singer's sinuous vocals and the signature style of producer Timbaland, who was Brandy's main collaborator on *Afrodisiac*. "Timbaland really brought the fire to this album," she says. "To be able to put a melody on a track that already had a life, that just blew me away."

Although Timbaland is known for his seamless beats, Brandy says the focus of this album was less on technical perfection and more on honest expression. "It's not just about sounding good, it's about singing so people can really relate and feel exactly where you're coming from," she says. "Even if there are some flaws, if you have the passion, then that's all that matters."

With *Afrodisiac*, Brandy has reconnected with that passion and regained her focus. "I'm going to get out there and show my fans that they're the ones who have helped me get to where I want to be," she says. "Right now, I don't want to do anything else but music."

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America's Best Testing CHR/Pop Songs 12 + For The Week Ending 8/13/04

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, W 12-17, W 18-24, W 25-34. Lists top songs like 'MAROON 5 She Will Be Loved' and 'RYAN CABRERA On The Way Down'.

Total sample size is 407 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much).

RR CANADA CHR/POP TOP 30

POWERED BY MEDIABASE

Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top Canadian songs like 'JOJO Leave (Get Out)' and 'CHRISTINA MILIAN Dip It Low'.

14 Canadian CHR reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks.



DOUBLE THE DUFF, NO WAITING Not one, but two Duff sisters stopped by KSLZ (Z107-7) St. Louis recently. Shortly before PD/afternoon driver Boomer exploded from all the excitement, a station staffer snapped this picture of (front, l-r) Z107-7 MD Taylor J and Programming Asst. Lipps.



TOO MUCH KIDD IS HARMFUL TO YOUR HEALTH Island artist FeFe Dobson had a few spare moments in Dallas and unwisely chose to spend them hanging out with the crew from the KHKS/Dallas-based syndicated Kiddy Kradde in the Morning show.

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# Yellow City/Big 3 Entertainment's New R&B Star

## An interview with Lil Eddie

At a very early age, Big 3 recording artist Lil Eddie has already made a name for himself behind the scenes as an accomplished songwriter and a backup vocalist for the likes of Hootie & The Blowfish, Stevie Wonder and Al Green. Now, with Lil Eddie's mentor, Mario Winans, striking a joint venture with Big 3 Entertainment, the young artist is ready to be in the spotlight. However, although things are looking up for Lil Eddie these days, the path he took to get there hasn't been easy.

Lil Eddie was born in Brooklyn, NY, and his family began facing real hardship when he was only 6 years old, after the family house burned down. "We lost everything," Lil Eddie says. "Me and my family lived on the street and in cars and stuff. We were homeless for about two years."

The family got back on their feet when they moved to the projects in Harlem, NY, and that's when Lil Eddie started singing. "My brother went to this junior high school, and there was this flier for a boys' choir," Lil Eddie says. "It was guaranteed travel, so he went to audition, and I went with him, trying to be like my older brother."

Lil Eddie and his brother gave impressive performances, landing them slots in the choir. "They told me that I could really sing," Lil Eddie says. Taking the choir a little more seriously than his brother, he found himself on the road for two months in '95, singing backup for various artists. "I was doing professional shows, and I continued to do that," Lil Eddie says.



Lil Eddie

"They would put me up for leads and auditions, I would record with them, and the more I did it, the more I pursued it. In high school, when I was about 13 or 14, I started working on demos and working with producers."

After completing his own demo, Lil Eddie shopped it around with the hope that someone would notice his talents. During that process he met someone who had a close relationship with Bad Boy and set up a meeting between Lil Eddie and the label. The people at Bad Boy took note of

his writing ability, which led to his writing for the label for about a year. It was at that time that Lil Eddie became acquainted with Mario Winans, whom he met through Bad Boy head Sean "P. Diddy" Combs.

Although he learned a lot during his time at Bad Boy and had the opportunity to write, Lil Eddie never got the chance to fulfill his dream as an artist at the label. "They were trying to figure out how they could market a new artist," he says. "That was always the key question to every label and everybody: 'How can we market a Latin R&B artist?'"

Though he was somewhat discouraged, Lil Eddie continued to write and set his sights on gaining the respect and credibility that would make people want to work with him. "I just kept going and going, and eventually someone saw the vision the way I saw it," he says. "I knew it was just a matter of time."

The person who shared his vision was Winans, who had already established himself as a producer and songwriter working with Bad Boy's and other labels' artists. When Winans struck his joint-venture deal with Big 3 Entertainment, he made Lil Eddie one of the first artists on his imprint, Yellow City/Big 3.

Lil Eddie is now set to release his debut project, and I recently spoke with him about his experiences getting to this point and what we can expect from his first album.

**R&R: Tell me about your experience in the boys' choir.**

Lil Eddie: I learned everything from the boys' choir — the sense of harmony and chords — and I learned about God, as well, because the choir was a ministry. At the time, that was what I needed most.

I remember one time, performing on Easter in North Carolina, I was singing, and everybody in the church caught the spirit. I was singing for, like, an hour, and that's how I knew this was what I was supposed to be doing. I'm here to be a singer.

I was like, this is crazy, because I'm Puerto Rican, and nobody in my family really sings, so they don't understand it. They don't know how far my career is going now. They just see me get paid sometimes, and they see me move around a lot. They try to support it, but they don't really understand that now I'm getting some



**HITTING THE ROAD** That's what Yellow City/Big 3 recording artist Lil Eddie is all about these days, hoping to spread the word about his vision and talent. With his album set for release sometime in September, Eddie's been visiting tons of radio stations. Seen here are KGGI/Riverside MD/evening jock ODM. Lil Eddie and Big 3 Entertainment's Mike Klein.

respect and that my album's going to come out.

**R&R: Where did you get your writing talent?**

Lil Eddie: It was just from growing up. When I was younger and going through all those hardships, I used to write everything. I would always want to write. Everyone who knows me from my younger years says, "Eddie would always write everywhere." When I started singing and working on my demo and watching producers and other writers, it kind of encouraged me to pursue it myself and fuse the two things. So that's what I did. It felt natural after a while. I would relate my personal life to the songs.

**"The album is talking about that whole struggle and grind, how I kind of overcame that."**

**R&R: What obstacles did you face trying to get a record deal, and what was so attractive about the situation with Mario Winans?**

Lil Eddie: The middlemen didn't want to close the deal unless they had enough guaranteed obligations to make money. A lot of people wanted my publishing, because I was writing for certain artists. They used to shop my demos and say they wrote the songs. That's what they used to do, and that's why a lot of situations didn't work.

People started saying that I had committed to one camp, but that wasn't true at all. It was true that these people wanted my publishing — they tried to take my publishing. They tried to take too many things to close the deal. A lot of situations weren't good. I didn't feel like they'd seen the whole vision.

I wanted to grow with somebody, like Janet grew with Jimmy Jam or Brandy grew with Rodney Jerkins. I thought Mario was really dope. A lot

of people know his work. Puffy also produces with him, and Puffy's name was already known. People don't know all the hit records that Mario produced on, so I thought that I could be his first artist and it would be a great combination. He would put all his attention on me so I could grow with him and become a great artist. That's the formula for a great artist. All the great artists who succeed have a camp.

**R&R: What can we expect from the album, and how was it working with Mario?**

Lil Eddie: It was natural. Mario is a genius, and he wanted the album to be really raw. He's all about passion. He wanted me to really express myself on this album. He knew a lot of things that I went through. We talked a lot and spent a lot of time together and just got to know each other.

When it came down to writing, there were only three people writing, and one other writer who wrote on the outro with me. We wrote the whole album together. I wanted the album to be real consistent, and Mario thought it would be great if it was the same way.

**R&R: What's the album called?**

Lil Eddie: *Nobody's Fool*. There's a song by that name too. It's in relation to how I can't be nobody's fool. I can't sacrifice. It's also about all the people who didn't believe in me and didn't believe I would make it. It's talking about that whole struggle and grind, how I kind of overcame that. It's really encouraging as well. It's set to come out in early September.

The whole story on the album is real, and it's also a love story. It's very relatable. The first single off the album is called "I Don't Think I Ever," and that's the one that's on radio now.

**R&R: Where do you see yourself in a few years?**

Lil Eddie: If I didn't think I'd be great, I wouldn't be working this hard. I'm a writer as well. I've been writing on a lot of other records that are coming out. I've gotten to work with great people. My formula is just to keep positive and be focused, and that's what I will continue to do. I want the Grammys and the Oscars. In a few years I definitely see myself being one of the greatest.



**ONE BIG HAPPY FAMILY** Everyone showed up at the 17th annual KMEL/San Francisco Summer Jam at Shoreline Amphitheater, which featured performances from E-40, Monica, LL Cool J, Ciara, Mase, Too Short and many more. Taking a moment to take a photo are (l-r) KMEL midday jock Sana G., Greg Lawley of Lawman Promotions, KMEL morning show host Chuy Gomez, Monica, KMEL night jock Big Von Johnson, Sway of MTV News and The World Famous Wake-Up Show, KMEL afternoon driver Super Snake and Asst. PD/MD Jazzy Jim and RCA Music Group Regional Cheryl Kovalchik.

August 13, 2004

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	6472	+257	622829	12	84/1
3	2	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	6400	+669	612812	10	88/0
4	3	TERROR SQUAD Lean Back (Universal)	6357	+759	679483	9	86/0
1	4	JUVENILE Slow Motion (Cash Money/Universal)	6310	-424	668334	17	85/0
5	5	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	5210	+131	434617	13	85/0
6	6	USHER Confessions Part 2 (LaFace/Zomba)	4001	-502	421236	18	53/0
7	7	NINA SKY Move Ya Body (Next Plateau/Universal)	3963	-209	378582	18	76/0
9	8	LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)	3762	+213	293273	14	83/0
11	9	NELLY My Place (Derry/Fo' Reel/Universal)	3712	+439	338962	4	89/1
12	10	KEVIN LYTTLE Turn Me On (Atlantic)	3507	+253	411055	16	76/2
8	11	LLOYD BANKS On Fire (Interscope)	3366	-654	341209	15	86/0
14	12	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	3298	+482	374121	21	67/2
13	13	KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	2803	-194	366341	16	82/0
10	14	YING YANG TWINS Whats Happin! (TVT)	2793	-512	221141	17	78/0
15	15	PETEY PABLO Freek-A-Leek (Jive/Zomba)	2498	-310	234340	32	83/0
20	16	LL COOL J Headsprung (Def Jam/IDJMG)	2482	+321	251801	6	81/4
19	17	TWISTA f/R. KELLY So Sexy (Atlantic)	2326	+89	246858	8	81/1
22	18	YOUNG BUCK Let Me In (Interscope)	2319	+237	194653	7	76/2
17	19	ALICIA KEYS If I Ain't Got You (J/RMG)	2257	-245	219277	23	76/0
16	20	D12 How Come (Shady/Interscope)	2226	-386	166060	9	71/0
26	21	JADAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)	1907	+282	265663	6	70/1
25	22	T.I. Let's Get Away (Grand Hustle/Atlantic)	1862	+188	153959	8	72/4
27	23	AKON f/STYLES P. Locked Up (SRC/Universal)	1860	+295	282111	16	47/7
24	24	MONICA U Should've Known Better (J/RMG)	1729	+22	149770	9	72/3
23	25	PITBULL f/LIL' JON Culo (TVT)	1398	-338	156989	21	53/0
28	26	PLAY-N-SKILLZ Freaks (Universal)	1310	-171	144813	18	45/0
29	27	PITBULL Back Up (TVT)	1085	+56	49507	6	51/6
30	28	SLUM VILLAGE Selfish (Barak/Capitol)	1073	+83	152163	6	52/6
33	29	J-KWON You & Me (So So Def/Zomba)	1071	+247	52394	3	61/9
32	30	PETEY PABLO f/RASHEEDA Vibrate (Jive/Zomba)	927	+25	48710	6	56/1
37	31	AMANDA PEREZ f/LAZIE BONE Dedicate (Powerhouse/Virgin)	913	+212	47633	3	43/3
35	32	213 Groupie Love (TVT)	844	+111	72554	3	42/6
<b>Debut</b>	33	MASE Breathe, Stretch, Shake (Bad Boy/Universal)	798	+475	77125	1	59/9
38	34	SHAWNNA f/LUDACRIS Shake That Sh*t (DTP/Def Jam/IDJMG)	796	+153	60491	4	56/5
36	35	MOBB DEEP Got It Twisted (Violator/Zomba)	740	+19	134557	15	40/0
42	36	ALICIA KEYS Diary (J/RMG)	664	+91	125439	4	46/38
45	37	LIL SCRAPPY No Problem (BME/Reprise)	662	+148	81564	5	40/12
46	38	GUERRILLA BLACK f/BEENIE MAN Compton (Virgin)	658	+173	41646	2	37/7
39	39	JUVENILE f/WACKO & SKIP Noia Clap (Rap-A-Lot)	620	+11	74601	5	23/6
<b>Debut</b>	40	BRANDY Who Is She 2 U (Atlantic)	607	+351	36096	1	52/10
43	41	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	575	+19	31159	4	27/2
34	42	MASE Welcome Back (Bad Boy/Universal)	567	-195	56211	12	47/0
47	43	FRANKIE J. f/PAUL WALL On The Floor (Columbia)	547	+62	25183	3	26/3
41	44	LIL ROB Neighborhood Music (Upstairs)	479	-108	37366	11	22/0
40	45	CASSIDY f/MASHONDA Get No Better (J/RMG)	457	-146	39392	15	44/0
<b>Debut</b>	46	SILKK THE SHOCKER f/MASTER P We Like Dem Girls (New No Limit/Koch)	390	+137	34818	1	31/7
49	47	LENNY KRAVITZ f/JAY-Z Storm (Virgin)	376	-10	21818	2	26/2
44	48	HOLLA POINT Baby Mama (Epic)	339	-189	11416	7	28/0
<b>Debut</b>	49	CRIME MOB Knuck If You Buck (BME/Warner Bros./Reprise)	328	+23	32610	1	5/0
<b>Debut</b>	50	BRITNEY SPEARS Outrageous (Jive/Zomba)	313	+12	15457	1	17/0

92 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/1-8/7. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## Most Added\*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
ALICIA KEYS Diary (J/RMG)	38
RUPEE Tempted To Touch (Atlantic)	18
O'RYAN Take It Slow (Universal)	18
LIL SCRAPPY No Problem (BME/Reprise)	12
LIL' EDDIE f/MARIO WINANS I Don't Think I Ever (Yellowcity/Big3)	11
SHYNE f/ASHANTI Jimmy Choo (Gangland/Def Jam/IDJMG)	11
BRANDY Who Is She 2 U (Atlantic)	10
J-KWON You & Me (So So Def/Zomba)	9
MASE Breathe, Stretch, Shake (Bad Boy/Universal)	9
I-20 f/LUDACRIS Break Bread (DTP/Capitol)	9

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TERROR SQUAD Lean Back (Universal)	+759
CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	+669
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	+482
MASE Breathe, Stretch, Shake (Bad Boy/Universal)	+475
NELLY My Place (Derry/Fo' Reel/Universal)	+439
BRANDY Who Is She 2 U (Atlantic)	+351
LL COOL J Headsprung (Def Jam/IDJMG)	+321
AKON f/STYLES P. Locked Up (SRC/Universal)	+295
JADAKISS f/A. HAMILTON Why (Ruff Ryders/Interscope)	+282
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	+257

## New & Active

LIL' EDDIE f/MARIO WINANS I Don't Think I Ever (Yellowcity/Big3)  
Total Plays: 304, Total Stations: 24, Adds: 11

D.O.D. f/KANYE WEST Higher (Legion)  
Total Plays: 294, Total Stations: 24, Adds: 1

NEW EDITION Hot 2 Nite (Bad Boy/Universal)  
Total Plays: 264, Total Stations: 23, Adds: 3

BABY BASH Menage A Trois (Empire Musicwerks/Universal)  
Total Plays: 251, Total Stations: 19, Adds: 1

TQ Right On (Hub/Lightyear)  
Total Plays: 226, Total Stations: 12, Adds: 0

TONY SUNSHINE f/P. DIDDY & DIRTBAG Oh My God (Jive/Zomba)  
Total Plays: 217, Total Stations: 15, Adds: 1

JIM JONES f/GAME, CAM'RON & LIL' FLIP Certified Gangstas (Koch)  
Total Plays: 188, Total Stations: 17, Adds: 5

BEENIE MAN King Of The Dancehall (Virgin)  
Total Plays: 125, Total Stations: 14, Adds: 2

WHITE BOY f/KANYE WEST U Know (KCEE)  
Total Plays: 103, Total Stations: 20, Adds: 7

FEDERATION Go Dumb (Virgin)  
Total Plays: 102, Total Stations: 9, Adds: 6

Songs ranked by total plays

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

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• August 13, 2004

RANK ARTIST TITLE LABEL

- 1 TERROR SQUAD f/FAT JOE Lean Back (Universal)
- 2 CIARA f/PETEY PABLO Goodies (LaFace/Zomba)
- 3 JUVENILE Slow Motion (Cash Money/Universal)
- 4 LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)
- 5 YOUNG BUCK Let Me In (Interscope)
- 6 LL COOL J Headsprung (Def Jam/IDJMG)
- 7 HOUSTON f/CHINGY & NATE OGG I Like That (Capitol)
- 8 LLOYD BANKS On Fire (Interscope)
- 9 KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)
- 10 JADAKISS f/JA. HAMILTON Why (Interscope)
- 11 CHRISTINA MILIAN Dip It Low (Island/IDJMG)
- 12 PETEY PABLO Freek-A-Leek (Live/Zomba)
- 13 AKON f/STYLES P Locked Up (SRC/Universal)
- 14 KEVIN LYTTLE Turn Me On (Atlantic)
- 15 NINA SKY Move Ya Body (Next Plateau/Universal)
- 16 YING YANG TWINS Whats Happnin! (TVT)
- 17 PITBULL f/LIL' JON Culo (TVT)
- 18 MOBB DEEP Got It Twisted (Violator/Zomba)
- 19 SLUM VILLAGE Selfish (Capitol)
- 20 MASE Breathe, Stretch, Shake (Bad Boy/Universal)
- 21 TWISTA f/R. KELLY So Sexy (Atlantic)
- 22 LIL SCRAPPY No Problem (BME/Reprise)
- 23 LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)
- 24 NELLY f/JAHEIM My Place (Derrty/Fo' Reel/Universal)
- 25 D12 How Come (Shady/Interscope)
- 26 USHER Confessions Part 2 (LaFace/Zomba)
- 27 JUVENILE f/WACKO & SLIP Nolia Clap (Rap-A-Lot)
- 28 MOBB DEEP Real Gangstaz (Violator/Zomba)
- 29 213 Groupie Love (TVT)
- 30 PLAY-N-SKILLZ Freaks (Universal)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/1-8/7 © 2004, R&R, Inc.



## PHAT MIX SIX

- MOBB DEEP f/LIL JON Real Gangstaz (Violator/Zomba)
- BEENIE MAN King of the Dancehall (Virgin)
- FABOLOUS Breathe (Atlantic)
- LIL SCRAPPY No Problem (BME/Reprise)
- N.O.R.E. f/NINA SKY Dye Mi Canto (Def Jam/IDJMG)
- PITBULL Dammit Man (TVT)



### ODM

MD, KGGI/Riverside

N.O.R.E. featuring Nina Sky's "Oye Mi Canto" (Def Jam/IDJMG): Big ups to my Latinos making this song happen. They forgot Mexicanos, though, in their hook.

Pitbull's "Dammit Man" (TVT): Another smash by Pitbull, and another Latin making it happen. Let's go!

Lloyd Banks' "I'm So Fly" (Interscope): Really feeling this. It should do well at all angles.

### Karen Wild

Asst. PD/MD, KUBE/Seattle

Young Buck's "Shorty Wanna Ride" (G Unit/Interscope): An album pick. It's got a classic Tupac street sound about it — love that!

Xzibit's "Mutha Mutha" (Columbia): With the success of *Pimp My Ride* and us gearing up for our own Global Import Car Show — at which Xzibit will be performing live — it's a great sound.

Houston's "Ain't Nothing Wrong" (Capitol): This sounds like a classic Ginuwine song, which has always been huge for us. Great R&B sound and different from what we have heard from him so far.

### Hollywood Hunt

PD, WKXP/Madison

Usher featuring Alica Keys' "My Boo" (LaFace/Zomba): Instant phones, plus I hear they are dating. Good gossip. Great song.

J-Kwon's "You & Me" (So So Def/Zomba): Added it the day I got the album back in March.

### Tony Tecate

Asst. PD/MD, KSFM/Sacramento

Lenny Kravitz featuring Jay-Z's "Storm"

(Virgin): This sounds great in the midday! Terror Squad featuring Eminem, Mase & Lil Jon's "Lean Back (Remix)" (SRC/Universal): This moves the room, hank!

### Alexa

MD, KXJM/Portland, OR

Luv featuring David Banner & Dex's "Get Yah Paper Right" (Independent): Put this straight into the mix, because it's fire.

Terror Squad featuring Eminem, Mase & Lil Jon's "Lean Back (Remix)": More heat for the mix show, still hot on the phones, nice to have a remix to break it up.

Mase's "Breathe, Stretch, Shake" (Bad Boy/Universal): This is the track we have been waiting for. Can't wait to play this all day in regular rotation.

Ideal featuring Juvenile's "Don't Do Me Like That" (Virgin): For those of you who like a little R&B with your hip-hop, nice.

### Lee L'Heureux

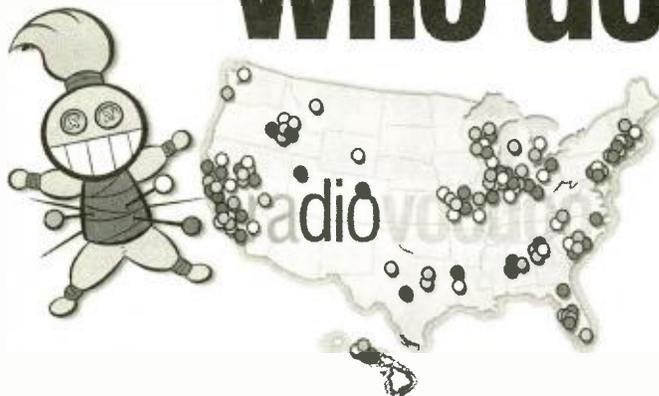
WRED/Portland, ME

Syne featuring Ashanti's "Jimmy Choo" (Gangland/Def Jam/IDJMG): The Godfather is back, and "Jimmy Choo" is a hit. Great mass-appeal appearance by Ashanti on this record, and of course Syne kills it. Great record for us right now.

Akon's "Ghetto" (SRC/Universal): I think this could be a huge hit. The album is excellent, and after 750+ spins on "Locked Up," the market is ready for another single. We are still developing this one.

Young Buck's "Let Me In": It is now time to power this record. The phones are very strong — it has been top five the last few weeks, and it reacts well everywhere for us.

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America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 8/13/04

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top songs like USHER (LaFace/Zomba), NELLY (Real/Universal), HOUSTON (Capitol), etc.

Total sample size is 460 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

HEAD RUSH

ARTIST: Terror Squad LABEL: Universal

By MIKE TRIAS/Associate Editor



This summer is gonna be known as the summer of T.S., predicted Fat Joe of Terror Squad, the Bronx-based group he founded in 1996.

Terror Squad came into existence when Fat Joe discovered his protégé, Big Punisher, in 1996. From there, the lineup was expanded to include the rap talents of Prospect and Armageddon.

"I feel like my squad is better than ever right now, as far as lyrics, and I think that the addition of Remy and Tony really gives us the diversity that we were missing last time," says Joe.

Joe knew that even adding new members might not be enough to build on the group's legend. Even though True Story is only Terror Squad's second album, Joe set out not to repeat the formulas of their past, but instead implement new ideas.

Reporters

Grid of reporter names and station call letters for various markets across the country, including Atlanta, Baltimore, Boston, Chicago, Dallas, Denver, Detroit, etc.

Monitored Reporters 109 Total Reporters 92 Total Monitored 17 Total Indicator. Powered by MediaBase. Did Not Report, Playlist Frozen (1): KRRG/Laredo, TX



# Spring '04 Ratings Recap

## Urban/Urban AC stations dominate 13 of the top 50 markets

Sometimes we have to remind ourselves just how successful the Urban and Urban AC formats have become in recent years. What better time to do so than with the release of Arbitron's spring '04 ratings? This week we'll look at how Urban, Urban AC and Gospel outlets fared this spring in the top-50 markets where Urban formats are heard. I've also included ratings for any direct Rhythmic competitors whose music libraries lean heavily hip-hop or R&B.

Of the top 50 markets, 11 had an Urban station in the No. 1 position 12+ or that was the No. 1 music station 12+. In two markets — Philadelphia and Greensboro — Urban AC stations dominated the 12+ ratings. In seven of the top 50 markets an Urban AC outlet tied or beat its Urban or Rhythmic competitor. Of the 20 markets where an Urban station competed di-

rectly against a Rhythmic station, the Urban format prevailed in eight.

Overall, 22 of the 40 Urban stations in the top 50 markets saw their ratings increase in the spring '04 period. On the Urban AC side, 26 out of 43 stations had their numbers go up. In the top-50 markets where a Rhythmic station competed directly with an Urban station, 15 out of 21 Urban stations had ratings increases.

The Gospel format continues to grow, with four markets having a Gospel FM in the top five 12+: Atlanta, Norfolk, Raleigh and Memphis.

In Washington, DC, four of the top five stations were Urban, Urban AC or Rhythmic. The Urban format also dominated in Memphis, where an Urban, two Urban ACs and a Gospel station dominated the top five. All four stations are owned by Clear Channel. In Raleigh, Radio One held three of the top five positions 12+.

Here's a detailed look at the ratings for the Urban, Urban AC, Gospel and Rhythmic competitors in the top-50 markets where the Urban format is heard. (t) indicates a tie.

12+ Rank Sp '04	Station/Owner	Format	Wi '04	Sp '04
<b>New York, Market No. 1</b>				
3(t)	WQHT/Emmis	Rhythmic	4.2	4.7
3(t)	WRKS/Emmis	Urban AC	5.0	4.7
4	WWPR/Clear Channel	Urban	3.7	4.3
10	WBSL/Inner City	Urban	2.9	3.3
<b>Los Angeles, Market No. 2</b>				
1	KPWR/Emmis	Rhythmic	5.0	5.0
10	KKBT/Radio One	Urban	3.1	3.0
14	KHHT/Clear Channel	Urban AC	2.6	2.7
23	KJLH/Taxi	Urban AC	2.1	1.9
<b>Chicago, Market No. 3</b>				
2	WGCI/Clear Channel	Urban	5.6	5.5
3	WBMM-FM/Infinity	Rhythmic	4.9	4.7
6	WVAZ/Clear Channel	Urban AC	4.1	3.8
10	WPWX/Crawford	Urban	3.1	3.1
20	WSRB/Crawford	Urban AC	1.5	2.1
25	WGRB/Clear Channel	Gospel	1.3	1.5
<b>San Francisco, Market No. 4</b>				
2	KMEL/Clear Channel	Rhythmic	3.8	4.5
7	KYLD/Clear Channel	Rhythmic	3.3	3.8
12	KBLX/Inner City	Urban AC	2.4	2.9
30	KBTB/3 Points	Urban	0.5	0.7
<b>Dallas, Market No. 5</b>				
1	KKDA-FM/Service	Urban	6.3	5.8
2	KBFB/Radio One	Rhythmic	4.4	4.9
23	KSOC/Radio One	Urban AC	1.4	1.7
27	KRNB/Service	Urban AC	1.5	1.4
31	KHVN/Mortenson	Gospel	0.9	0.9
<b>Philadelphia, Market No. 6</b>				
1	WDAS-FM/Clear Channel	Urban AC	7.1	7.2
7	WUSL/Clear Channel	Urban	4.6	4.2
8	WRDW/Beasley	Rhythmic	3.5	4.1
18	WPHI/Radio One	Rhythmic	2.7	2.6
20	WDAS-AM/Clear Channel	Gospel	0.9	1.6
<b>Houston, Market No. 7</b>				
2(t)	KBXX/Radio One	Rhythmic	5.7	5.6
2(t)	KMJQ/Radio One	Urban AC	5.0	5.6
6	KPTY/Univision	Rhythmic	4.4	4.1
26	KRWV/Cumulus	Urban AC	1.3	1.2
<b>Washington, DC, Market No. 8</b>				
1	WPGC-FM/Infinity	Rhythmic	6.1	6.9
2	WMMJ/Radio One	Urban AC	5.4	6.8
4	WKYS/Radio One	Urban	5.0	5.3
5	WHUR/Howard	Urban AC	4.6	5.0
25	WYCB/Radio One	Gospel	1.0	0.7
28	WPGC-AM/Infinity	Gospel	0.8	0.6

12+ Rank Sp '04	Station/Owner	Format	Wi '04	Sp '04
<b>Boston, Market No. 9</b>				
1(t)	WJMN/Clear Channel	Rhythmic	5.4	6.0
17	WILD/Radio One	Urban AC	1.8	1.7
19	WBOT/Radio One	Urban	1.6	1.4
<b>Detroit, Market No. 10</b>				
3	WJLB/Clear Channel	Urban	5.3	5.3
4	WMXD/Clear Channel	Urban AC	4.7	5.0
9	WDTJ/Radio One	Urban	4.4	4.2
17	WDMK/Radio One	Urban AC	2.2	2.5
23	WGPR/WGPR	Urban AC	1.5	1.2
26	WCHB-AM/Radio One	Gospel	0.9	0.8
<b>Atlanta, Market No. 11</b>				
2	WVEE/Infinity	Urban	7.3	7.9
4	WPZE/Radio One	Gospel	5.8	4.6
7	WHTA/Radio One	Urban	5.1	4.3
8	WALR/Cox	Urban AC	4.5	4.0
11	WBTS/Cox	Rhythmic	2.8	3.2
19	WFOX/Cox	Urban	1.7	2.4
21	WAMJ/Radio One	Urban Oldies	1.5	1.6
<b>Miami, Market No. 12</b>				
1	WPOW/Beasley	Rhythmic	5.5	5.7
2	WHQT/Cox	Urban AC	4.9	5.1
5	WEDR/Cox	Urban	4.7	4.8
7	WMIB/Clear Channel	Urban	4.0	4.0
27	WMBM/New Birth	Gospel	1.1	0.7
<b>Baltimore, Market No. 19</b>				
1	WERQ/Radio One	Urban	8.6	9.0
4	WWIN-FM/Radio One	Urban AC	5.8	6.1
8	WCAO-AM/Clear Channel	Gospel	3.1	4.1
<b>St. Louis, Market No. 20</b>				
5	KMJM/Clear Channel	Urban AC	4.5	5.1
10	KATZ-FM/Clear Channel	Urban	3.3	3.8
15	WFUN/Radio One	Urban	3.2	3.1
18	KATZ-AM/Clear Channel	Gospel	2.7	2.0
<b>Tampa, Market No. 21</b>				
5	WLLD/Infinty	Rhythmic	4.3	5.8
9	WBTP/Clear Channel	Urban	4.1	4.2
22	WTMP/Tama	Urban	1.7	1.0
<b>Pittsburgh, Market No. 23</b>				
14	WAMO-FM/Sheridan	Urban	3.2	2.8
21	WAMO-AM/Sheridan	Urban AC	0.6	0.7
<b>Cleveland, Market No. 25</b>				
3	WZAK/Radio One	Urban AC	6.2	7.2
5	WENZ/Radio One	Urban	5.5	6.6
18	WJMO/Radio One	Gospel	2.0	1.1

12+ Rank Sp '04	Station/Owner	Format	Wi '04	Sp '04
<b>Cincinnati, Market No. 26</b>				
5	WIZF/Radio One	Urban	4.9	5.3
<b>Kansas City, Market No. 29</b>				
1	KPRS-FM/Carter	Urban	7.3	6.4
9	KMJK/Cumulus	Urban AC	3.6	4.0
23	KPRT/Carter	Gospel	1.9	1.1
<b>Milwaukee, Market No. 33</b>				
2	WKKV/Clear Channel	Urban	6.5	7.1
12	WJMR/Saga	Urban AC	3.5	2.9
21	WNOV/Courier	Urban AC	0.7	1.1
<b>Columbus, OH, Market No. 35</b>				
2	WCKX/Radio One	Urban	6.0	7.7
10	WJMG/Radio One	Urban AC	4.4	3.3
25	WVKO-AM/Saga	Gospel	1.0	0.6
<b>Charlotte, Market No. 37</b>				
1	WPEG/Infinity	Urban	8.4	8.6
6	WQNC/Radio One	Urban AC	5.7	5.0
10	WBAV/Infinity	Urban AC	3.8	4.1
<b>Orlando, Market No. 38</b>				
4	WCFB/Cox	Urban AC	5.7	6.1
6	WJHM/Infinity	Rhythmic	6.0	5.4
9	WYPO/Cox	Rhythmic	4.8	4.3
<b>Las Vegas, Market No. 39</b>				
7	KVEG/Kemp	Rhythmic	3.0	3.9
8	KLUC/Infinity	Rhythmic	4.7	3.6
10	KVID/Clear Channel	Rhythmic	3.1	3.0
15	KVGS/Desert Sky	Urban AC	1.5	1.7
<b>Norfolk, Market No. 40</b>				
1	WNVZ/Entercom	Rhythmic	5.2	7.0
2	WXEZ/Barnstable	Gospel	4.7	6.0
5	WOWI/Clear Channel	Urban	6.4	5.4
6	WVKL/Entercom	Urban AC	6.3	5.3
8	WKUS/Clear Channel	Urban AC	4.8	5.1
14	WWHV/On Top	Urban	1.6	2.9
<b>Indianapolis, Market No. 41</b>				
3	WHHH/Radio One	Rhythmic	7.3	8.0
7	WTLC-FM/Radio One	Urban AC	5.8	4.7
15	WTLC-AM/Radio One	Gospel	2.0	1.7
<b>Greensboro, NC, Market No. 43</b>				
1	WQMG/Entercom	Urban AC	7.2	9.1
3	WJMH/Entercom	Rhythmic	7.1	6.6
9	WGBT/Clear Channel	Rhythmic	2.8	3.4
16	WKEW/Truth	Gospel	1.2	1.6
23	WEAL/Entercom	Gospel	0.9	0.7
<b>Raleigh, Market No. 44</b>				
1(t)	WQOK/Radio One	Urban	9.0	7.5
3	WFXC & WFXK/Radio One	Urban AC	7.5	6.6
5	WNNL/Radio One	Gospel	5.7	6.0
<b>Nashville, Market No. 45</b>				
5	WUBT/Clear Channel	Urban	6.5	6.0
8	WQKQ/Cumulus	Urban AC	5.3	5.0
14	WNPL/Cumulus	Urban	2.2	2.5
<b>New Orleans, Market No. 46</b>				
1	WQUE/Clear Channel	Urban	12.5	11.6
2	WYLD-FM/Clear Channel	Urban AC	9.6	10.7
6	KMEZ/Citadel	Urban Oldies	4.6	5.1
11	KNOU/On Top	Urban	2.6	2.7
13	WPRF & WPRZ/Citadel	Gospel	2.3	2.4
14	WYLD-AM/Clear Channel	Gospel	3.5	2.0
15	KSTE/Clear Channel	Rhythmic	1.7	1.9
<b>West Palm Beach, Market No. 47</b>				
2	WMBX/Infinity	Rhythmic	4.6	4.9
13	WJBW/Infinity	Urban AC	2.4	2.3
<b>Memphis, Market No. 48</b>				
1	WHRK/Clear Channel	Urban	8.8	8.3
2	KJMS/Clear Channel	Urban AC	7.0	6.9
3	WDIA-AM/Clear Channel	Urban AC	5.9	6.5
4	WHAL/Clear Channel	Gospel	7.1	6.4
7	KXHT/Flinn	Rhythmic	6.0	5.5
12	WLOK/Gilliam	Gospel	3.9	3.2
<b>Hartford, Market No. 49</b>				
5	WZMX/Infinity	Rhythmic	6.7	7.1
9	WPHH/Clear Channel	Urban	4.1	3.2
18	WYBC/Yale	Urban AC	0.6	0.7
<b>Jacksonville, Market No. 50</b>				
5	WJBT/Clear Channel	Urban	6.2	6.4
6	WSOL/Clear Channel	Urban AC	6.6	5.6
17	WHJX/Tama	Urban	1.7	0.9

August 13, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	TERROR SQUAD Lean Back (Universal)	4258	+270	618464	9	61/0
3	2	ALICIA KEYS Diary (J/RMG)	3213	-12	428743	12	68/1
2	3	KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	3120	-166	447798	19	70/0
7	4	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	3049	+407	391224	10	55/0
4	5	JUVENILE Slow Motion (Cash Money/Universal)	2932	-235	368978	26	23/0
8	6	TWISTA f/R. KELLY So Sexy (Atlantic)	2782	+149	307160	11	67/1
9	7	JADAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)	2658	+303	364119	8	68/0
11	8	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	2612	+545	301769	7	69/1
6	9	MONICA U Should've Known Better (J/RMG)	2473	-285	369855	20	69/0
5	10	USHER Confessions Part 2 (LaFace/Zomba)	2400	-553	300515	18	5/0
14	11	NELLY My Place (Derrty/Fo' Reel/Universal)	2223	+391	286674	4	70/0
13	12	LL COOL J Headsprung (Def Jam/IDJMG)	2166	+230	224399	6	68/0
10	13	LLOYD BANKS On Fire (Interscope)	1952	-354	251033	15	66/0
17	14	LIL SCRAPPY No Problem (BME/Reprise)	1902	+187	187877	11	63/0
15	15	YOUNG BUCK Let Me In (Interscope)	1862	+40	209827	8	65/0
12	16	LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)	1773	-290	197262	14	59/0
18	17	T.I. Let's Get Away (Grand Hustle/Atlantic)	1769	+137	160930	11	64/2
16	18	ALICIA KEYS If I Ain't Got You (J/RMG)	1568	-164	199277	26	67/0
20	19	AKON f/STYLES P. Locked Up (SRC/Universal)	1408	+120	221065	6	32/5
19	20	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	1373	-168	147130	11	54/0
21	21	R. KELLY U Saved Me (Jive/Zomba)	1222	-24	147400	9	60/1
27	22	ANTHONY HAMILTON Charlene (So So Def/Zomba)	1040	+175	116488	5	52/5
24	23	YING YANG TWINS Whats Happnin' (TVT)	975	-181	94309	13	37/0
22	24	SLUM VILLAGE Selfish (Barak/Capitol)	951	-290	125454	20	44/1
30	25	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	928	+176	162318	6	30/4
28	26	LENNY KRAVITZ f/JAY-Z Storm (Virgin)	918	+109	77107	4	50/1
23	27	MASE Welcome Back (Bad Boy/Universal)	893	-339	83245	12	58/0
25	28	LIL' WAYNE Bring It Back (Cash Money/Universal)	862	-119	78532	16	33/0
29	29	JILL SCOTT Golden (Hidden Beach/Epic)	855	+71	80408	5	49/2
32	30	JUVENILE f/WACKO & SKIP Nolia Clap (Rap-A-Lot)	828	+127	73456	5	9/1
37	31	GUERRILLA BLACK f/BEENIE MAN Compton (Virgin)	772	+199	54153	3	55/1
36	32	SHAWNNA f/LUDACRIS Shake That Sh*t (DTP/Def Jam/IDJMG)	759	+160	97123	2	48/3
34	33	CRIME MOB Knuck If You Buck (BME/Warner Bros./Reprise)	740	+83	54965	7	44/0
26	34	NINA SKY Move Ya Body (Next Plateau/Universal)	728	-142	68675	16	35/0
43	35	BRANDY Who Is She 2 U (Atlantic)	706	+251	67011	2	54/6
39	36	KEVIN LYTTLE Turn Me On (Atlantic)	694	+135	165563	9	25/1
40	37	D.O.D. f/KANYE WEST Higher (Legion)	670	+164	66992	3	40/0
44	38	MR. MAGIC I Smoke, I Drink (Independent)	648	+193	48748	3	1/0
33	39	8-BALL & MJG You Don't Want Drama (Bad Boy/Universal)	632	-42	84463	20	28/0
50	40	DEM FRANCHISE BOYZ White Teez (Universal)	580	+202	60272	2	35/4
35	41	NEW EDITION Hot 2 Nite (Bad Boy/Universal)	580	-32	65402	5	41/1
31	42	J-KWON Hood Hop (So So Def/Zomba)	569	-136	57153	10	43/0
38	43	MOBB DEEP Got It Twisted (Violator/Zomba)	491	-73	62485	15	40/0
46	44	USHER Confessions Part 1 (LaFace/Zomba)	446	-3	71372	3	2/0
42	45	PETEY PABLO f/RASHEEDA Vibrate (Jive/Zomba)	433	-33	20868	4	35/1
41	46	LUDACRIS Diamond In The Back (Def Jam South/IDJMG)	420	-53	28351	9	26/0
Debut	47	URBAN MYSTIC Where Were You? (Soba)	412	+96	24285	1	31/1
45	48	B.G. I Want It (Choppa City/Koch)	406	-47	21711	4	19/0
Debut	49	SILKK THE SHOCKER f/MASTER P We Like Dem Girls (New No Limit/Koch)	399	+145	27860	1	31/1
Debut	50	LLOYD BANKS I'm So Fly (Interscope)	397	+78	33087	1	9/9

71 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/1-8/7. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
SHYNE f/ASHANTI Jimmy Choo (Gangland/Def Jam/IDJMG)	50
O'RYAN Take It Slow (Universal)	38
I-20 f/LUDACRIS Break Bread (DTP/Capitol)	27
RUPEE Tempted To Touch (Atlantic)	19
T. SUNSHINE f/P. DIDDY & DIRTBAG Oh My God (Jive/Zomba)	18
JARVIS Radio (So So Def/Zomba)	14
MASE Breathe, Stretch, Shake (Bad Boy/Universal)	10
LLOYD BANKS I'm So Fly (Interscope)	9
LIL' EDDIE f/MARIO WINANS I Don't Think I Ever (Yellowcity/Big3)	8
BRANDY Who Is She 2 U (Atlantic)	6

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	+545
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	+407
NELLY My Place (Derrty/Fo' Reel/Universal)	+391
JADAKISS f/A. HAMILTON Why (Ruff Ryders/Interscope)	+303
TERROR SQUAD Lean Back (Universal)	+270
MASE Breathe, Stretch, Shake (Bad Boy/Universal)	+253
BRANDY Who Is She 2 U (Atlantic)	+251
LL COOL J Headsprung (Def Jam/IDJMG)	+230
DEM FRANCHISE BOYZ White Teez (Universal)	+202
GUERRILLA BLACK f/BEENIE MAN Compton (Virgin)	+199

## New & Active

SHAWN KANE Girl, I Wonder (J/RMG)

Total Plays: 390, Total Stations: 38, Adds: 4

FANTASIA I Believe (J/RMG)

Total Plays: 388, Total Stations: 14, Adds: 0

MASE Breathe, Stretch, Shake (Bad Boy/Universal)

Total Plays: 386, Total Stations: 51, Adds: 10

J. JONES f/GAME, CAM'RON & LIL' FLIP Certified Gangstas (Koch)

Total Plays: 224, Total Stations: 20, Adds: 1

BEENIE MAN King Of The Dancehall (Virgin)

Total Plays: 185, Total Stations: 27, Adds: 3

RAHEEM DEVAUGHN Guess Who Loves You More (Jive/Zomba)

Total Plays: 164, Total Stations: 18, Adds: 0

MARIO 18 (J/RMG)

Total Plays: 148, Total Stations: 12, Adds: 1

O'RYAN Take It Slow (Universal)

Total Plays: 144, Total Stations: 39, Adds: 38

ANGIE STONE I Wanna Thank Ya (J/RMG)

Total Plays: 127, Total Stations: 11, Adds: 0

SHYNE More Or Less (Def Jam/IDJMG)

Total Plays: 126, Total Stations: 12, Adds: 1

Songs ranked by total plays

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

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America's Best Testing Urban Songs 12 + For The Week Ending 8/13/04

Artist Title (Label)	TW	LW	Famil.	Burn	Pers. 12-17	Pers. 18-24	Pers. 25-34
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	4.26	4.20	88%	12%	4.21	4.36	3.84
NELLY My Place (Derry/Fo' Reel/Universal)	4.24	-	79%	9%	4.08	4.14	3.91
HOUSTON iCHING & NATE DOGG I Like That (Capitol)	4.22	4.23	94%	17%	4.08	4.20	3.71
USHER Confessions Part 2 (LaFace/Zomba)	4.17	4.12	99%	42%	4.06	4.14	3.84
TERROR SQUAD Lean Back (Universal)	4.15	4.18	89%	19%	4.19	4.22	4.14
JUVENILE Slow Motion (Cash Money/Universal)	4.14	4.14	98%	28%	4.14	4.17	4.04
LLOYD BANKS On Fire (Interscope)	4.13	4.13	92%	25%	4.08	4.09	4.07
USHER Burn (LaFace/Zomba)	4.12	4.12	100%	48%	4.09	4.16	3.89
AKON iF\$TYLES P. Locked Up (SRC/Universal)	4.08	-	59%	11%	4.04	3.97	4.21
NINA SKY Move Ya Body (Next Plateau/Universal)	4.07	4.05	98%	34%	4.09	4.18	3.82
JADAKISS (J.A. HAMILTON) Why (Ruff Ryders/Interscope)	4.07	4.09	71%	14%	4.05	3.94	4.33
CIARA iPETEY PABLO Goodies (LaFace/Zomba)	4.04	3.97	70%	11%	4.16	4.22	4.00
KANYE WEST Jesus Walks (Roc-A-Fella/iDJMG)	3.97	4.00	91%	30%	3.95	3.92	4.02
TWISTA (JR. KELLY) So Sexy (Atlantic)	3.97	3.92	84%	19%	3.96	4.01	3.83
T.J. Let's Get Away (Grand Hustle/Atlantic)	3.97	3.98	58%	8%	3.96	3.91	4.07
LLOYD iSHANTI Southside (Murder Inc./Def Jam/iDJMG)	3.94	3.91	86%	23%	3.69	3.86	3.23
MONICA U Should've Known Better (J/RMG)	3.92	3.79	78%	21%	3.79	4.01	3.18
YING YANG THINS What's Happin'! (TVT)	3.91	3.93	77%	19%	3.80	3.87	3.63
LL COOL J Headsprung (Def Jam/iDJMG)	3.91	3.87	58%	10%	3.92	3.93	3.89
YOUNG BUCK Let Me In (Interscope)	3.90	3.76	60%	10%	4.04	4.03	4.06
MASE Welcome Back (Bad Boy/Universal)	3.88	3.86	81%	23%	3.68	3.64	3.79
ALICIA KEYS If I Ain't Got You (J/RMG)	3.87	3.81	98%	44%	3.89	4.08	3.36
SLUM VILLAGE Selfish (Barak/Capitol)	3.81	3.83	69%	17%	3.79	3.83	3.68
LIL' WAYNE Bring It Back (Cash Money/Universal)	3.73	3.73	57%	12%	3.79	3.75	3.88
ALICIA KEYS Diary (J/RMG)	3.69	3.69	74%	25%	3.71	3.88	3.28
LIL SCRAPPY No Problem (BME/Reprise)	3.60	3.51	62%	16%	3.61	3.65	3.54
8-BALL & MJG You Don't Want Drama (Bad Boy/Universal)	3.47	3.40	62%	22%	3.49	3.40	3.67
R. KELLY U Saved Me (Live/Zomba)	3.17	3.41	54%	20%	3.20	3.22	3.17

Total sample size is 341 respondents. Total average favorability estimates are based on a scale of 1-5. (1=distribute very much, 5=like very much). Total familiarity represents the percentage of respondents who recognize 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 casual research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

## GOSPEL Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
3	1	KIERRA SHEARD You Don't Know (EMI Gospel)	410	+72	4	16/2
1	2	ISRAEL AND NEW... Again I Say Rejoice (Integrity/Vertical)	406	+3	4	13/0
2	3	TONEK Make Me Over (Verity)	382	19	4	13/0
4	4	FRED HAMMOND Celebrate (He Lives) (Verity)	380	+53	4	12/1
7	5	WILLIAMS BROTHERS I'm Still Here (Blackberry)	306	+37	4	11/1
5	6	TONEK (KIRK FRANKLIN) Since Jesus Came (Verity)	298	-8	4	12/1
6	7	STEPHEN HURD Undignified Praise... (Integrity)	293	-	4	13/1
8	8	J. HICKS & VOICES... Blessed... (World Wide Gospel)	275	+8	4	12/1
11	9	ISRAEL AND NEW... Another... (Integrity/Vertical)	250	+40	4	10/2
9	10	R. KELLY U Saved Me (Live/Zomba)	235	+14	4	10/1
10	11	CECE WINANS Hallelujah Praise (Wellspring/Capitol)	234	+13	4	9/0
17	12	MARVIN SAPP You Are God Alone (Verity)	211	+43	4	6/1
14	13	EDDIE BRADFORD Too Close To The Mirror (Juana)	201	+23	4	9/1
13	14	NEW DIRECTION I'm Gonna Wave... (Gospo Centric)	184	-10	4	9/0
16	15	NEW BIRTH TOTAL PRAISE CHOIR Suddenly (EMI Gospel)	180	+11	4	8/2
12	16	K. WONDERBOY JOHNSON Let Go And Let God (Verity)	176	-24	4	10/0
15	17	WILLIAM MURPHY, III Worship Experience (Verity)	170	+29	4	5/0
19	18	DOROTHY NORWOOD Praise In The Temple (Malaco)	170	0	4	9/1
18	19	KAREN CLARK-SHEARD We Acknowledge You (Atlantic)	165	-1	4	5/0
20	20	RICKY DILLARD Take Me Back (Crystal Rose)	143	+4	4	7/1
21	21	NEVILLE PETER Personal (Good News)	136	+6	3	6/0
25	22	T. TRIBBETT (J.P. KEE) My Joy (Sony Gospel/Columbia)	126	+14	2	7/0
28	23	L. CAMPBELL & SPIRIT... Another... (EMI Gospel)	121	+25	4	5/1
23	24	D. LAWRENCE & TRI-CITY... Restoring... (EMI Gospel)	117	+1	3	5/0
22	25	DEANDRE PATTERSON Give Him Glory (Tyscot)	113	-4	3	8/0
-	26	BISHOP PAUL S. MORTON God Is A Good God (Tehillah)	109	+29	2	4/1
24	27	MIN. T. BRITTEN Can't Nobody Do Me Like Jesus (JDI)	107	-9	4	8/0
-	28	7 SONS OF SOUL Run On (Verity)	102	+2	2	6/0
29	29	VOICES OF UNITY Standing In The Need Of Prayer (Tyscot)	100	+6	2	4/0
-	30	DETRICK HADDON God Is Good (Verity)	99	+41	1	9/3

23 Gospel reporters. Songs ranked by total plays for the airplay week of Sunday 8/1 - Saturday 8/7. © 2004 Radio & Records.

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

## Reporters

<p><b>WFLA/Orlando, FL</b>          21 TRICK DADDY          12 K. YOUNG          13 LLOYD BANKS          8 LIL' WAYNE          10 J. KELLY          11 J. KELLY          12 J. KELLY          13 J. KELLY          14 J. KELLY          15 J. KELLY          16 J. KELLY          17 J. KELLY          18 J. KELLY          19 J. KELLY          20 J. KELLY          21 J. KELLY          22 J. KELLY          23 J. KELLY          24 J. KELLY          25 J. KELLY          26 J. KELLY          27 J. KELLY          28 J. KELLY          29 J. KELLY          30 J. KELLY</p>	<p><b>WFLA/Orlando, FL</b>          1 LIL' WAYNE          2 LIL' WAYNE          3 LIL' WAYNE          4 LIL' WAYNE          5 LIL' WAYNE          6 LIL' WAYNE          7 LIL' WAYNE          8 LIL' WAYNE          9 LIL' WAYNE          10 LIL' WAYNE          11 LIL' WAYNE          12 LIL' WAYNE          13 LIL' WAYNE          14 LIL' WAYNE          15 LIL' WAYNE          16 LIL' WAYNE          17 LIL' WAYNE          18 LIL' WAYNE          19 LIL' WAYNE          20 LIL' WAYNE          21 LIL' WAYNE          22 LIL' WAYNE          23 LIL' WAYNE          24 LIL' WAYNE          25 LIL' WAYNE          26 LIL' WAYNE          27 LIL' WAYNE          28 LIL' WAYNE          29 LIL' WAYNE          30 LIL' WAYNE</p>	<p><b>WFLA/Orlando, FL</b>          1 LIL' WAYNE          2 LIL' WAYNE          3 LIL' WAYNE          4 LIL' WAYNE          5 LIL' WAYNE          6 LIL' WAYNE          7 LIL' WAYNE          8 LIL' WAYNE          9 LIL' WAYNE          10 LIL' WAYNE          11 LIL' WAYNE          12 LIL' WAYNE          13 LIL' WAYNE          14 LIL' WAYNE          15 LIL' WAYNE          16 LIL' WAYNE          17 LIL' WAYNE          18 LIL' WAYNE          19 LIL' WAYNE          20 LIL' WAYNE          21 LIL' WAYNE          22 LIL' WAYNE          23 LIL' WAYNE          24 LIL' WAYNE          25 LIL' WAYNE          26 LIL' WAYNE          27 LIL' WAYNE          28 LIL' WAYNE          29 LIL' WAYNE          30 LIL' WAYNE</p>	<p><b>WFLA/Orlando, FL</b>          1 LIL' WAYNE          2 LIL' WAYNE          3 LIL' WAYNE          4 LIL' WAYNE          5 LIL' WAYNE          6 LIL' WAYNE          7 LIL' WAYNE          8 LIL' WAYNE          9 LIL' WAYNE          10 LIL' WAYNE          11 LIL' WAYNE          12 LIL' WAYNE          13 LIL' WAYNE          14 LIL' WAYNE          15 LIL' WAYNE          16 LIL' WAYNE          17 LIL' WAYNE          18 LIL' WAYNE          19 LIL' WAYNE          20 LIL' WAYNE          21 LIL' WAYNE          22 LIL' WAYNE          23 LIL' WAYNE          24 LIL' WAYNE          25 LIL' WAYNE          26 LIL' WAYNE          27 LIL' WAYNE          28 LIL' WAYNE          29 LIL' WAYNE          30 LIL' WAYNE</p>	<p><b>WFLA/Orlando, FL</b>          1 LIL' WAYNE          2 LIL' WAYNE          3 LIL' WAYNE          4 LIL' WAYNE          5 LIL' WAYNE          6 LIL' WAYNE          7 LIL' WAYNE          8 LIL' WAYNE          9 LIL' WAYNE          10 LIL' WAYNE          11 LIL' WAYNE          12 LIL' WAYNE          13 LIL' WAYNE          14 LIL' WAYNE          15 LIL' WAYNE          16 LIL' WAYNE          17 LIL' WAYNE          18 LIL' WAYNE          19 LIL' WAYNE          20 LIL' WAYNE          21 LIL' WAYNE          22 LIL' WAYNE          23 LIL' WAYNE          24 LIL' WAYNE          25 LIL' WAYNE          26 LIL' WAYNE          27 LIL' WAYNE          28 LIL' WAYNE          29 LIL' WAYNE          30 LIL' WAYNE</p>	<p><b>WFLA/Orlando, FL</b>          1 LIL' WAYNE          2 LIL' WAYNE          3 LIL' WAYNE          4 LIL' WAYNE          5 LIL' WAYNE          6 LIL' WAYNE          7 LIL' WAYNE          8 LIL' WAYNE          9 LIL' WAYNE          10 LIL' WAYNE          11 LIL' WAYNE          12 LIL' WAYNE          13 LIL' WAYNE          14 LIL' WAYNE          15 LIL' WAYNE          16 LIL' WAYNE          17 LIL' WAYNE          18 LIL' WAYNE          19 LIL' WAYNE          20 LIL' WAYNE          21 LIL' WAYNE          22 LIL' WAYNE          23 LIL' WAYNE          24 LIL' WAYNE          25 LIL' WAYNE          26 LIL' WAYNE          27 LIL' WAYNE          28 LIL' WAYNE          29 LIL' WAYNE          30 LIL' WAYNE</p>	<p><b>WFLA/Orlando, FL</b>          1 LIL' WAYNE          2 LIL' WAYNE          3 LIL' WAYNE          4 LIL' WAYNE          5 LIL' WAYNE          6 LIL' WAYNE          7 LIL' WAYNE          8 LIL' WAYNE          9 LIL' WAYNE          10 LIL' WAYNE          11 LIL' WAYNE          12 LIL' WAYNE          13 LIL' WAYNE          14 LIL' WAYNE          15 LIL' WAYNE          16 LIL' WAYNE          17 LIL' WAYNE          18 LIL' WAYNE          19 LIL' WAYNE          20 LIL' WAYNE          21 LIL' WAYNE          22 LIL' WAYNE          23 LIL' WAYNE          24 LIL' WAYNE          25 LIL' WAYNE          26 LIL' WAYNE          27 LIL' WAYNE          28 LIL' WAYNE          29 LIL' WAYNE          30 LIL' WAYNE</p>	<p><b>WFLA/Orlando, FL</b>          1 LIL' WAYNE          2 LIL' WAYNE          3 LIL' WAYNE          4 LIL' WAYNE          5 LIL' WAYNE          6 LIL' WAYNE          7 LIL' WAYNE          8 LIL' WAYNE          9 LIL' WAYNE          10 LIL' WAYNE          11 LIL' WAYNE          12 LIL' WAYNE          13 LIL' WAYNE          14 LIL' WAYNE          15 LIL' WAYNE          16 LIL' WAYNE          17 LIL' WAYNE          18 LIL' WAYNE          19 LIL' WAYNE          20 LIL' WAYNE          21 LIL' WAYNE          22 LIL' WAYNE          23 LIL' WAYNE          24 LIL' WAYNE          25 LIL' WAYNE          26 LIL' WAYNE          27 LIL' WAYNE          28 LIL' WAYNE          29 LIL' WAYNE          30 LIL' WAYNE</p>
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**Monitored Reporters**  
**100 Total Reporters**  
**71 Total Monitored**  
**29 Total Indicator**

**Did Not Report, Playlist Frozen (1):**  
**Sirius Hot Jamz/Network**



# R&R URBAN AC TOP 30

August 13, 2004

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+ / - PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	<b>1</b>	ANITA BAKER You're My Everything (Blue Note/Virgin)	1269	+62	139392	7	45/0
	<b>2</b>	PRINCE Call My Name (Columbia)	1173	+47	120648	13	42/0
	<b>3</b>	ALICIA KEYS Diary (J/RMG)	1055	+10	113868	10	38/1
	<b>4</b>	LUTHER VANDROSS Think About You (J/RMG)	1034	-71	134061	38	45/0
	<b>5</b>	TEENA MARIE Still In Love (Cash Money/Universal)	972	-21	112048	25	44/0
	<b>6</b>	ALICIA KEYS If I Ain't Got You (J/RMG)	808	-114	102527	24	41/0
	<b>7</b>	JILL SCOTT Golden (Hidden Beach/Epic)	699	+64	59520	9	39/0
	<b>8</b>	R. KELLY Happy People (Jive/Zomba)	693	-123	82233	21	18/0
	<b>9</b>	USHER Burn (LaFace/Zomba)	630	-79	70271	17	12/0
	<b>10</b>	PATTI LABELLE New Day (Def Soul/IDJMG)	619	-118	81322	21	39/0
	<b>11</b>	BRIAN MCKNIGHT What We Do Here (Motown)	607	+48	59189	7	42/0
	<b>12</b>	KEM Love Calls (Motown/Universal)	550	0	74155	79	34/0
	<b>13</b>	R. KELLY U Saved Me (Jive/Zomba)	497	+116	49723	8	33/4
	<b>14</b>	BOYZ II MEN What You Won't Do For Love (MSM/Koch)	443	+35	37629	5	37/3
	<b>15</b>	AVANT Don't Take Your Love Away (Geffen)	388	-47	41066	22	17/0
	<b>16</b>	LUTHER VANDROSS W/ BEYONCÉ The Closer I Get To You (J/RMG)	375	-10	33380	15	37/0
	<b>17</b>	MONICA U Should've Known Better (J/RMG)	368	-30	23536	16	21/1
	<b>18</b>	JANET JACKSON R&B Junkie (Virgin)	361	-36	27562	6	29/1
	<b>19</b>	BONEY JAMES f/BILAL Better With Time (Warner Bros.)	359	+75	34756	6	26/0
	<b>20</b>	JOE Priceless (Jive/Zomba)	357	-116	22907	11	30/0
	<b>21</b>	LASHELL GRIFFIN Free (Epic)	356	-39	20707	14	23/0
	<b>22</b>	FANTASIA I Believe (J/RMG)	324	+43	27323	5	20/0
	<b>23</b>	TAMYRA GRAY Raindrops Will Fall (19/Sobel)	286	-13	24089	3	31/0
	<b>24</b>	WILL DOWNING Rhythm Of U & Me (GRP/VMG)	251	+10	18772	9	22/0
	<b>25</b>	VAN HUNT Down Here In Hell (With You) (Capitol)	237	-27	13312	5	25/1
	<b>26</b>	PATTI LABELLE & RONALD ISLEY Gotta Go Solo (Def Soul/IDJMG)	197	-25	32736	2	3/1
	<b>27</b>	MÁRIO WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	185	-55	15053	15	10/0
	<b>28</b>	ANGIE STONE I Wanna Thank Ya (J/RMG)	183	+34	26048	12	21/0
	<b>29</b>	USHER Confessions Part 2 (LaFace/Zomba)	181	-28	21559	2	1/0
<b>Debut</b>	<b>30</b>	TAMIA Still (Atlantic)	176	+7	8773	1	19/1

45 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/1-8/7. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## New & Active

**ANGIE STONE** U-Haul (J/RMG)  
Total Plays: 172, Total Stations: 20, Adds: 2

**REGINA BELLE** For The Love Of You (Peak)  
Total Plays: 169, Total Stations: 19, Adds: 1

**NELLY** My Place (Derry/Fo' Reel/Universal)  
Total Plays: 142, Total Stations: 8, Adds: 0

**AMEL LARRIEUX** For Real (Bliss Life)  
Total Plays: 134, Total Stations: 7, Adds: 0

**TARRALYN RAMSEY** Remedy (Casablanca/Universal)  
Total Plays: 121, Total Stations: 16, Adds: 1

**STEPHANIE MILLS** Healing Time (JM/Lightyear)  
Total Plays: 120, Total Stations: 10, Adds: 2

**JEFF MAJORS** Pray (Music One)  
Total Plays: 116, Total Stations: 8, Adds: 0

**GEORGE BENSON** Irreplaceable (GRP/VMG)  
Total Plays: 115, Total Stations: 16, Adds: 0

**INCOGNITO** True To Myself (Narada)  
Total Plays: 114, Total Stations: 15, Adds: 1

**ST. GEORGE** Let's Get Together (Unity)  
Total Plays: 48, Total Stations: 9, Adds: 1

Songs ranked by total plays

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	TOTAL ADDS
LALAH HATHAWAY Forever, For Always, For Love (GRP/VMG)	13
R. KELLY U Saved Me (Jive/Zomba)	4
BOYZ II MEN What You Won't Do For Love (MSM/Koch)	3
ANGIE STONE U-Haul (J/RMG)	2
STEPHANIE MILLS Healing Time (JM/Lightyear)	2
JAMES LEE Betta Man (Universal)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
R. KELLY U Saved Me (Jive/Zomba)	+116
ANGIE STONE U-Haul (J/RMG)	+89
BONEY JAMES f/BILAL Better With Time (Warner Bros.)	+75
ANGIE STONE Brotha (J)	+71
JILL SCOTT Golden (Hidden Beach/Epic)	+64
TARRALYN RAMSEY Remedy (Casablanca/Universal)	+64
ANITA BAKER You're My Everything (Blue Note/Virgin)	+62
BRIAN MCKNIGHT What We Do Here (Motown)	+48
PRINCE Call My Name (Columbia)	+47
FANTASIA I Believe (J/RMG)	+43

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SMOKIE NORFUL I Need You Now (EMI Gospel)	319
MUSIQ Whoknows (Def Soul/IDJMG)	275
OUTKAST The Way You Move (LaFace/Zomba)	271
BEYONCÉ Me, Myself And I (Columbia)	271
KINDRED Far Away (Epic)	240
ANTHONY HAMILTON Charlene (So So Def/Zomba)	234
ALICIA KEYS You Don't Know My Name (J/RMG)	205
LUTHER VANDROSS Dance With My Father (J/RMG)	201
HEATHER HEADLEY I Wish I Wasn't (RCA/RMG)	199
RUBEN STUDDARD Sorry 2004 (J/RMG)	195

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

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# CREATIVE ARTISTS AGENCY

salutes our client

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Tim McGraw

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Congratulations on your first ten years of  
extraordinary achievement...the best is yet to come

“We like it...We love it”

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CREATIVE ARTISTS AGENCY





# Ten Years Of Tim McGraw

Continued from Page 1

the way for its blockbuster successor, "Don't Take the Girl." Since then McGraw's been virtually unstoppable.

All told, McGraw has released 35 songs as singles. Thirty have reached the top 10, 29 have made it to the top five, and 21 have gone all the way to No. 1, including his current chart-topper, "Live Like You Were Dying." To put it another way, every single he has released since "Indian Outlaw" has hit the top 10, and only one failed to make it to the top 5. This week R&R celebrates this remarkable success with a series of articles on the superstar. We begin with an interview with McGraw, who gives us his recollections of those early days.

**R&R:** Let's start at the beginning, which, for the purposes of this piece, is your getting a record deal. What's your recollection of how that came about?

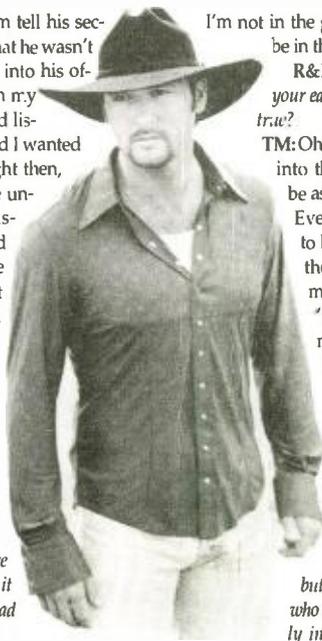
**TM:** Tug [McGraw, Tim's father and a former Phillies pitcher] was in a limo with Bruce Wendell, a huge Phillies fan who was, I believe, at Capitol at the time. Tug gave him a demo tape I had cut and asked him if he could get it to someone in Nashville. Bruce said he'd pass it on to Mike Borchetta.

For weeks after that I called and called Mike, but he never called me back. One day I went down to his

office. I heard him tell his secretary to tell me that he wasn't in, so I just went into his office and gave him my tape. He said he'd listen to it later. I said I wanted him to hear it right then, and I'd stay there until he did. He listened to it and looked up at me and said, "I don't know if you can sing, but I think you're a fucking star. You'll have a record deal on Curb by the end of the day." He called me later and said I had a deal.

**R&R:** What were you thinking when it sunk in that you had a major-label deal?

**TM:** You don't believe it until it actually happens. Part of you doesn't, the other part lets you believe. I've always tried to think positively. If somebody cracked the door, I stood there and held that crack. I'm probably a subconscious goal-setter. More than anything, I'm a competitor. I like to be in the game. And when I am in the game, I don't like to be in the background. When



I'm not in the game, I love to be in the background.

**R&R:** Have most of your early dreams come true?

**TM:** Oh, way past. I got into this wanting to be as big as I could. Everybody wants to be Elvis, but in the back of your mind you think, "If I could just make a living." I have landed somewhere in between.

**R&R:** Prior to recording your first record, you had done some showcases around town, but the only person who was even remotely interested in you was Byron Gallimore.

The two of you set up a showcase for James Stroud to try to get him on board as co-producer with Byron. How did that go?

**TM:** It was awful. The sound was just terrible, and James wasn't interested. Byron begged and begged and begged and prodded to get him to agree to produce, but he wasn't interested. We needed him, because

the label said they'd only do a record with me if James was involved, and he wouldn't do it. Finally, though, he came around. But the first album didn't do anything. "Welcome to the Club" made a little bit of noise, but that was about it. I truly thought the label was going to drop me because nothing worked.

**R&R:** How did the tepid reception for that album change your approach to the next one?

**TM:** I had the thought that I wasn't going to be able to go in the studio and approach it like any other artist might. I didn't want to be the type who just goes in and puts his voice on a record that a producer made, and that's what I thought we'd done on the first album. I'd never been in the studio before, except for doing a demo, so it was a learning process on the first record.

I vividly remember sitting in my apartment and deciding that, with my second chance, I really had to stand up, come in and grab the bull by the horns. I had to do it the way I thought it needed to be done, how it needed to work for my voice. I had to pick my songs, fight for my songs. And "Indian Outlaw" was one I had to cut.

**R&R:** Was this the beginning of your becoming intimately involved in song selection?

**TM:** I found the songs and held them all close to my chest, wouldn't let anybody hear them. Even my manager at the time was mad, because I wouldn't let him hear the songs. We actually had a falling-out the day I went to the studio. He finally yelled at me enough that I agreed to play him the songs we were going to cut that day. He said I didn't have any hits and that I should have let him hear the songs before. I yelled a few obscenities, left the office and cut my record. And it worked.

I had decided that if I was going to fail, it would be on my terms. I was going to fail by really getting involved in making the record instead of being bewildered, sitting back and not knowing what was going on.

**R&R:** What's the real story with "Indian Outlaw"?

**TM:** I'd had "Indian Outlaw" since about my first month in town. I wanted to cut it for the first album,

but nobody liked it. No one would let me cut it for the first album.

**R&R:** Did Byron like "Indian Outlaw"?

**TM:** I think so, but I don't know if he was crazy about it. I know nobody wanted me to cut it. Nobody wanted it to be the first single from the second album either.

**R&R:** How did you finally get it released?

**TM:** I think they couldn't deny it after we cut it. It had a completely different sound from anything that was out at the time. That scared the hell out of everybody, but it intrigued everybody too. I stuck to my guns, saying it had to be the single. They didn't want *Not a Moment Too Soon* to be the album title either. They wanted it to be *Don't Take the Girl*. So, all across the board, I made up my mind to be hardheaded. And it was tough for me. I'm not a mean guy, so it was tough to flip that switch. But I think I've kept it on ever since that night in my apartment. It's the only way I'm going to get what I want out of life and what I want out of my career.

**R&R:** When did you realize that the album had the potential to be successful?

**TM:** I thought it was good when we finished it. When "Indian Outlaw" first came out and I saw the response to it, that was magical. It actually spoiled me for the rest of my career, because I look to that every time I release a song. I want that same kind of magic to happen, and I'm kind of disappointed if it doesn't.

**R&R:** In late 1993 Curb hosted your first radio showcase, in Las Vegas. What do you remember about that night?

**TM:** I was scared to death. I remember a couple of the PDs really not getting it at all, getting up and leaving in the middle. That really shook me. But I also remember that we cut loose and had a good time. I always felt that I could win more people over if they saw me live and then heard the record rather than just hearing the record.

**R&R:** Were you concerned after that showcase, or did you feel good?

**TM:** I was always concerned, but I felt good. I felt that was the best thing I could do, play a live showcase for those people. I thought it would have a lot to do with them liking the record or not liking the record.



**NOT A MOMENT TOO SOON** Tim McGraw first met future wife Faith Hill at the New Faces show they both performed at during the 1994 Country Radio Seminar.

Continued on Page 38

## Ten Years Of Tim McGraw

Continued from Page 37

**R&R:** I'm not sure a lot of guys understood what you were all about at that Las Vegas showcase, but they sure did at the CRS New Faces Show in 1994.

**TM:** That was the first night of my career.

**R&R:** Was it as magical for you as it was for everybody else?

**TM:** Yeah. I felt it that night. You know, I almost didn't do "Indian Outlaw," because I couldn't get the band to play it like I wanted it. [Editor's note: Back then New Faces artists were only allowed to do two songs, with a house band.] Nobody was really interested — you know how it is when you're the new guy out there. We couldn't get the sound right on either one of the songs. In fact, I almost got conveniently sick that night and didn't perform at all. Thank God I didn't.

**R&R:** Wow! You call that the first night of your career, and it almost didn't happen.

**TM:** It was really the first night of my life. I met Faith for the first time that night, backstage. There were a couple of other artists back there, and we took a picture. I don't have that picture; I sure wish I did. I know I've got that god-awful red jacket on.

**R&R:** Did you talk to Faith at that CRS?

**TM:** I don't think we said much at all. Of course, from the first time I saw her face in a picture, I was in love with her. It was a picture of her hip. You could barely see her face, and her feet were hanging over the side. I thought, "That's the girl for me."

**R&R:** What's your opinion of radio these days?

**TM:** That's our medium. Period. And we are radio's medium. They live through us, and we live through

them. It's always been a great relationship.

**R&R:** Inevitably, though, as your career takes off, you spend less time with radio.

**TM:** There was a point in my career when I had hot new records, didn't have a family and didn't have a business to tend to. I didn't worry about the things you have to worry about when you become a corporation, and I had more time for that stuff. You try to juggle it the best way you possibly can, and I'm

**"When 'Indian Outlaw' first came out and I saw the response to it, that was magical. It actually spoiled me for the rest of my career, because I look to that every time I release a song."**

happy to do radio stuff as time allows.

**R&R:** Let's get back to the music, because you're regarded as having a great ear for songs. Where did that come from?

**TM:** I don't know. I love the stuff I pick, stuff that isn't necessarily

among the top songs going around. I find a lot of older songs and have given a lot of writers their first cuts. I'm not as comfortable picking songs for other people. I just know my voice well enough to know what I can do well. I've passed on songs that were hits, knowing they were hits. But I didn't think I would be able to handle them well.

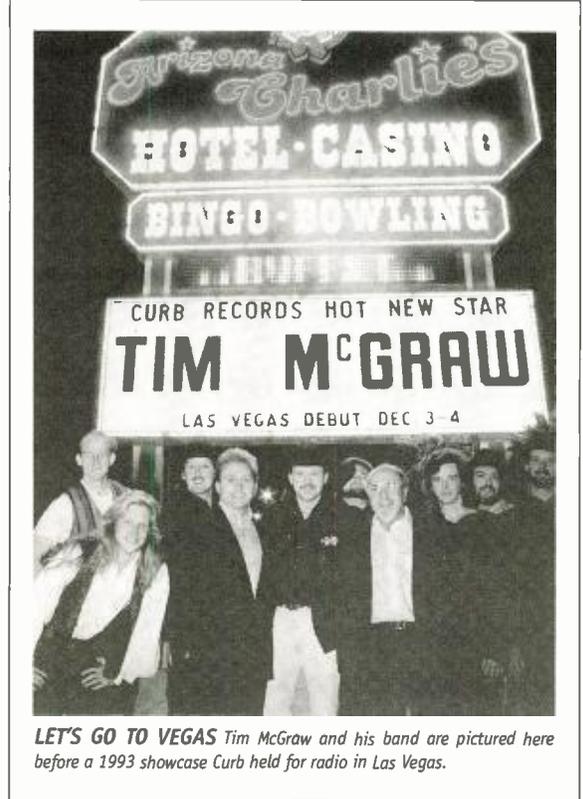
I'm a fan, and I love good songs. I just apply what I would like to hear on the radio to picking songs. I like being a little left of center. I like a little bit of quirkiness, an edge or some heaviness. I just want to cut stuff that I like and that I want to hear. Sooner or later my tastes and the tastes of everybody who buys records won't match up, but as long as they do, I'll keep doing what I'm doing.

**R&R:** The new CD will be in stores Aug. 24. What can we expect?

**TM:** I can't wait to get it out. I probably say this each time, but it's better than the last one. We found some great songs, and it's the second one I've done with my band. I love the sound of the last album and the soul it had. We went back up to Lyric Studio in New York, took a couple of weeks and just camped out. I didn't step outside for two weeks. There was snow everywhere, we had fires going in the fireplaces, and we stayed up until three or four in the morning cutting records.

It sounds much better because we weren't scared. Everybody was confident. We were all scared the first time, because it was the first time my band and I went in the studio together. That album's success took us to a whole new level this time because of the confidence, because of the excitement and because of the great songs that we had. It made all the difference in the world.

This time we were giddy about



**LET'S GO TO VEGAS** Tim McGraw and his band are pictured here before a 1993 showcase Curb held for radio in Las Vegas.

getting up there and recording. We spent six to eight weeks in a warehouse rehearsing these songs, turning them inside out and learning them inside and out. We spent a lot of time with these songs before we ever went into the studio to record them.

I think people can listen to this record and jump in and go downstream with it. There are funny things, serious things, sarcastic things and a lot of things that everybody can relate to. It paints a picture of life — not anyone's life in particular, just a snapshot of life. And not just in the lyrics, but in the way the guys played it, in the way it's mixed and in the sounds that are on it. It has a real connecting kind of feel to it.

**R&R:** I want to talk about a couple of songs on it, starting with "Blank Sheet of Paper."

**TM:** That's one of my favorite songs. I love the point of view it was written from — you can put so many different meanings into what the song is about. The Warren Brothers wrote it [with Don Schlitz]. Their dad died not long ago, and they played me the song, which had been his favorite of theirs. Faith and I were floored, and I ended up cutting it.

**R&R:** Faith sings on it too.

**TM:** Yeah, and Brett Warren. Faith was going to sing on one song for this album, and this seemed like the perfect one. With the simplicity of it and the sparseness of the arrangement, I thought the honesty of her voice would really stand out. And I love our voices when they mix together. There's something really magical that hap-

**"I just apply what I would like to hear on the radio to picking songs. I like being a little left of center. I like a little bit of quirkiness, an edge or some heaviness."**

pens with our voices when we sing together.

**R&R:** I'm curious about one other song. Here you are, with a beautiful wife, three healthy kids, more money than you probably ever thought you'd have, and yet the CD has a cut called "Kill Myself." What's that all about?

**TM:** That's probably my favorite record that I've ever made. It's my favorite-sounding record, and I love the song. It's about a guy wanting to get his life back. Things in his life have taken over, and he's got to get rid of the life that he's created and get his old life back. He's got to get rid of his demons to have his old life back. I love what it says and the depth of it — the angst, the inner turmoil of what the guy's going through. And I love it sonically too.

**R&R:** As if you're not busy enough,

Continued on Page 40



**A HIT, NO ERRORS** Then-Curb promotion executive Mike Borchetta signed Tim McGraw to the label. Pictured here (l-r) are songwriter-producer Fred Kelly, Tug McGraw, Tim McGraw and Borchetta.

CONGRATS.

# TIM MCGRAW

PROUD TO BE PART OF YOUR TEAM,



Scott Siman, Mark Hurt, Kelly Clague Wright

## Ten Years Of Tim McGraw

Continued from Page 38

*you've now added the movie business to your schedule. You have two movies coming out this fall — Black Cloud, written and directed by Rick Schroder, and Friday Night Lights, co-starring Billy Bob Thornton. What do you like about acting?*

**TM:** I liked the actual art of it. Getting into a scene with somebody and developing dialogue with the director was a lot of the fun. Right before you shoot a scene the script will say one thing, but you get into this real-life situation where you're reacting to the other

**“Thank God for Faith. She's the best multitasker of anybody I've ever seen. She organizes everything and really makes my life easy.”**

part of a sheriff. It's a real small part, but Rick is such a great guy, and I knew I could learn. I could go in and watch and learn the process and pick his brain. That was great for me. I could not have stepped into the movie with Billy Bob Thornton and performed at the level I needed to if I hadn't done the movie with Rick first.

**R&R:** Friday Night Lights is set for an Oct. 15 release. What's it about?

**TM:** It's based on a true story and best-selling book that *Sports Illustrated* said is one of the best sports books ever written. I play an alcoholic and abusive father who is kind of lost. I used to be a big football star in my time, and my son isn't living up to my expectations. I take out my problems, and my visions of glory that never happened, on him. I saw it a couple weeks ago. I thought I did all right, but the movie blew me away, how good it is.

**R&R:** You had a big run in the spring with the Out Loud Tour, and you've just cranked up the fall tour. Have you had the whole family on the road?

**TM:** Faith and the girls come out. The kids have their bicycles, and we lay out a carpet in front of the bus. They're gonna think they grew up in a trailer park. It gets harder and harder to entertain them as they get older. They now have their own trailer for their toys. They'll be wantin' their own bus pretty soon, I'm sure.

But they don't know any other way. They're pretty adept at traveling. And we have a good system. Thank God for Faith. She's the best multitasker of anybody I've ever seen. She organizes everything and really makes my life easy.

**R&R:** Do you love the road?

**TM:** Touring is my favorite thing to do. And this is the coolest stage design I have ever been involved with. There is a fine art to it. You don't want it to be silly and over the top, but you want it to have some cool stuff. Having Big & Rich and The Warren Brothers, who are my best friends, out there is great.

actors and carrying on conversations. It starts going different places. You sit down and talk that through and, in the end, come up with some version of the scene.

**R&R:** What didn't you like about the experience?

**TM:** It's hard for me to sit still for very long, and in the movie industry the biggest thing is the boredom of sitting around. I get bored so easy. The hardest part was sitting around, waiting. You would be there for two days sometimes and not shoot a scene.

**R&R:** Black Cloud is due in September. What's your role?

**TM:** Rick asked me to play the



**ALL I WANT IS A CROWD** Here's a sight Tim McGraw likely hasn't seen in a while — a sparse crowd at a 1994 performance.

**R&R:** How did you decide on Big & Rich?

**TM:** I was looking for something different. John and Martina McBride were over at our house having dinner one night, and he said, "I want to play you something." These guys Big & Rich were friends of his — they didn't even have a single out yet. He put it in, and it blew me away. Three songs into it, I was calling [manager] Scott [Siman] trying to track them down and put them on the tour. And now I look like a genius. But it was John McBride who was the real genius.

**R&R:** You lost your father, Tug McGraw, in January. He wrote a book about his life before he died. Did you get to read it before it was published? Did you make any suggestions?

**TM:** No. I did see a manuscript before it was published, but I wanted that to be his project. I didn't want to be in the middle. I wanted to help when I could and do what I could, but it was his story to tell. We had 18 years that we weren't together and then had great years after that when we were together.

**R&R:** Anything in the book surprise you?

**TM:** There were probably a few things. I thought it was well done, well written. Certainly, to me, it was purging to read it. In a lot of ways it was probably tougher than I thought. It was very personal, and it was a very life-affirming time for me more than anything, the whole eight months from finding out he had cancer to the end.

**R&R:** That had to make the song "Live Like You Were Dying" even more poignant. At what point in the whole process of not only making the CD, but of Tug's illness, did this song come to you?

**TM:** Missy Gallimore brought this to me last November. Faith and I were getting ready to go out, and I put the song in the player as I was getting in the shower. While I was

in the shower I had her replay it three times. When I got out of the shower I told her it was gonna be the first single off this album. Personally, it meant a lot to me, but other than that, I felt that everybody could relate to it. Look at the things going on in the world and in our country, people in middle America struggling to make ends meet. It's an affirmation of life that inspires you and gives you hope and gives you a reason to go out and do things.

**R&R:** Ten years after "Indian Outlaw," after selling over 23 million albums and countless tickets, what are some of your favorite memories?

**TM:** We had a lot of club shows booked for \$2,500 or \$3,000 a night when "Indian Outlaw" broke. I didn't want to drop any of the club dates, because I always thought I would have to come back and play there. I didn't want to piss anybody off. So I played every club date I was supposed to play. We would be in these 800-seat clubs with lines a mile long and tailgate parties, and they'd set up big-screen TVs in the parking lots. We'd end up with 5,000 people at some of these shows, most of them watching from outside.

I remember playing "Don't Take the Girl" in this club in Houston. They had the screens in the parking lot, and people were everywhere. The whole crowd was singing along. I took a step back and looked at one of the guys and said, "You know, this might work." That was a big one. Of course, there's the CRS where I met Faith. And the whole Spontaneous Combustion Tour.

**R&R:** Do you have any disappointments?

**TM:** Well, sure. There are always things you could have done better, people you could have treated differently in certain situations.

**R&R:** What's your next goal musically?

**TM:** I want to get better, that's all. I want to make better records and

**“You realize that the songs are bigger than you, and that's the way you always have to think.”**

convey my message better. The better you get, the more honestly you perform. That's the button everybody says you can't put your finger on. How can someone who's a great singer and good-looking not be successful? Why is someone who isn't a very good singer a big star? The bottom line, what really connects with people and makes it happen, is that they believe the person when they're singing.

**R&R:** Where does music fit in your life?

**TM:** It's my favorite thing besides my family. I have always loved music, and I think it's probably the biggest gift God has ever given people. From the earliest times, music has crossed boundaries and borders.

**R&R:** "Live Like You Were Dying" has spent almost two months at No. 1. I'm sure you're hearing stories from fans about how it has affected their lives. Do you continue to be astonished at the amazing impact a four-minute song can have on people's lives?

**TM:** You just feel lucky that you're able to find a song and record it. You realize that the songs are bigger than you, and that's the way you always have to think. If you think you're bigger than the song, you're gonna get your butt whupped sooner or later.



**PROFESSOR MCGRAW** A nattily dressed Tim McGraw is pictured here at a platinum party for Not a Moment Too Soon.



# CURB RECORDS CONGRATULATES TIM MCGRAW ON 10 YEARS AND 30 MILLION ALBUMS AND SINGLES (SOUNDCAN)

## ALBUMS

TIM MCGRAW  
NOT A MOMENT TOO SOON  
ALL I WANT  
EVERYWHERE  
A PLACE IN THE SUN  
SET THIS CIRCUS DOWN  
GREATEST HITS  
TIM MCGRAW and the  
DANCEHALL DOCTORS  
LIVE LIKE YOU WERE DYING

## 21 R&R #1 SINGLES

DON'T TAKE THE GIRL  
NOT A MOMENT TOO SOON  
I LIKE IT I LOVE IT  
CAN'T BE REALLY GONE  
SHE NEVER LETS IT  
GO TO HER HEART  
IT'S YOUR LOVE  
EVERYWHERE  
JUST TO SEE YOU SMILE  
ONE OF THESE DAYS  
WHERE THE GREEN GRASS GROWS  
PLEASE REMEMBER ME  
SOMETHING LIKE THAT  
MY BEST FRIEND  
MY NEXT THIRTY YEARS  
GROWN MEN DON'T CRY  
ANGRY ALL THE TIME  
THE COWBOY IN ME  
SHE'S MY KIND OF RAIN  
REAL GOOD MAN  
WATCH THE WIND BLOW BY  
LIVE LIKE YOU WERE DYING

## 20 #1 SINGLES

ON BILLBOARD'S  
"HOT COUNTRY SINGLES  
& TRACKS"

## 33 TOP TEN SINGLES

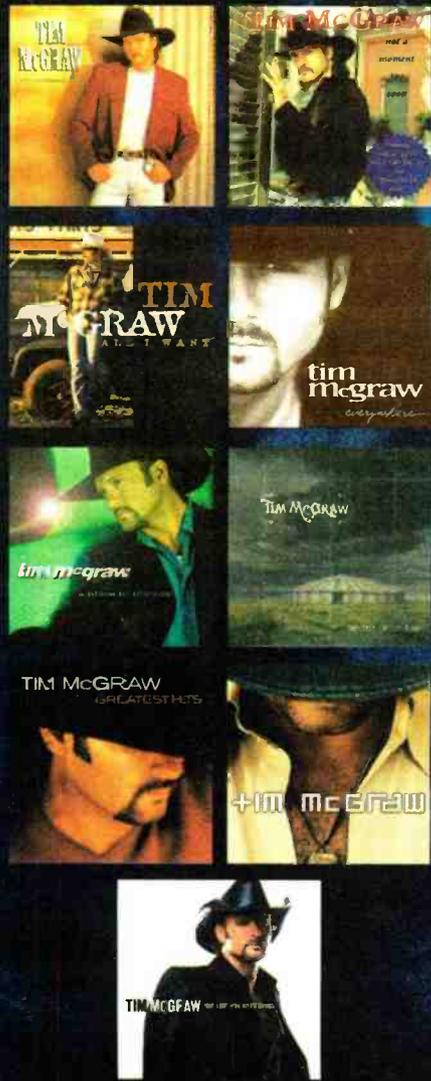
ON BILLBOARD'S  
"HOT COUNTRY SINGLES  
& TRACKS"

## 6 #1 ALBUMS

ON BILLBOARD'S  
"TOP COUNTRY ALBUMS"

## 2 #1 ALBUMS

ON BILLBOARD'S POP  
"TOP 200 ALBUMS"



# Slow Burn

Tim McGraw's not-so-overnight success

Country fans likely have vivid recollections of Tim McGraw's almost instantaneous rush to superstardom, but they probably aren't aware that "Indian Outlaw" wasn't his first single. R&R has collected the remembrances of many industry veterans involved in the earliest part of McGraw's career, prior to the *Not a Moment Too Soon* album.

**Mike Borchetta**  
Former Curb Records  
Executive

I was running the Curb office in Nashville and was in my office on a Monday making phone calls when I got a call from a friend of mine in California named Bruce Lundvall. Bruce worked for Alan Freed in the '50s and '60s. We became friends, and then he went to work at Capitol in the rock division. (He is currently CEO of Blue Note Records). He says, "Listen, I've got an artist you gotta hear." At the time we had, like, 18 artists, so I said, "Bruce, we don't need anybody. What do you got?"

Bruce knows I love baseball, and when he was young he was a batboy for the Phillies. He's a big Phillies fan to this day. Even when he was a big wheel at Capitol he would go back to Philadelphia and be a batboy just for fun as an adult. He said he was at a roast for Mike Schmidt where he ran into Tug McGraw. Tug played Bruce a tape of Tim in his car at this roast. Bruce said he thought it was OK, but, not knowing country music, he'd give it to a guy he knew in Nashville. Then he calls me with this story.

Because of my love for baseball, I

thought I'd be courteous and listen to the tape. A few days later the kid walked into the lobby, right by the receptionist and right into my office. He had this hat on that was about two sizes too wide. He put his hand out and said, "I'm Tim McGraw." I said, "I'm on the phone." I'm surprised he didn't deck me. I was rude, but I didn't mean to be; it just came out that way.

I finished the call, and he said he had a tape for me. I told him to leave it and I'd listen to it later. He said, "Can you listen to it now?" I'm thinking, "OK, here we go. I have to listen to this song and tell this kid how horrible

he is." I put the tape in, and, I swear, halfway through his first song, I turned to him and said, "You're a fucking star. You got a contract. We're signing you." He looked dumbfounded and asked what that meant. I said, "As of this minute, you're a Curb artist." He said, "That fast?" I said, "Yeah, that fast. You've got a deal."

I called Dick Whitehouse, who was President of the company, in Los Angeles and told him I had signed another artist. He told me we



Mike Borchetta



Mike Curb

**On Tim's first record he wasn't able to express himself as an artist. He was being told how he was supposed to be not only by Byron Gallimore and me, but by the record label and everybody around him."**

James Stroud

had too many artists and said, "He's not one of these damn hat acts, is he?" I said, "As a matter of fact, he is." He reluctantly let me send him the tape. He called back and said we'd give it a shot, but if it didn't work, my neck was on the line.

**Mike Curb**  
President, Curb  
Records

I got a copy of a cassette from Mike Borchetta, who worked in our Nashville office doing promotion.

He'd gotten it from Tug, and Mike was a big baseball fan. I didn't know if Mike had heard it or not; he just asked me what I thought. At the time all of our artists were people like Lyle Lovett, Hal Ketchum, Wynonna and Sawyer Brown. We didn't have what they called at the time "a hat act." I talked to Dick Whitehouse about it, and we decided we wanted to record Tim.

We brought in Doug Johnson to do the first single, "What Room Was the Holiday In," which didn't hit. Then Byron Gallimore got involved, and we released two or three more sides from the album they did. None of them were big hits.

**Byron Gallimore**  
Producer

I cut a project with a guy named Gerald Boyd, whose brother, Bobby Boyd, worked at BMG. Bobby mentioned to Tim that he really liked the things I'd done for Gerald. I went to see Tim at Diamond in the Rough, and I thought he was awesome. He says he had an on night. I never

## The Best Ears In The Business

Finding songs is Tim McGraw's strong suit

Innate talent and the willingness to work very hard are hallmarks of any artist at Tim McGraw's level, but those who know him well say a keen song sense sets McGraw apart.

"On *Not a Moment Too Soon* is when Tim took a little more control over what he cut," says Tim McFadden, who, in addition to promoting early McGraw records, later worked for his management company. "After that he took a lot of control. And now he's pretty much known as one of the best song guys in the business. You never know what he's going to do.

"I had publishers and writers call me all the time and say, 'I know Tim is cutting. What is he looking for?' I'd say, 'How do I know? Listen to his last four albums and tell me what he's looking for. He doesn't know what he's looking for. He looks for a song that knocks him down that he hasn't sung before. Give me one of those.'"

Producer Byron Gallimore has seen McGraw's affinity for great songs up close. "There's nothing more frustrating for a producer than to take songs in that you really like and have the artist not get them," he says. "A lot of times there's a good reason for that, because it's just not what the artist is about. But that rarely happens with Tim.

"Maybe part of that is because Missy and I have a really good understanding of what Tim will and won't do. And I think the songwriting community understands Tim. He may not be cutting, and they'll call with a particular song. There have been a couple songs that he passed on that became hits, but both times I remember him saying, 'I've already done this, and I can't do it again.'"

### A Gigantic Effort

Curb executive Phil Gernhard cites McGraw's willingness to take risks. "He makes a gigantic effort to grow and take chances on every album so you don't keep buying the same record," he says. "You'll see it on the new record, where he takes another giant step. That takes courage. He's not the most gifted singer, but he's turned into one of the best stylists around. You hear a Tim McGraw record, and you know exactly who he is.

"Sometimes it's a very difficult process for him. It took him forever to be able to sing to the track on 'It's Your Love.' And then he'll go in and sing a 'Please Remember Me' in one take. He just won't settle. The man's richer than God, and you wonder what drives him. But ever since I've known him, he has shown courage."

For a promotion executive, a diverse range of songs from one artist could be a challenge, but it's one that Curb's Carson James embraces. "First of all, you have total conviction about him as an artist," he says. "You trust his song sense, you trust his production sense, and you trust how he feels the public will receive his music.

"Who else could do a song like 'Red Rag Top'? You have to have stature to do that. And then he follows with 'She's My Kind of Rain,' a more mainstream love ballad, and his voice is just amazing. After that it's 'Real Good Man,' Southern rock and sex oozing from the speakers. And then 'Watch the Wind Blow By,' which almost has a Motown, Commodores flavor. He adapts so well, yet he's country through and through."

### Making A Statement

Music has always been McGraw's strength, according to manager Scott Siman. "I've always felt that Garth Brooks was the quintessential marketing artist," he says. "And I feel like Tim is the musical leader, constantly trying to make a statement with the music and be forward thinking in the same way Garth was with marketing.

Continued on Page 46



**FUN ADDICTS** Tim McGraw and his band perform an acoustic set during a 1994 fan club picnic. Producer Byron Gallimore (second from l, top row) looks on.

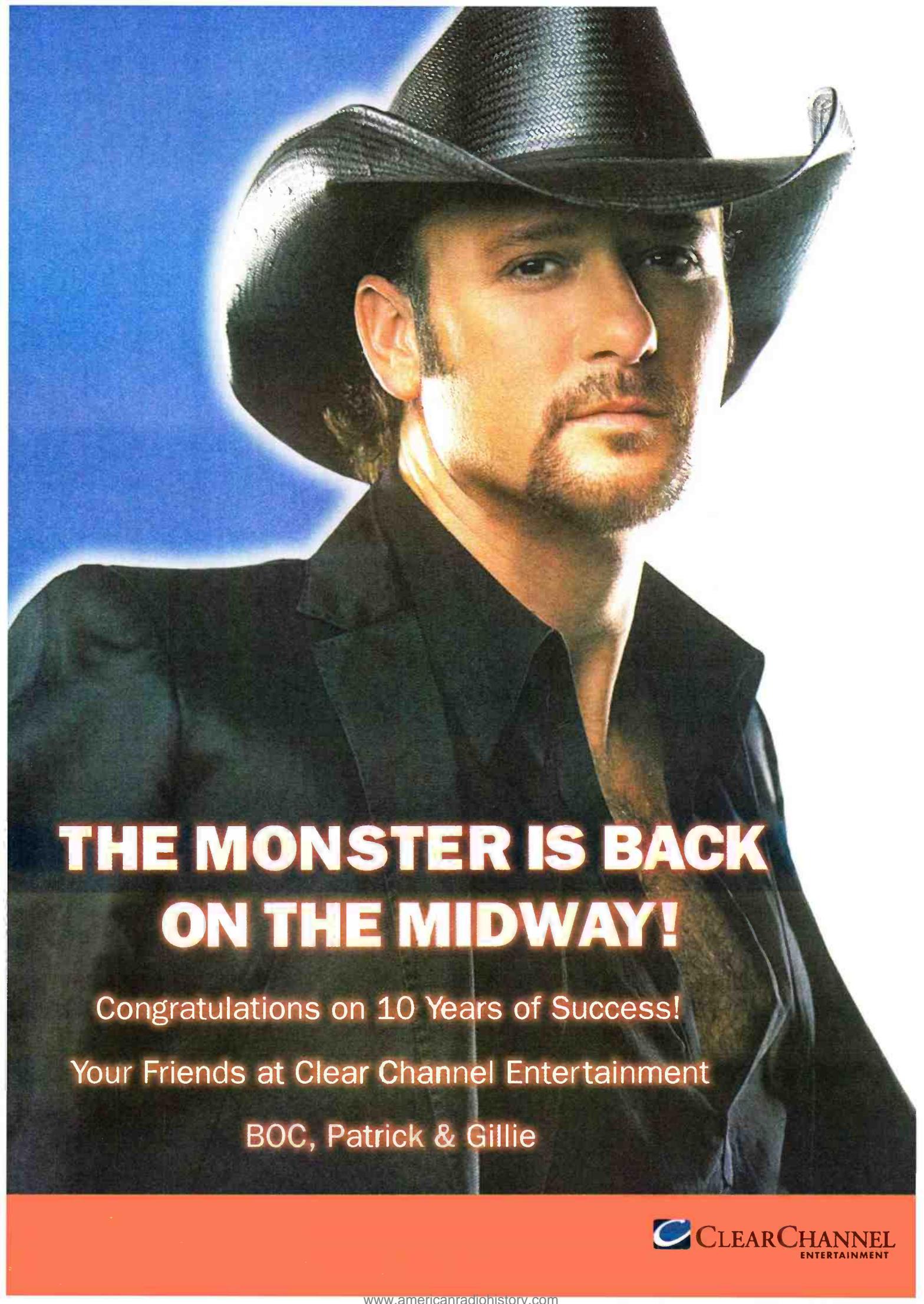
dreamed I'd get to produce him. A week later we went to eat, and the connection was there.

Tim is one of those guys who, if you believe in him, he'll take a chance on you. He must have seen how much I really wanted to do it. He was good to give me a shot. Because I was a new producer, Curb wasn't going to let me do it. James Stroud had heard some projects of

mine and was sweet to co-produce Tim with me.

The first album had some good songs that worked to make people aware of Tim. We were well on the road, and then there was the normal growth with more time in the studio for the second album. And he'd gotten better. The biggest single difference was "Indian Outlaw."

Continued on Page 46



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# Uncommon Commitment

Tim McGraw champions "Outlaw" despite criticism

One of the amazing aspects of the success of "Indian Outlaw" is that Tim McGraw wanted to record the song on his self-titled debut album but was talked out of it. His live performances of the song at Fan Fair in 1993 and CRS in 1994 pushed it, and his career, over the top.

## Mike Curb President, Curb Records

At Fan Fair in 1993, when they still held it at the fairgrounds, Boy Howdy was supposed to appear at our show, but their drummer got run over. So we put Tim on, and he did three or four songs. The last one was "Indian Outlaw."

I asked Tim why he didn't do "Indian Outlaw" on the album, and he said they wouldn't let him. I said, "Who wouldn't let you?" He named some people at the label and the producers. I said, "Well, you can certainly do it on your next album." I don't think we realized until that moment how big a star he could be. He is a natural in front of a crowd. I remember thinking, "Wait a minute. This is a country artist, but he can perform like a rock star."

Every time an artist really emerges, it's because everybody gets on the same wavelength. Sometimes it occurs the day you hear the first single, like with LeAnn Rimes. With Tim, we didn't realize how great he was until we saw him live. And I have never, in the history of our company, seen an artist grow the way he's grown. I'm glad it happened at Curb Records.

## Mike Borchetta Former Curb Records Executive

The West Coast people from Curb moved to Nashville, and the first thing they wanted to do was get rid

**"We didn't realize how great Tim was until we saw him live. And I have never, in the history of our company, seen an artist grow the way he's grown. I'm glad it happened at Curb Records."**

Mike Curb

of Tim, because they didn't think he would hit. We were in Philadelphia, doing a show for WXTU. Tim was opening for Sawyer Brown, and, of course, Tug was there. There must have been 10,000 people there. Tim gets up and does "Indian Outlaw," and the response is absolutely incredible. I took pictures of the audience and brought them back to show everyone in Nashville: "Look at this! This kid's a star!" He's since developed into the star that I knew he was the minute I signed him.

## Phil Gernhard Curb Executive

Tim was on the roster, but he had been signed by the head of promotion, Mike Borchetta, who was trying to get close to Tug McGraw because he collected baseball cards. I had seen Tim before; he was kind of a heavysset kid with this great big hat. I didn't have a favorable impression of him. I got here in January, and in March they introduced me to the ritual of CRS. At that time labels were allowed to present two acts, and ours were Rick Vincent, whom everybody was really high on, and Tim McGraw.

Vincent was horrible. I said, "Didn't anybody see this act before they put it on the stage?" And then I said exactly this, "Great, now all we have is the fat kid with the big hat." I was embarrassed. The curtain opened, and there was no fat kid. He was slim as could be, and my first impression was of watching a baby tiger.

The next day I called James Stroud, Byron Gallimore and Tim's manager at the time into the conference room and said, "Look, he was a political signing, but this game now changes. We're going to put everything we've got, especially video, behind him. No budget restraints."

The whole album came together. The song selection was good. Stroud worked the rhythm tracks, and Byron is great at working with vocalists because he was a vocalist himself. He solved a lot of the problems Tim had on the first album. To everybody's surprise, all of a sudden there was this great album.

We took our budget from \$20,000 for a video to \$100,000. I got the budget in, and it was \$80,000. I called the producer and said, "I'm going to

**"Everyone said, 'You've got this great album; you can't put this single, 'Indian Outlaw' out.' I made up an excuse: 'If it's the disaster you say it is, let's get it out of the way now.'"**

Phil Gernhard

give you \$20,000 more. I want you to spend it on lights. I want this kid to come off that screen lit up like a Christmas tree." He said, "I've never had a call from somebody asking me to spend more money."

Concern about the single, "Indian Outlaw," surfaced from Stroud; Tim's manager, Johnny Slate; and all the independents. They all said, "You've got this great album; you can't put this single out." I didn't know anything about country or Country radio. I didn't understand.

So I made up an excuse: "If it's the disaster you say it is, let's get it out of the way now."

But what I was thinking was, "What's the matter with these people?" Tim, of course, was hell-bent for leather for it. Literally everybody except for Byron and Tim

begged me not to put that single out, but we were in a perfect competitive market. Young Country stations were attacking established Country stations in almost every market in the country, and they could use a record like this to do it. I knew I could get it played for that reason.

Some stations never played it in heavy or anywhere other than at night. Most of them were forced to deal with it because the CMT audience descended upon them. Someone asked me if we were hiring people from all over the country to call stations. I wished we had the money to do that. My answer was, "Have you ever heard of CMT?"

We called it the one-two punch. We knew from the get-go that we



Byron Gallimore

## Like Like You Were Dying

New album complemented by film release

"The band is playing great," says producer Byron Gallimore, who helped oversee the recording of *Live Like You Were Dying*, Tim McGraw's new album and second with his band, The Dancehall Doctors. "It's always about finding great songs, and the community has always responded really well to Tim. We've been fortunate to find a great batch of songs, and I think this may be one of the stronger records he's had. I can see a lot of songs being singles. It's an adventure. The band's experience paid off for us big time. I feel really good about the entire process."

Curb Promotion Executive Carson James is ecstatic about the prospect of working more of this music at radio. "Tim wants to find another level for himself, and he has worked extremely hard at finding the right kind of songs and working his band to the bone," he says. "Rehearsing, rehearsing, rehearsing. Who else has the balls in this format to use their own band in the studio?"

McGraw's manager, Scott Siman, says the single "Live Like You Were Dying" almost demanded release, even though such a move led to scheduling changes. "We debated long and hard about putting another single out off the last record and having a later fall release for the new album," he says. "But the single was one of those songs that we had to get out there. Joe Casey at Sony always used to say, 'It's not milk; it won't spoil,' but this was so impactful and timely, we had to release it. And that adjusted the marketing plan a bit.

"The record sounds more like a band record than the last record did. They've been through the process once, and they came out of that knowing their system and having confidence in what they did. When they want back the second time, they were able to take it up a notch."

## Friday Night Lights

The upcoming release of McGraw's feature film debut, in *Friday Night Lights*, coincides nicely with the album release. "Tim has always been interested in doing some film work, and we've been looking for the last five or six years," Siman says.

"This year a couple things came together that we were willing to explore. One was an independent film with Rick Schroder. We weren't looking for a major theatrical release; it was just a cool project for Tim to get his feet wet.

"The other was *Friday Night Lights*, his first supporting role in a major motion picture. We elected not to do a role where he's a singer, a cowboy or anything like that. He felt if that if we're going to have a career, we have to have a real role with meat.

"It's another good example of taking a risk. I can't tell you how many parts he's been offered in movies. He really had to audition though. The director was a little reluctant to meet with him. He had to win the part and prove he was capable of delivering, and he did."

Setup for the album includes a fall network TV special and the Oct. 15 release of *Friday Night Lights*, and Siman adds that there's interest in a book centered on the single. "We have our marketing plan set through Valentine's Day next year, because that's such a great record-selling market," he says. "Tim has also overcut, so we're looking at making some new tracks available as downloads."

would kick the door down with "Indian Outlaw" and take over the room with "Don't Take the Girl." I thought we'd have some success and maybe be a platinum act, but I had no idea how fast.

Tim had no experience on a large stage, but he made that difficult adjustment very quickly. When he went out with BlackHawk and Little Texas it was pandemonium. They finally asked him to be the closer, because they didn't want to follow him.

## Byron Gallimore Producer

We wanted to cut "Indian Outlaw" on the first record, and nobody would let us. On the second record Tim said, "If I'm going down, I want to go down doing something I believe in." After we cut the album I got a call from Phil Gernhard at the label, and I particularly remember him telling me that this was going to be Tim McGraw's year.

Continued on Page 46

**Slow Burn**

Continued from Page 42

**James Stroud  
Producer**

Byron Gallimore and I had been talking about working together as producers, and he took me to see Tim at a showcase. I was underwhelmed. He was the nicest guy and did his very best, but he was a little nervous. I sat him down and said, "You've got so much potential, but I didn't see the spark I needed to see." He didn't get discouraged at all. He and Byron went and

**James Stroud**

worked some more, and all of a sudden he shows up and is a different animal. Which is sort of what Tim is now. He soaks up information and applies it to his career, and it gets better and better. He's very successful because of that.

On the first record he wasn't able to express himself as an artist. He was being told how he was supposed to be not only by Byron and me, but by the record label and ev-

erybody around him. He got lost in that out of fear or maybe not having a lot of knowledge about things. The second album, he came to us and said, "I may lose my deal, but I want to make a Tim McGraw record." And, in fact, he was going to lose his deal. I was told by the label that if we didn't have a hit, they really couldn't see going forward. I didn't tell Tim that, but we listened to him, and he was right. He became Tim McGraw on the second record.

**Scott Siman  
Manager**

My partner and I did legal work for Tim back in those days. His original contract with Curb was never completed with respect to the first record. We were trying to get it closed right before the release of the second record. About the time we wrapped it up was when I left to go to Sony. I remember Allen Butler saying that he wanted to sign a really tall, good-looking guy with a lot of charisma. I said, "There's a guy I worked with named Tim McGraw who might be able to get out of his contract with Curb." They all looked at me like, "Tim McGraw? He had four stiffs. What are you talking about?"

**Carson James  
Promotion Executive,  
Curb**

I was at WLWI/Montgomery, AL and also VP/Programming for Colonial Broadcasting, and I didn't play Tim's first few records. But I remember watching CMT early one morning and seeing a video for a song called "Memory Lane" from his first album. That was when I got Tim McGraw. I called my regional at the time, who works with me now, and said, "Eva, I totally missed 'Memory Lane,' but I'm a believer now. I see what you're so excited about." After that came "Indian Outlaw" and "Don't Take the Girl," and it was slam-dunk time.

**"I remember watching CMT early one morning and seeing a video for a song called 'Memory Lane' from his first album. That was when I got Tim McGraw."**

*Carson James***Uncommon Commitment**

Continued from Page 45

I didn't have a clue who Phil was, but I was nervous as hell when he called. He asked, "How did you all do this? I don't like anything, and I like 10 out of the 11 songs." I've always remembered that phone call and had the utmost respect for him and how much he believed in that album.

The single was out within a month of that call, and I was eating down at Jamaica's restaurant, where everybody was saying, "Do you realize what's just happened to you?" I was like, "No, I don't." And I didn't. It was one of those fairy-tale things that happen.

Luckily, we had "Don't Take the Girl," which is a song I found at a songwriter's night. Another artist, Craig Martin, asked me about producing him. He was cutting a few things, but I don't know if he had a full deal. I asked him about that song for Tim, but he was holding it for himself.

Three days later he called back and said, "If you want to cut that song on Tim, go ahead." I called Tim in, and he was like, "Shit, man. That's a hit. Let's cut this thing." "Not a Moment Too Soon" was the third piece of the puzzle.

**James Stroud  
Producer**

We wouldn't let Tim record "Indian Outlaw." I wouldn't let him do it. Tim and I laugh about it to this day. I just didn't hear that song. He kept saying, "But people like the way I play it." I said, "Well, you're not going to have it on this record." On the first record he listened to us. On the second he said it might be his last record, so he wanted to cut the song. So Byron and I worked with him on what I thought was a great arrangement. We cut the song and turned it in.

**Tim McFadden**

I told the label it was a joke. I didn't hear it at all. The whole time Tim was saying that the song was a hit. I thought he was nutty. Everybody knew "Don't Take the Girl" was a hit, and I wanted that as the first single. Tim wanted "Indian Outlaw." I went to the label and said, "Stick this record out and get it out of the way so we can get to the hit."

Of course, it blew up in a matter of days.

I didn't realize that I actually had publishing on "Indian Outlaw" until after it hit. So, I love that song! Tim and I laugh to this day, but he will never let me live it down. I missed totally and completely on that song. He was right, and he's been right more than he's been wrong.

**Tim McFadden  
Promotion & Management  
Executive**

When Tim did CRS that year and performed "Indian Outlaw" and immediately followed it up with "Don't Take the Girl," it was an amazing moment in CRS history, as far as I'm concerned.

I remember how raucous everybody was for "Indian Outlaw," and then, as they started listening and getting into "Don't Take the Girl," the room got more and more quiet. You couldn't even hear the clinking of glasses by the time the song was over. People went nuts. He said thank you and walked off the stage. It was one of those moments. Boom. Done. That one-two punch sent them through the roof.

**Scott Siman  
Manager**

It's funny, because I don't really remember "Indian Outlaw" at CRS.

**SEALING THE DEAL** Tim McGraw's performance during the 1994 CRS *New Faces* show set his career on a meteoric trajectory.

**"When Tim did CRS that year and performed 'Indian Outlaw' and immediately followed it up with 'Don't Take the Girl,' it was an amazing moment in CRS history."**

*Tim McFadden*

It was what it was: a fun record. But "Don't Take the Girl" I remember, like everybody else in that room: "Oh my God, that's huge." It's a great song, and Tim's a great singer.

I've never seen that much charisma come off that stage and stun that tough audience before or since. Tim could have killed his career on that stage. I can come up with a laundry list of acts who performed there and were effectively washed out by radio. It was not without its risks to lay it all on the line there.

Maybe it was a sense of desperation as much as anything when his first record didn't happen. He couldn't hold back. I see that a lot in acts, that reluctance to step over or on the line. I guess it's human nature to be more conservative. Tim has always been willing to step up and be a leader.

**The Best Ears In The Business**

Continued from Page 24

"Garth did a stadium show and swung out over the audience. It wasn't anything that hadn't been done before, but it was done in the context of our market. Tim used his band. Well, people have done that before, but not in our format at his level. That's another in a long line of steps that he was willing to take. He always wants to do something that nobody else has done. He's a real visual person. He sees things in his head, and we try to help him implement that vision."

Producer **James Stroud** says that McGraw is successful in more meaningful areas as well. "Since that second album, you've seen his career grow," he says. "He has become a great producer, an amazing entertainer and one of our superstar stylists. For 10 years he's been making his mark, and he will continue to for another 10."

"The thing that stands out in my mind is the change in his life with his children. When I talk to Tim McGraw now, I don't talk to the superstar artist I talked to for a long time, I talk to a great parent. When it's all said and done for Tim, he'll want to be known as a great husband, a great father and then as a wonderful entertainer. We're blessed to have him, and I'm blessed that I've been able to work with him and that he's still in my life."

**Tim McGraw, circa 1994**

# R&R COUNTRY TOP 50

August 13, 2004

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOT. AUD. (00)	± AUD. (00)	WEEKS ON	TOTAL ADDS
1	1	TIM MCGRAW Live Like You Were Dying (Curb)	14803	-158	5325	-54	509441	-5091	12	113/0
2	2	KENNY CHESNEY I Go Back (BNA)	13461	-112	4915	-26	464072	-5675	16	113/0
4	3	BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)	10733	162	3837	+77	359110	13192	19	113/0
6	4	JOSH GRACIN I Want To Live (Lyric Street)	9687	456	3513	+192	316411	17994	23	113/0
7	5	KEITH URBAN Days Go By (Capitol)	9673	824	3455	+321	341702	35580	8	113/0
5	6	BILLY CURRINGTON I Got A Feelin' (Mercury)	9348	-480	3646	-78	312742	-9328	30	113/0
8	7	TERRI CLARK Girls Lie Too (Mercury)	9122	551	3284	+180	312118	17854	18	112/0
3	8	REBA MCENTIRE Somebody (MCA)	9002	-1744	3114	-733	292712	-59546	31	113/0
9	9	BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	8054	155	2869	+72	257178	3759	18	109/1
10	10	GRETCHEN WILSON Here For The Party (Epic)	7719	373	2706	+137	258916	19835	10	112/0
12	11	ANDY GRIGGS She Thinks She Needs Me (RCA)	7594	449	2824	+159	252223	16883	24	113/1
11	12	ALAN JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)	7458	186	2676	+83	248101	593	9	112/0
16	13	GEORGE STRAIT I Hate Everything (MCA)	7055	545	2511	+243	227595	19164	6	110/1
15	14	SARA EVANS Suds In The Bucket (RCA)	6922	366	2394	+198	232182	10108	16	109/1
13	15	MARTINA MCBRIDE How Far (RCA)	6667	-358	2412	-105	218676	-13426	18	111/0
17	16	JOE NICHOLS If Nobody Believed In You (Universal South)	5599	210	2009	+58	184806	11263	20	107/0
19	17	RASCAL FLATTS Feels Like Today (Lyric Street)	5553	489	1959	+115	174424	18836	9	110/1
20	18	PHIL VASSAR In A Real Love (Arista)	5243	246	1807	+101	176521	10390	15	104/4
21	19	BROOKS & DUNN That's What It's All About (Arista)	4930	472	1727	+162	158814	18930	7	108/5
27	20	TOBY KEITH Stays In Mexico (DreamWorks)	4577	1953	1579	+647	153468	48509	2	100/19
22	21	JULIE ROBERTS Break Down Here (Mercury)	4532	172	1729	+84	138988	7960	23	98/0
18	22	RACHEL PROCTOR Me And Emily (BNA)	4393	-709	1548	-277	124688	-24565	24	103/0
24	23	TRACE ADKINS Rough & Ready (Capitol)	4164	326	1641	+132	131548	13114	16	100/4
23	24	AMY DALLEY Men Don't Change (Curb)	3945	-136	1456	-12	119137	-4293	27	93/1
25	25	JIMMY WAYNE You Are (DreamWorks)	3528	170	1301	+75	111964	9722	17	92/5
26	26	DIERKS BENTLEY How Am I Doin' (Capitol)	3108	443	1170	+160	91514	9564	13	90/8
28	27	GARY ALLAN Nothing On But The Radio (MCA)	3086	562	1057	+182	96520	17638	9	83/9
29	28	TRAVIS TRITT The Girl's Gone Wild (Columbia)	2374	189	951	+72	66306	5500	15	85/0
32	29	SHEDAISY Come Home Soon (Lyric Street)	2132	423	830	+145	63112	11493	6	79/9
30	30	CRAIG MORGAN Look At Us (BBR)	2031	115	815	+55	55111	2683	16	78/0
31	31	BLUE COUNTY That's Cool (Asylum/Curb)	1907	150	809	+34	52501	8073	11	81/7
Breaker	32	LONESTAR Mr. Mom (BNA)	1679	413	621	+146	53467	14431	5	73/20
34	33	TRICK PONY The Bride (Asylum/Curb)	1532	185	625	+90	42531	5682	7	62/2
36	34	DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	1498	252	529	+90	47095	8546	6	59/10
33	35	STEVE HOLY Put Your Best Dress On (Curb)	1462	0	578	0	41201	4331	12	66/3
Breaker	36	MONTGOMERY GENTRY You Do Your Thing (Columbia)	1381	299	547	+94	37563	8320	4	68/10
39	37	RESTLESS HEART Feel My Way To You (Koch)	1067	97	379	+31	30051	2431	4	38/2
40	38	CLAY WALKER Jesus Was A Country Boy (RCA)	1006	158	384	+48	27550	5077	5	56/4
43	39	TRACY LAWRENCE It's All How You Look At It (DreamWorks)	918	160	415	+62	24654	2576	7	42/0
44	40	KATRINA ELAM No End In Sight (Universal South)	848	158	331	+54	22116	4435	4	51/8
41	41	BUDDY JEWELL One Step At A Time (Columbia)	807	19	348	+4	16731	-2147	8	49/0
46	42	SUGARLAND Baby Girl (Mercury)	766	182	290	+52	19416	1970	3	39/5
49	43	BLAKE SHELTON Some Beach (Warner Bros.)	759	362	339	+159	18720	8833	2	54/12
45	44	MARK CHESNUTT The Lord Loves The Drinkin' Man (Vivaton)	673	60	260	+2	14223	1395	5	36/5
38	45	BRAD COTTER I Meant To (Epic)	559	-412	187	-159	15664	-9646	14	33/0
Debut	46	TRENT WILLMON Dixie Rose Deluxe (Columbia)	555	325	297	+150	11225	5825	1	40/8
42	47	RYAN TYLER The Last Thing She Said (Arista)	549	-214	185	-102	14424	-4802	6	25/0
48	48	SHANNON LAWSON Just Like A Redneck (Equity Music Group)	470	-31	216	-7	9966	-1758	4	33/0
47	49	KID ROCK Single Father (Top Dog/Warner Bros. Nashville)	455	-82	111	-27	15191	-2815	11	15/0
50	50	CLINT BLACK My Imagination (Equity Music Group)	454	57	172	+24	9550	150	4	32/3

113 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 8/1-8/7. Bullets appear on songs gaining points and/or plays or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points and plays for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Station Weight = AQH Persons + (Market rank X 10) divided by 4180. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company © 2004, The Arbitron Company). © 2004, R&R, Inc.

## Most Added\*

ARTIST TITLE LABEL(S)	ADDS
www.radds.com	
CATHERINE BRITT The Upside Of Being Down (RCA)	21
LONESTAR Mr. Mom (BNA)	20
TOBY KEITH Stays In Mexico (DreamWorks)	19
BLAKE SHELTON Some Beach (Warner Bros.)	12
CHRISTY SUTHERLAND Freedom (Epic)	12
MONTGOMERY GENTRY You Do Your Thing (Columbia)	10
DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	10
GARY ALLAN Nothing On But The Radio (MCA)	9
SHEDAISY Come Home Soon (Lyric Street)	9

## Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TOBY KEITH Stays In Mexico (DreamWorks)	+1953
KEITH URBAN Days Go By (Capitol)	+824
GARY ALLAN Nothing On But The Radio (MCA)	+562
TERRI CLARK Girls Lie Too (Mercury)	+551
GEORGE STRAIT I Hate Everything (MCA)	+545
RASCAL FLATTS Feels Like Today (Lyric Street)	+489
BROOKS & DUNN That's What It's All About (Arista)	+472
JOSH GRACIN I Want To Live (Lyric Street)	+456
ANDY GRIGGS She Thinks She Needs Me (RCA)	+449
DIERKS BENTLEY How Am I Doin' (Capitol)	+443

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TOBY KEITH Stays In Mexico (DreamWorks)	+647
KEITH URBAN Days Go By (Capitol)	+321
GEORGE STRAIT I Hate Everything (MCA)	+243
SARA EVANS Suds In The Bucket (RCA)	+198
JOSH GRACIN I Want To Live (Lyric Street)	+192
GARY ALLAN Nothing On But The Radio (MCA)	+182
TERRI CLARK Girls Lie Too (Mercury)	+180
BROOKS & DUNN That's What It's All About (Arista)	+162
DIERKS BENTLEY How Am I Doin' (Capitol)	+160

## Breakers

**LONESTAR**  
Mr. Mom (BNA)  
20 Adds • Moves 35-32  
**MONTGOMERY GENTRY**  
You Do Your Thing (Columbia)  
10 Adds • Moves 37-36

Songs ranked by total plays

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

Tim,

We are honored that you have trusted us to handle all of your travel needs!  
Congratulations on your well deserved success!

Pam, Jenna, Frances & Beth



August 13, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOT. A.D. (W)	± A.D. (W)	WEEKS ON	TOTAL A.D.S.
1	1	TIM MCGRAW Live Like You Were Dying (Curb)	6053	55	4658	+83	146258	2632	12	111/1
2	2	KENNY CHESNEY I Go Back (BNA)	5911	56	4540	+81	141654	2386	15	113/1
4	3	BRAD PAISLEY / ALISON KRAUSS Whiskey Lullaby (Arista)	5080	-73	3951	-34	121711	-836	21	110/1
5	4	JOSH GRACIN I Want To Live (Lyric Street)	4972	129	3812	+160	117331	3892	22	112/1
8	5	KEITH URBAN Days Go By (Capitol)	4867	518	3766	+416	115803	12721	8	113/1
6	6	TERRI CLARK Girls Lie Too (Mercury)	4836	134	3713	+140	113085	4022	17	112/1
3	7	BILLY CURRINGTON I Got A Feelin' (Mercury)	4720	-512	3572	-422	112916	-9862	31	110/1
9	8	ALAN JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)	4122	193	3188	+193	96689	4644	9	113/1
10	9	ANDY GRIGGS She Thinks She Needs Me (RCA)	4087	238	3191	+227	97034	5181	23	108/2
7	10	REBA MCKENZIE Somebody (MCA)	3661	-942	2787	-682	90886	-21216	32	98/1
12	11	GRETCHEN WILSON Here For The Party (Epic)	3597	249	2804	+241	84269	5601	9	111/4
14	12	SARA EVANS Suds In The Bucket (RCA)	3590	271	2736	+205	83902	7066	16	110/1
15	13	GEORGE STRAIT I Hate Everything (MCA)	3575	290	2766	+234	85127	8335	6	110/2
11	14	BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	3428	32	2683	+85	79884	1310	15	106/4
13	15	MARTINA MCBRIDE How Far (RCA)	3191	-133	2451	-98	74481	-4605	19	92/2
17	16	RASCAL FLATTS Feels Like Today (Lyric Street)	3033	201	2328	+189	72012	6025	9	110/5
18	17	JOE NICHOLS If Nobody Believed In You (Universal South)	2876	97	2238	+85	66239	1902	21	97/1
20	18	BROOKS & DUNN That's What It's All About (Arista)	2739	354	2144	+282	65546	8836	7	104/3
19	19	TRACE ADKINS Rough & Ready (Capitol)	2718	174	2042	+126	63146	5001	19	98/5
21	20	PHIL VASSAR In A Real Love (Arista)	2538	164	1933	+148	60626	3117	16	102/4
22	21	JULIE ROBERTS Break Down Here (Mercury)	2442	111	1915	+113	56882	2646	24	98/11
16	22	RACHEL PROCTOR Me And Emily (BNA)	2360	-521	1846	-378	55840	-12272	21	91/1
27	23	TOBY KEITH Stays In Mexico (DreamWorks)	2237	1077	1753	+819	52294	26936	2	98/17
23	24	JIMMY WAYNE You Are (DreamWorks)	2049	194	1571	+153	46750	4485	21	85/2
25	25	GARY ALLAN Nothing On But The Radio (MCA)	1896	274	1485	+213	42718	7120	9	101/6
24	26	DIERKS BENTLEY How Am I Doin' (Capitol)	1865	168	1446	+127	42578	5040	14	91/3
26	27	AMY DALLEY Men Don't Change (Curb)	1585	126	1193	+89	36090	2443	27	70/3
29	28	LONESTAR Mr. Mom (BNA)	1349	350	1055	+267	31561	7969	5	82/18
28	29	SHEDAISY Come Home Soon (Lyric Street)	1304	199	1005	+169	30499	4951	6	79/9
30	30	TRACY LAWRENCE It's All How You Look At It (DreamWorks)	1071	87	828	+60	22500	2292	9	71/3
34	31	MONTGOMERY GENTRY You Do Your Thing (Columbia)	1014	262	799	+206	23554	6502	5	69/8
32	32	CRAIG MORGAN Look At Us (BBR)	960	37	722	+54	22942	1279	17	50/3
31	33	BLUE COUNTY That's Cool (Asylum/Curb)	959	33	775	+42	21481	648	11	59/5
33	34	DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	923	167	745	+123	19754	3669	6	71/14
36	35	TRICK PONY The Bride (Asylum/Curb)	772	116	620	+98	17200	2623	7	60/11
37	36	STEVE HOLY Put Your Best Dress On (Curb)	664	59	518	+52	16455	1680	11	43/3
38	37	BUDDY JEWELL One Step At A Time (Columbia)	558	50	421	+34	12232	1359	10	37/0
40	38	RESTLESS HEART Feel My Way To You (Koch)	533	113	414	+81	12166	2392	5	39/8
39	39	MARK CHESNUTT The Lord Loves The Drinkin' Man (Vivaton)	517	28	433	+54	11737	583	6	41/6
46	40	BLAKE SHELTON Some Beach (Warner Bros.)	481	235	393	+190	10605	5143	2	42/22
35	41	BRAD COTTER I Meant To (Epic)	477	-270	357	-224	11715	-5350	14	29/0
41	42	SUGARLAND Baby Girl (Mercury)	448	79	359	+52	8185	1228	4	33/7
43	43	CLAY WALKER Jesus Was A Country Boy (RCA)	403	105	330	+97	8911	2257	4	31/5
42	44	KEITH BRYANT Ridin' With The Legend (Lofton Creek)	366	66	310	+50	7151	1564	6	21/2
45	45	NOTORIOUS CHERRY BOMBS It's Hard To Kiss... (Universal South)	332	54	290	+47	7615	1650	4	16/2
50	46	DIAMOND RIO Can't You Tell (Arista)	285	117	241	+96	6646	2617	2	23/5
48	47	KATRINA ELAM No End In Sight (Universal South)	250	50	233	+41	4809	1144	3	28/3
47	48	KEN MELLONS Climb My Tree (Home)	233	20	176	+16	4039	238	6	13/0
44	49	RYAN TYLER The Last Thing She Said (Arista)	212	-73	167	-60	5343	-1267	7	18/0
49	50	SHANNON LAWSON Just Like A Redneck (Equity Music Group)	200	30	156	+26	4953	563	3	11/1

113 Country reporters. Songs ranked by total plays for the airplay week of Sunday 8/1 - Saturday 8/7.  
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### Most Added®

www.rindicator.com

ARTIST TITLE LABEL(S)	A.O.S.
BLAKE SHELTON Some Beach (Warner Bros.)	22
LONESTAR Mr. Mom (BNA)	18
TOBY KEITH Stays In Mexico (DreamWorks)	17
DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	14
JULIE ROBERTS Break Down Here (Mercury)	11
TRICK PONY The Bride (Asylum/Curb)	11
SHEDAISY Come Home Soon (Lyric Street)	9
MONTGOMERY GENTRY You Do Your Thing (Columbia)	8
RESTLESS HEART Feel My Way To You (Koch)	8
TRENT WILLMON Dixie Rose Deluxe (Columbia)	8

### Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TOBY KEITH Stays In Mexico (DreamWorks)	+1077
KEITH URBAN Days Go By (Capitol)	+518
BROOKS & DUNN That's What It's All About (Arista)	+354
LONESTAR Mr. Mom (BNA)	+350
GEORGE STRAIT I Hate Everything (MCA)	+290
GARY ALLAN Nothing On But The Radio (MCA)	+274
SARA EVANS Suds In The Bucket (RCA)	+271
MONTGOMERY GENTRY You Do Your Thing (Columbia)	+262
GRETCHEN WILSON Here For The Party (Epic)	+249
ANDY GRIGGS She Thinks She Needs Me (RCA)	+238

### Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TOBY KEITH Stays In Mexico (DreamWorks)	+819
KEITH URBAN Days Go By (Capitol)	+416
BROOKS & DUNN That's What It's All About (Arista)	+282
LONESTAR Mr. Mom (BNA)	+267
GRETCHEN WILSON Here For The Party (Epic)	+241
GEORGE STRAIT I Hate Everything (MCA)	+234
ANDY GRIGGS She Thinks She Needs Me (RCA)	+227
GARY ALLAN Nothing On But The Radio (MCA)	+213
MONTGOMERY GENTRY You Do Your Thing (Columbia)	+206
SARA EVANS Suds In The Bucket (RCA)	+205

## country CROSSROADS

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES August 13, 2004

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of August 4-10.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)	52.8%	78.8%	10.5%	97.8%	6.5%	2.0%
KENNY CHESNEY I Go Back (BNA)	51.3%	81.5%	12.8%	98.0%	2.3%	1.5%
TIM MCGRAW Live Like You Were Dying (Curb)	49.8%	80.0%	12.3%	97.3%	4.5%	0.5%
ANDY GRIGGS She Thinks She Needs Me (RCA)	44.5%	83.3%	12.5%	98.3%	2.0%	0.5%
REBA MCENTIRE Somebody (MCA)	37.5%	72.3%	15.8%	97.8%	7.8%	2.0%
JIMMY BUFFETT f/CLINT BLACK Hey Good Lookin' (RCA/Mailboat)	37.0%	68.0%	12.5%	98.0%	9.0%	8.5%
BILLY CURRINGTON I Got A Feelin' (Mercury)	33.3%	75.0%	21.3%	97.5%	0.8%	0.5%
BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	32.0%	60.0%	16.3%	93.5%	7.5%	9.8%
JOE NICHOLS If Nobody Believed In You (Universal South)	31.5%	68.3%	22.8%	95.8%	3.3%	1.5%
JULIE ROBERTS Break Down Here (Mercury)	30.8%	63.8%	21.0%	95.5%	7.5%	3.3%
JOE DIFFIE Tougher Than Nails (BBR)	30.3%	68.3%	21.5%	94.8%	4.3%	0.8%
ALAN JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)	28.0%	69.8%	19.8%	96.8%	6.8%	0.5%
JOSH GRACIN I Want To Live (Lyric Street)	27.0%	71.8%	19.3%	95.8%	3.3%	1.5%
TERRI CLARK Girls Lie Too (Mercury)	26.5%	60.5%	26.8%	95.5%	7.0%	1.3%
GARY ALLAN Nothing On But The Radio (MCA)	25.5%	70.3%	17.3%	93.0%	5.0%	0.5%
MARTINA MCBRIDE How Far (RCA)	24.8%	65.0%	23.3%	95.8%	5.8%	1.8%
PHIL VASSAR In A Real Love (Arista)	23.0%	71.5%	18.8%	94.5%	3.0%	1.3%
JIMMY WAYNE You Are (DreamWorks)	21.8%	50.0%	30.0%	90.3%	8.0%	2.3%
SARA EVANS Suds In The Bucket (RCA)	21.5%	63.8%	24.5%	94.3%	5.0%	1.0%
GRETCHEN WILSON Here For The Party (Epic)	20.5%	46.8%	24.8%	90.0%	15.0%	3.5%
GEORGE STRAIT I Hate Everything (MCA)	20.3%	60.3%	23.8%	90.3%	5.5%	0.8%
KEITH URBAN Days Go By (Capitol)	19.3%	56.8%	28.5%	90.8%	4.5%	1.0%
TRAVIS TRITT The Girl's Gone Wild (Columbia)	19.3%	51.8%	25.5%	92.0%	11.0%	3.8%
AMY DALLEY Men Don't Change (Curb)	18.8%	50.5%	26.0%	89.0%	9.8%	2.8%
TRACE ADKINS Rough & Ready (Capitol)	18.3%	54.0%	21.5%	91.5%	12.8%	3.3%
RACHEL PROCTOR Me And Emily (BNA)	17.3%	48.3%	30.0%	90.5%	10.8%	1.5%
DIERKS BENTLEY How Am I Doin' (Capitol)	15.5%	54.8%	21.8%	85.0%	7.3%	1.3%
BLUE COUNTY That's Cool (Asylum/Curb)	13.3%	50.0%	28.0%	85.8%	6.8%	1.0%
BROOKS & DUNN That's What It's All About (Arista)	12.5%	51.3%	25.5%	83.3%	5.5%	1.0%
CRAIG MORGAN Look At Us (BBR)	11.3%	51.3%	23.3%	83.0%	7.3%	1.3%
STEVE HOLY Put Your Best Dress On (Curb)	11.3%	39.0%	25.3%	75.3%	7.5%	3.5%
SHEDAISY Come Home Soon (Lyric Street)	9.5%	31.0%	21.5%	66.3%	9.3%	4.5%
RASCAL FLATTS Feels Like Today (Lyric Street)	9.0%	35.5%	33.5%	85.0%	12.8%	3.3%
TRICK PONY The Bride (Asylum/Curb)	6.8%	26.8%	30.3%	73.0%	13.3%	2.8%
DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	6.0%	33.0%	22.5%	65.8%	7.3%	3.0%

## CALLOUT AMERICA® HOT SCORES

**Password of the Week: Daniels.**  
**Question of the Week:** During a normal workday, Monday through Friday, how much time would you say you spend in your car, including commute to and from work? Also, what do you do while in the car?  
**Total**  
 Three or more hours: 19%  
 Two to three hours: 18%  
 One to two hours: 33%  
 30 minutes to an hour: 17%  
 Less than 30 minutes: 13%  
 Listen to the radio: 88%  
 Listen to tapes/CDs: 7%  
 All other responses: 5%  
**P1**  
 Three or more hours: 19%  
 Two to three hours: 17%  
 One to two hours: 33%  
 30 minutes to an hour: 18%  
 Less than 30 minutes: 13%  
 Listen to the radio: 89%  
 Listen to tapes/CDs: 6%  
 All other responses: 5%  
**P2**  
 Three or more hours: 19%  
 Two to three hours: 20%  
 One to two hours: 33%  
 30 minutes to an hour: 17%  
 Less than 30 minutes: 11%  
 Listen to the radio: 86%  
 Listen to tapes/CDs: 11%  
 All other responses: 3%  
**Male**  
 Three or more hours: 20%  
 Two to three hours: 20%  
 One to two hours: 38%  
 30 minutes to an hour: 15%  
 Less than 30 minutes: 7%  
 Listen to the radio: 89%  
 Listen to tapes/CDs: 6%  
 All other responses: 5%  
**Female**  
 Three or more hours: 19%  
 Two to three hours: 17%  
 One to two hours: 29%  
 30 minutes to an hour: 20%  
 Less than 30 minutes: 15%  
 Listen to the radio: 87%  
 Listen to tapes/CDs: 9%  
 All other responses: 4%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54-year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3rd each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. NORTHEAST: Washington, DC., Harrisburg, PA., Providence, Rochester, NY, Springfield, MA, Hartford, Portland, ME, Portsmouth, NH. SOUTHEAST: Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL, Charleston, SC, Jackson, MS. MIDWEST: Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI, Ft Wayne, IN, Rockford, IL, Indianapolis. SOUTHWEST: Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette, LA, San Antonio. WEST: Portland, OR, Salt Lake City, Fresno, Bakersfield, Spokane, WA, Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2003 R&R Inc. © 2003 Bullseye Marketing Research Inc..

## "Bad Case of Missing You" from The Oak Ridge Boys --NOW PLAYING at stations nationwide



"I think this is by far the coolest OAKS record in years!..."  
 Tony Brown, Universal South

"...I love everything you do, but this is my personal favorite."  
 Dolly Parton

"...I had no idea magic came in four parts...."  
 Gerry House, WSIX



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**RateTheMusic.com**  
BY MEDIABASE

**America's Best Testing Country Songs**  
12 + For The Week Ending 8/13/04

Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
TIM MCGRAW Live Like You Were Dying (Curb)	4.48	4.36	99%	19%	4.49	4.59	4.42
B. PAISLEY f/A. KRAUSS Whiskey Lullaby (Arista)	4.22	4.12	99%	23%	4.24	4.20	4.27
KENNY CHESNEY I Go Back (BNA)	4.21	4.16	99%	23%	4.21	4.33	4.12
SARA EVANS Suds In The Bucket (RCA)	4.21	4.20	89%	10%	4.21	4.13	4.25
BILLY CURRINGTON I Got A Feelin' (Mercury)	4.18	4.11	95%	18%	4.17	4.23	4.13
KEITH URBAN Days Go By (Capitol)	4.18	4.18	91%	13%	4.19	4.34	4.08
JOE NICHOLS If Nobody Believed In You (Universal South)	4.18	4.08	91%	14%	4.19	4.29	4.12
REBA MCENTIRE Somebody (MCA)	4.15	4.16	99%	30%	4.20	4.27	4.15
GARY ALLAN Nothing On But The Radio (MCA)	4.15	4.06	70%	7%	4.16	4.34	4.04
ANDY GRIGGS She Thinks She Needs Me (RCA)	4.14	4.10	95%	17%	4.13	4.24	4.04
JOSH GRACIN I Want To Live (Lyric Street)	4.12	4.09	91%	7%	4.14	4.27	4.05
DIERKS BENTLEY How Am I Doin' (Capitol)	4.09	4.02	75%	9%	4.07	4.03	4.09
TERRI CLARK Girls Lie Too (Mercury)	4.08	4.04	97%	23%	4.08	4.11	4.08
GEORGE STRAIT I Hate Everything (MCA)	4.08	4.00	81%	12%	4.09	4.13	4.06
TRACE ADKINS Rough & Ready (Capitol)	4.03	4.06	87%	17%	4.13	4.16	4.11
MARTINA MCBRIDE How Far (RCA)	4.02	3.99	97%	23%	4.04	4.13	3.98
JOE DIFFIE Tougher Than Nails (BBR)	4.01	3.90	86%	18%	4.04	4.01	4.06
PHIL VASSAR In A Real Love (Arista)	4.01	3.95	78%	12%	3.99	4.10	3.92
BROOKS & DUNN That's What It's All About (Arista)	3.98	3.88	79%	12%	4.04	4.16	3.96
CRAIG MORGAN Look At Us (BBR)	3.98	3.83	54%	6%	3.97	4.06	3.91
GRETCHEN WILSON Here For The Party (Epic)	3.94	3.90	92%	21%	3.95	3.87	4.01
AMY DALLEY Men Don't Change (Curb)	3.93	3.86	79%	15%	3.90	3.95	3.86
ALAN JACKSON Too Much Of A Good Thing... (Arista)	3.92	3.92	88%	18%	4.02	4.01	4.02
JIMMY WAYNE You Are (DreamWorks)	3.91	3.90	68%	10%	3.89	4.07	3.78
RASCAL FLATTS Feels Like Today (Lyric Street)	3.85	3.78	82%	17%	3.81	3.92	3.73
JULIE ROBERTS Break Down Here (Mercury)	3.82	3.74	88%	24%	3.76	3.62	3.85
RACHEL PROCTOR Me And Emily (BNA)	3.78	3.76	93%	28%	3.76	3.77	3.76
TRAVIS TRITT The Girl's Gone Wild (Columbia)	3.78	3.75	82%	17%	3.82	3.69	3.90
BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	3.65	3.56	97%	36%	3.82	3.81	3.64

Total sample size is 505 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

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**COUNTRY TOP 30**
**POWERED BY**  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	KENNY CHESNEY I Go Back (BNA)	574	+58	12	11/0
2	2	TIM MCGRAW Live Like You Were Dying (Curb)	564	+62	10	10/0
3	3	TERRI CLARK Girls Lie Too (Mercury)	543	+63	15	10/0
4	4	KEITH URBAN Days Go By (Capitol)	505	+75	6	8/0
5	5	C. DAWN JOHNSON Die Of A Broken Heart (Arista)	471	+57	13	11/0
6	6	B. PAISLEY f/A. KRAUSS Whiskey Lullaby (Arista)	448	+38	16	10/0
7	7	J. BUFFETT f/C. BLACK Hey Good Lookin' (RCA/Mailboat)	425	+24	1	10/0
8	8	PAUL BRANDT Leavin' (Reprise)	417	+37	11	9/0
9	9	GRETCHEN WILSON Here For The Party (Epic)	415	75		7/0
12	10	A. JACKSON Too Much Of A Good Thing... (Arista)	411	+79	7	10/0
10	11	J. MCCOY I Feel A Sin Comin' On (Open Road/Universal)	404	+59	12	9/0
13	12	DOC WALKER North Dakota Boy (Open Road/Universal)	387	+59	9	9/0
9	13	BILLY CURRINGTON I Got A Feelin' (Mercury)	373	+26	4	8/0
14	14	GORD BAMFORD Heroes (Independent)	355	+38	7	4/0
21	15	BROOKS & DUNN That's What It's All About (Arista)	352	+87	3	7/0
17	16	GEORGE STRAIT I Hate Everything (MCA)	352	+59	4	7/0
18	17	BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	342	+53	7	6/0
16	18	SARA EVANS Suds In The Bucket (RCA)	338	+43	8	9/0
20	19	LISA BROKOP Wildflower (Asylum/Curb)	330	+58	8	8/0
22	20	OERIC RUTTAN I Saved Everything (Lyric Street)	325	+61	5	9/0
19	21	JOSH GRACIN I Want To Live (Lyric Street)	321	+44	8	5/0
15	22	AARON PRITCHETT My Way (Royalty)	306	-3	18	16/0
23	23	JAKE MATHEWS Time After Time (Open Road/Universal)	276	6	12	8/0
26	24	REBA MCENTIRE Somebody (MCA)	248	+28	2	10/0
24	25	ADAM GREGORY Never Be Another (Sony Music Canada)	238	+7	18	15/0
25	26	TOBY KEITH Whiskey Girl (DreamWorks)	235	+8	17	12/0
29	27	MARTINA MCBRIDE How Far (RCA)	233	+44	8	6/0
30	28	RASCAL FLATTS Feels Like Today (Lyric Street)	231	+55	2	5/0
Debut	29	GARY ALLAN Nothing On But The Radio (MCA)	225	+61	1	4/0
-	30	ANDY GRIGGS She Thinks She Needs Me (RCA)	225	+58	3	6/0

19 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 8/1-8/7. 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. ♦ Indicates Cancan. © 2004, R&R, Inc.

## C · O · U · N · T · R · Y

# FLASHBACK

### 1 YEAR AGO

- No. 1: "It's Five O'Clock Somewhere" — A. Jackson & J. Buffett

### 5 YEARS AGO

- No. 1: "Amazed" — Lonestar

### 10 YEARS AGO

- No. 1: "Love A Little Stronger" — Diamond Rio

### 15 YEARS AGO

- No. 1: "Are You Ever Gonna Love Me" — Holly Dunn

### 20 YEARS AGO

- No. 1: "Tennessee Homesick Blues" — Dolly Parton

### 25 YEARS AGO

- No. 1: "You're The Only One" — Dolly Parton

### 30 YEARS AGO

- No. 1: "You Can't Be A Beacon" — Donna Fargo

## New & Active

JOHN MICHAEL MONTGOMERY Goes Good With Beer (Warner Bros.)  
Total Plays: 157, Total Stations: 27, Adds: 5

DIAMOND RIO Can't You Tell (Arista)  
Total Plays: 127, Total Stations: 22, Adds: 5

JENKINS Getaway Car (Capitol)  
Total Plays: 115, Total Stations: 35, Adds: 7

CATHERINE BRITT The Upside Of Being Down (RCA)  
Total Plays: 22, Total Stations: 22, Adds: 21

CHRISTY SUTHERLAND Freedom (Epic)  
Total Plays: 11, Total Stations: 12, Adds: 12

Songs ranked by total plays

Table listing radio stations across various states (e.g., TX, OH, NY, AL, GA) with columns for call letters, frequency, and reporter names. Includes a 'POWERED BY MEDIATEBASE' logo and '226 Total Reporters' and '113 Total Monitored' statistics.

POWERED BY MEDIATEBASE
\*Monitored Reporters
226 Total Reporters
113 Total Monitored

Did Not Report, Playlist Frozen (9):
GKGL/San Angelo, TX
KLLL/Lubbock, TX
KLUR/Wichita Falls, TX
KTTS/Springfield, MO
KVXV/Fargo
WFRG/Utica, NY
WHKX/Bluefield, WV
WTCM/Traverse City, MI
WYBZ/Ft. Walton Beach, FL



jkertes@radioandrecords.com

PART ONE OF A TWO-PART SERIES

# You Want Us To Give Away What?!

## Sales-promotion makeovers

**W**e've all been approached by a rookie salesperson who is desperate to get his or her client on the air with a cheesy promotion. Thankfully, many radio stations have stellar marketing and promotion directors who have a talent for seeing the diamond in the rough and turning a potentially disastrous sales promotion into something creative, entertaining, compelling and image-appropriate for the air.

In dealing with sales promotions, WQAL (Q-104)/Cleveland PD Allan Fee takes this approach: "If the salespeople bring the cheese, we will bring the crackers." Fee has a different perspective on sales promotions since he started doing mornings in January. "Being back on the air makes me re-energized about the whole thing," he says. "Sometimes programmers make the mistake of not thinking like our listeners, and they take sales promotions too seriously."



Allan Fee

### Funny Is Good

Fee, whose morning show consists of MD Rebecca Wilde and stuntman and Imaging Director Glenn Anderson, welcomes goofy, satirical sales promotions with open arms. He says, "When salespeople come to me with a promotion, I ask myself, 'How can I make it work? Let's not put our guard up right away. What would be funny? What would make us laugh?' Any time you can make that link, it's awesome."

"We have given away electric fences, a \$6,000 chandelier and blocks of cheese. When sales gave us a \$6,000 chandelier to give away, we thought, 'How?' We ended up getting a roofing company involved and other home-improvement clients, and the chandelier became the icing on the cake."

**"If the salespeople bring the cheese, we will bring the crackers."**

Allan Fee

"The Q104 Mega Home Makeover was a promotion that our 30- to 40-year-old listeners were interested in, and the quantitative ended up making up for the qualitative. We kicked off the spring book with this promotion, and we had a nice month with it."

"We like to be goofy. We did a lifestyle promotion where we gave away baking packages for Pillsbury. We had people listen for the Doughboy giggle. It became a bigger part of the show as we made fun of it."

"We did a Barry Manilow ticket-giveaway promotion on the morning show, and it was done so tongue-in-cheek, we kept getting calls saying how great it was. We make it fun and involve the client, and we're never hateful while talking it up. Take David Letterman. He'd go to the crowd and do silly things and give away hams. That's funny."

"Programmers make the mistake of hiding sales promotions at night. We like to make fun of a promotion on the morning show. We have an event in October called the Boo Bash. If we had a company like HoneyBaked Ham involved, it would be [big announcer voice] 'HoneyBaked Ham presents ... Boo Bash!' and listeners would win tickets and a ham. That's very funny."

Fee also makes good use of his morning show sidekick. "We often

give the cheesy things to Glenn, our stunt guy," he says. "He can do the funny things. If we are asked to do a McDonald's remote, we'll say, 'Great! Our stunt guy, Glenn, will work the drive-through window.'

"Or if we're asked to go to Applebee's or Dairy Queen for afternoon drive, we'll turn it into a two-hour morning show appearance and do call-ins. It's places like these where our female listeners are hanging out with their kids. It makes sense to be there; we're not selling out."

**"Most clients are interested in coming up with something funny and memorable, not something so cookie-cutter."**

Kristy Brown

"A client, Pierre's Ice Cream, wanted us to hand out ice cream. So we got the old station van, painted it, and now we have the Q104 Freezer Police. Different jocks go out into the community and hand out ice cream all summer long."

### Manage Expectations

Historically, sales and programming departments have clashed when it comes to sales-driven promotions. Sales is under pressure to meet budgets, and programming is reluctant to sacrifice the integrity of the station just to make a buck.

One of the greatest challenges has always been to get these two very different departments to work closely together. Each has the same goal, to make money for the station, but each has a different approach to getting there.

Well, times have changed, and WQAL Marketing Director Kristy Brown describes how sales and pro-



**BACKSTAGE PASS** R&R's Mark Brower and his friend, Vida Razinia, got some face time with Curb recording artist LeAnn Rimes at a recent show. Seen here (l-r) are Razinia, Rimes and Brower.

gramming interface at her station: "We've learned how to work with each other. We manage expectations from the beginning. We make it very clear to the salesperson and client what we'll do around the promotion, what exactly the client will get."

"We let them know that we're going to be goofy upfront so that there are no surprises. This way, everyone's happy. It's been a work in progress, but we've gotten to the point that everything is very well laid-out."

"We are also very proactive on the recaps. We have a good reputation for overdelivering on what we promise. It also helps that Allan and I attend a lot of sales calls. We get to know the client and their sense of humor. If there is ever a question or problem and the salesperson is not around, we can contact the client directly."

"We never want the client to think we're making fun of them or their product. As long as they understand that it's all in fun, we don't have any problems. We don't want them to hear anything out of context, especially if they're in the market and listen to the station."

"The key is to get involved as early as possible," Fee says. "We'll have a preliminary meeting with the salesperson before a client is approached. Many times an agency or client will expect the standard trivia game, but we'll turn a promotion into something bigger than that. We have overdelivered so many times."

### A Buck Is A Buck

Promotions like these can sometimes be a stretch, but they do bring in money for the station. And in times like these, a buck is a buck, right?

"We're all in the same business," Fee says. "My goal is to get as many satisfied advertisers on the air as possible. If I can take a sales promotion and have it benefit me, everyone wins. I treat clients as resources and maximize that. Salespeople always have direct access to my office. 'I've taken some of the worst pro-

motions, some that even the salespeople were reluctant about, and made them something we can work with. 'I've got a box of doughnuts and a pile of dirt.' 'Ah! How about a Dirt for Doughnuts promotion?'

"Ratings can be down, but we can still make sales go up. At the end of the day it's about revenue. Being as creative as possible benefits programming, and, in turn, it will benefit sales."

At WQAL there are several cooks in the kitchen when promotions are discussed. Present at the meetings are Fee, Brown and Anderson. But, according to Brown, it's a free-for-all. "Whoever is walking by at the time is more than welcome to contribute," she says. "A lot of us are in the demo, so it's easy in that respect, so long as we don't get too hip for the room."

"We also have a lot of interaction with listeners and get their opinions. We try as much as we can to plan in advance — though, as you know, that's sometimes not possible in radio — and we try to come up with something topical."

"It's a fun process. Everyone has ideas, and no one is shot down for them. No one has the 'It's not my job' attitude. We can easily turn a sales promotion into something suitable for the air."

"Most clients are interested in coming up with something funny and memorable, not something so cookie-cutter. And they appreciate an out-of-the-box approach. We sit around and joke about it and then come up with promotions."

"It scares me how quick we come up with stuff," Fee says. "Someone will take a shot at it, and we say, 'Hey, we can do that.' Then someone else comes up with a funny name: 'Hmmm, cottage cheese — Say Please for Cottage Cheese.'"

The promotions that have resulted from such meetings all meet the criteria that Brown and Fee were discussing earlier: They're lifestyle-driven, topical and fun. Next week we'll troubleshoot with more of the industry's best promotion directors.



Kristy Brown

# R&R AC TOP 30

August 13, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
4	1	<b>DIDO</b> White Flag (Arista/RMG)	2009	+71	178956	44	100/0
1	2	<b>MARTINA MCBRIDE</b> This One's For The Girls (RCA)	1994	-166	186734	30	109/0
3	3	<b>SHERYL CROW</b> The First Cut Is The Deepest (A&M/Interscope)	1957	-95	165031	44	105/0
2	4	<b>FIVE FOR FIGHTING</b> 100 Years (Aware/Columbia)	1939	-211	188356	32	110/0
6	5	<b>SEAL</b> Love's Divine (Warner Bros.)	1751	+31	152584	28	105/0
5	6	<b>MICHAEL McDONALD</b> Ain't No Mountain High Enough (Motown)	1732	-76	173013	40	102/0
8	7	<b>MAROON 5</b> This Love (Octone/J/RMG)	1647	+104	192934	16	84/0
9	8	<b>UNCLE KRACKER</b> f/DOBIE GRAY Drift Away (Lava)	1527	+131	150986	74	105/0
7	9	<b>LIONEL RICHIE</b> Just For You (Island/IDJMG)	1457	-168	128480	22	101/0
10	10	<b>JOSH GROBAN</b> You Raise Me Up (143/Reprise)	1411	+34	131993	41	107/0
11	11	<b>KIMBERLEY LOCKE</b> 8th World Wonder (Curb)	1197	+21	65081	19	91/1
12	12	<b>3 DOORS DOWN</b> Here Without You (Republic/Universal)	1071	+43	119345	33	65/0
13	13	<b>MERCYME</b> Here With Me (INO/Curb)	1031	+95	51319	17	83/0
17	14	<b>LOS LONELY BOYS</b> Heaven (Dr/Epic)	986	+183	132005	10	58/2
14	15	<b>CELINE DION</b> You And I (Epic)	865	-70	73279	11	74/0
15	16	<b>SEALS &amp; CROFTS</b> Summer Breeze '04 (Warner Bros.)	815	-105	86893	9	54/0
19	17	<b>JIM BRICKMAN</b> f/MARK SCHULTZ 'Til I See You Again (Windham Hill/RMG)	755	+61	38973	13	84/1
18	18	<b>KEITH URBAN</b> You'll Think Of Me (Capitol)	739	+45	57098	12	87/1
20	19	<b>LEANN RIMES</b> f/RONAN KEATING Last Thing On My Mind (Curb)	671	+31	26933	9	81/1
21	20	<b>EVANESCENCE</b> My Immortal (Wind-up)	592	+5	82768	17	32/2
16	21	<b>WILSON PHILLIPS</b> Go Your Own Way (Columbia)	526	-327	39921	16	72/0
25	22	<b>HOOBASTANK</b> The Reason (Island/IDJMG)	376	+57	42243	8	25/2
24	23	<b>JOSH GROBAN</b> Remember When It Rained (143/Reprise)	367	+43	36139	3	66/10
23	24	<b>CHERIE</b> Older Than My Years (Lava)	360	+35	26327	4	58/4
22	25	<b>FANTASIA</b> I Believe (J/RMG)	318	-45	18411	4	50/4
27	26	<b>CORRS</b> Summer Sunshine (Atlantic)	269	-3	11859	7	36/1
29	27	<b>JAMIE CULLUM</b> All At Sea (Verve/Universal)	231	-12	4832	5	45/1
26	28	<b>RICK SPRINGFIELD</b> Beautiful You (Gomer/Red Ink)	230	-62	8314	7	51/0
30	29	<b>COUNTING CROWS</b> Accidentally In Love (DreamWorks/Geffen)	227	+13	20937	3	13/0
<b>Debut</b>	30	<b>JEFF TIMMONS</b> Whisper That Way (SLG/Rising Phoenix)	224	+22	5632	1	39/2

119 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/1-8/7. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Songs below No. 10 are moved to recurrent after 50 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company © 2004, The Arbitron Company. © 2004, R&R, Inc.

## New & Active

**CLAY AIKEN** I Will Carry You (RCA/RMG)  
Total Plays: 171, Total Stations: 35, Adds: 7

**JESSICA SIMPSON** Angels (Columbia)  
Total Plays: 165, Total Stations: 27, Adds: 0

**DIANA KRALL** Narrow Daylight (GRP/VMG)  
Total Plays: 152, Total Stations: 32, Adds: 2

**BOYZ II MEN** Sara Smile (MSM/Koch)  
Total Plays: 147, Total Stations: 28, Adds: 3

**NEWSONG** f/NATALIE GRANT When God Made You (Reunion)  
Total Plays: 108, Total Stations: 30, Adds: 10

**ALICIA KEYS** If I Ain't Got You (J/RMG)  
Total Plays: 93, Total Stations: 22, Adds: 17

**HEART** Perfect Goodbye (Sovereign Artists)  
Total Plays: 78, Total Stations: 23, Adds: 1

**BRUCE HORNSBY** Gonna Be Some Changes Made (Columbia)  
Total Plays: 64, Total Stations: 15, Adds: 9

**SEAL** Get It Together (Warner Bros.)  
Total Plays: 61, Total Stations: 18, Adds: 10

Songs ranked by total plays

## Most Added

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
ALICIA KEYS If I Ain't Got You (J/RMG)	17
JOSH GROBAN Remember When It Rained (143/Reprise)	10
NEWSONG f/NATALIE GRANT When God Made You (Reunion)	10
SEAL Get It Together (Warner Bros.)	10
BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	9
CLAY AIKEN I Will Carry You (RCA/RMG)	7
CHERIE Older Than My Years (Lava)	4
FANTASIA I Believe (J/RMG)	4
BURKE RONEY Wendy (R World/Ryka)	4

## Most Increased Plays

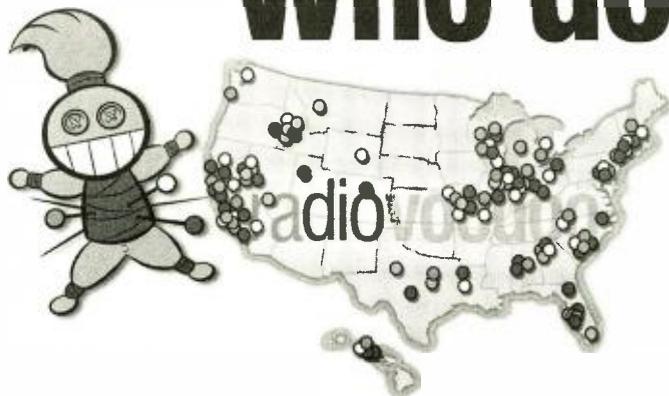
ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LOS LONELY BOYS Heaven (Dr/Epic)	+183
UNCLE KRACKER f/DOBIE GRAY Drift Away (Lava)	+131
CLAY AIKEN I Will Carry You (RCA/RMG)	+106
MAROON 5 This Love (Octone/J/RMG)	+104
MERCYME Here With Me (INO/Curb)	+95
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	+94
DIDO White Flag (Arista/RMG)	+71
REGIE HAMM Babies (Refugee/Universal South)	+67
NEWSONG f/NATALIE GRANT When God Made You (Reunion)	+66

## Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	1351
TRAIN Calling All Angels (Columbia)	1344
MATCHBOX TWENTY Unwell (Atlantic)	1226
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	924
LUTHER VANDROSS Dance With My Father (J/RMG)	904
SANTANA f/MICHELLE BRANCH The Game Of Love (Arista/RMG)	894
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	882
SHERYL CROW Soak Up The Sun (A&M/Interscope)	776
NORAH JONES Don't Know Why (Blue Note/Virgin)	753
LONESTAR I'm Already There (BNA)	732
CHRISTINA AGUILERA Beautiful (RCA/RMG)	716
PHIL COLLINS Can't Stop Loving You (Atlantic)	707

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

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**America's Best Testing AC Songs 12 +  
For The Week Ending 8/13/04**

Artist Title (Label)	TW	LW	Famil.	Burn	W 25-54	W 25-34	W 35-54
<b>MAROON 5</b> This Love (Octone/JRMG)	3.87	3.83	91%	39%	3.89	3.93	3.87
<b>LOS LONELY BOYS</b> Heaven (Dr/Epic)	3.87	3.69	70%	13%	3.97	3.98	3.97
<b>KEITH URBAN</b> You'll Think Of Me (Capitol)	3.87	3.73	85%	9%	3.80	3.81	3.92
<b>3 DOORS DOWN</b> Here Without You (Republic/Universal)	3.84	3.78	93%	36%	3.83	3.74	3.87
<b>KIMBERLEY LOCKE</b> 8th World Wonder (Curb)	3.83	3.68	88%	28%	3.85	3.89	3.83
<b>CELINE DION</b> You And I (Epic)	3.79	3.72	80%	16%	3.77	3.40	3.88
<b>J. BRICKMAN t/M. SCHULTZ</b> 'Til I... (Windham Hill/RMG)	3.78	3.74	62%	13%	3.82	3.81	3.88
<b>JOSH GROBAN</b> You Raise Me Up (143/Reprise)	3.77	3.85	95%	44%	3.83	3.47	3.96
<b>SEAL</b> Love's Divine (Warner Bros.)	3.75	3.61	89%	28%	3.78	3.72	3.81
<b>MERCYME</b> Here With Me (JMO/Curb)	3.72	3.55	75%	18%	3.73	3.64	3.76
<b>EVANESCENCE</b> My Immortal (Wind-up)	3.70	-	81%	32%	3.73	3.48	3.85
<b>LIONEL RICHIE</b> Just For You (Island/IDJMG)	3.69	3.71	84%	21%	3.72	3.55	3.78
<b>MARTINA MCBRIDE</b> This One's For The Girls (RCA)	3.68	3.67	95%	37%	3.74	3.59	3.80
<b>SEALS &amp; CROFTS</b> Summer Breeze '04 (Warner Bros.)	3.67	3.76	81%	21%	3.73	3.53	3.79
<b>FIVE FOR FIGHTING</b> 100 Years (Arista/Columbia)	3.65	3.75	95%	38%	3.67	3.58	3.70
<b>M. MCDONALD</b> Ain't No Mountain High Enough (Motown)	3.40	3.43	96%	45%	3.37	3.23	3.42
<b>DIDD</b> White Flag (Arista/RMG)	3.35	3.45	95%	54%	3.25	3.05	3.33
<b>WILSON PHILLIPS</b> Go Your Own Way (Columbia)	3.34	3.31	90%	39%	3.32	3.02	3.42
<b>S. CROW</b> The First Cut Is The Deepest (A&M/Interscope)	3.31	3.18	98%	58%	3.21	3.03	3.28
<b>UNCLE KRACKER t/DOBBIE GRAY</b> Drift Away (Lava)	3.19	3.18	97%	57%	3.29	3.13	3.35

Total sample size is 295 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premier Radio Networks.

**R&R AC TOP 30**  
CANADA



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	<b>CELINE DION</b> You And I (Epic)	372	+58	10	7/0
2	2	<b>MAROON 5</b> This Love (Octone/JRMG)	362	+74	15	10/0
3	3	<b>LIONEL RICHIE</b> Just For You (Island/IDJMG)	356	+72	18	1/0
4	4	<b>GEORGE MICHAEL</b> Amazing (Epic)	347	+117	10	7/0
5	5	<b>FIVE FOR FIGHTING</b> 100 Years (Arista/Columbia)	336	+88	18	2/0
6	6	<b>SEAL</b> Love's Divine (Warner Bros.)	310	+80	18	11/0
7	7	<b>ALANIS MORISSETTE</b> Everything (Maverick/Reprise)	310	+6	17	7/0
8	8	<b>S. TWAIN</b> It Only Hurts When I'm... (Mercury/IDJMG)	265	+58	18	14/0
9	9	<b>SARAH HARMER</b> Almost (Zoe/Founder)	260	+58	16	7/0
10	10	<b>RON SEXSMITH</b> Whatever It Takes (Nettwerk)	259	+47	16	8/0
11	11	<b>CORRS</b> Summer Sunshine (Atlantic)	251	+7	10	6/0
12	12	<b>SEALS &amp; CROFTS</b> Summer Breeze '04 (Warner Bros.)	228	+51	6	4/0
13	13	<b>MARTINA MCBRIDE</b> This One's For The Girls (RCA)	224	+78	18	10/0
14	14	<b>S. CROW</b> The First Cut Is The Deepest (A&M/Interscope)	216	+45	18	15/0
15	15	<b>SHAYE</b> Beauty (EMI Music Canada)	210	+93	5/0	5/0
16	16	<b>DIANA KRALL</b> Narrow Daylight (GRP/VMG)	203	+55	17	7/0
17	17	<b>SARAH MCLACHLAN</b> Stupid (Arista/RMG)	202	+38	18	3/0
18	18	<b>JACKSOUL</b> Shady Day (Vik/BMG Music Canada)	193	+58	2	6/0
19	19	<b>LOS LONELY BOYS</b> Heaven (Dr/Epic)	187	+68	4	3/0
20	20	<b>M. MCDONALD</b> Ain't No Mountain High Enough (Motown)	184	+48	18	9/0
21	21	<b>DELTA GOODREM</b> Born To Try (Sony Music Australia)	182	+7	4	3/0
22	22	<b>DIDD</b> Don't Leave Home (Arista/RMG)	179	+49	15	4/0
23	23	<b>3 DOORS DOWN</b> Here Without You (Republic/Universal)	165	+28	18	10/0
24	24	<b>HOBBASTANK</b> The Reason (Island/IDJMG)	161	+49	3	4/1
25	25	<b>SARAH MCLACHLAN</b> World On Fire (Arista/RMG)	160	+75	5/0	5/0
26	26	<b>EVANESCENCE</b> My Immortal (Wind-up)	154	+23	14	6/0
27	27	<b>JACKSOUL</b> Still Believe In Love (Vik/BMG Music Canada)	151	+28	18	13/0
28	28	<b>UNCLE KRACKER t/DOBBIE GRAY</b> Drift Away (Lava)	137	+28	18	11/0
29	29	<b>COUNTING CROWS</b> Big Yellow Taxi (Geffe/Interscope)	135	+47	6	8/0
30	30	<b>SIMPLY RED</b> Sunrise (SimplyRed.com/Red Ink)	129	+41	15	7/0

22 Canadian AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premier Radio Networks. Songs ranked by total plays for the airplay week of 8/1-7/7. 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. \* Indicates Cancon. © 2004, R&R, Inc.

**Reporters**

<b>WYJB/Albany, NY*</b> GMP: Steve Collins MID: Chad O'Hara ALICIA KEYS	<b>WJYE/Buffalo, NY*</b> GMP: Joe Cella MID: Mike McClain ALICIA KEYS	<b>KOSJ/Denver, CO*</b> GMP: Tom McElroy MID: Steve Hamilton No Adds	<b>WMAQ/Greensboro, NC*</b> MID: Steve Keith No Adds	<b>WJXZ/Knoxville, TN*</b> MID: Steve Robinson No Adds	<b>WLTO/Milwaukee, WI*</b> MID: Steve Robinson No Adds	<b>WNGF/Olando, FL*</b> GMP: Tom McElroy MID: Steve Hamilton ALICIA KEYS	<b>WGBF/Rockford, IL</b> No Adds	<b>WMAS/Springfield, MA*</b> GMP: Tom McElroy MID: Steve Hamilton ALICIA KEYS	<b>KOOY/Tyler, TX</b> MID: Steve Robinson ALICIA KEYS
<b>KMGA/Albuquerque, NM*</b> GMP: Tom McElroy MID: Steve Hamilton NEWSING WYATKALE GRANT	<b>WNBC/Canton, OH*</b> GMP: Tom McElroy MID: Steve Hamilton ALICIA KEYS	<b>KLTV/Des Moines, IA*</b> MID: Steve Robinson No Adds	<b>WWTW/Greenville, SC*</b> GMP: Tom McElroy MID: Steve Hamilton ALICIA KEYS	<b>KTDY/Lafayette, LA*</b> MID: Steve Robinson No Adds	<b>WLMW/Minneapolis, MN*</b> MID: Steve Robinson No Adds	<b>WWEZ/Pensacola, FL*</b> MID: Steve Robinson No Adds	<b>KGBY/Sacramento, CA*</b> MID: Steve Robinson No Adds	<b>KBSB/Springfield, MO</b> MID: Steve Robinson No Adds	<b>WLWZ/Union, NY</b> MID: Steve Robinson No Adds
<b>WLEY/Allentown, PA*</b> GMP: Tom McElroy MID: Steve Hamilton ALICIA KEYS	<b>WSWY/Charleston, SC*</b> GMP: Tom McElroy MID: Steve Hamilton ALICIA KEYS	<b>WVBC/Detroit, MI*</b> GMP: Tom McElroy MID: Steve Hamilton ALICIA KEYS	<b>WRCH/Hartford, CT*</b> MID: Steve Robinson No Adds	<b>WVBC/Lansing, MI*</b> GMP: Tom McElroy MID: Steve Hamilton ALICIA KEYS	<b>WVBC/Mobile, AL*</b> MID: Steve Robinson No Adds	<b>WSWT/Puerto Rico</b> MID: Steve Robinson No Adds	<b>KYMD/Sacramento, CA*</b> MID: Steve Robinson No Adds	<b>KEZK/St. Louis, MO*</b> MID: Steve Robinson No Adds	<b>WEAT/W. Palm Beach, FL*</b> MID: Steve Robinson No Adds
<b>KYMG/Anchorage, AK</b> MID: Steve Robinson No Adds	<b>WDEF/Charlotte, NC*</b> GMP: Tom McElroy MID: Steve Hamilton ALICIA KEYS	<b>WHIC/Detroit, MI*</b> GMP: Tom McElroy MID: Steve Hamilton ALICIA KEYS	<b>WVBC/Hartford, CT*</b> MID: Steve Robinson No Adds	<b>WVBC/Lansing, MI*</b> GMP: Tom McElroy MID: Steve Hamilton ALICIA KEYS	<b>WVBC/Mobile, AL*</b> MID: Steve Robinson No Adds	<b>WSWT/Puerto Rico</b> MID: Steve Robinson No Adds	<b>KYMD/Sacramento, CA*</b> MID: Steve Robinson No Adds	<b>KEZK/St. Louis, MO*</b> MID: Steve Robinson No Adds	<b>WEAT/W. Palm Beach, FL*</b> MID: Steve Robinson No Adds
<b>WLTW/Atlanta, GA*</b> GMP: Tom McElroy MID: Steve Hamilton ALICIA KEYS	<b>WDEF/Charlotte, NC*</b> GMP: Tom McElroy MID: Steve Hamilton ALICIA KEYS	<b>WHIC/Detroit, MI*</b> GMP: Tom McElroy MID: Steve Hamilton ALICIA KEYS	<b>WRCH/Hartford, CT*</b> MID: Steve Robinson No Adds	<b>WVBC/Lansing, MI*</b> GMP: Tom McElroy MID: Steve Hamilton ALICIA KEYS	<b>WVBC/Mobile, AL*</b> MID: Steve Robinson No Adds	<b>WSWT/Puerto Rico</b> MID: Steve Robinson No Adds	<b>KYMD/Sacramento, CA*</b> MID: Steve Robinson No Adds	<b>KEZK/St. Louis, MO*</b> MID: Steve Robinson No Adds	<b>WEAT/W. Palm Beach, FL*</b> MID: Steve Robinson No Adds
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# ON THE RECORD

With

**Paul Drake**  
PD, KEYW/Tri-Cities, WA

What's going on this summer at KEYW (The Key)/Tri-Cities, WA? We have the 98 Smoke-Free Days of Summer campaign directed at kids. Kids 13 to 18 pledge to be smoke-free and are eligible to win prizes. Most kids who smoke think they'll quit within five years; 70% don't. • We're also running our Key Summer Sebring Convertible contest after Labor Day. The car is decked out with the station logo.



• We have teamed with our local Fox-TV affiliate for our third Junior Idol contest. Kids from all over mid-Columbia compete for a chance to perform at the Benton Franklin Fair in August. • We'll also be out at the Columbia River this weekend watching the world's fastest boats race at speeds of up to 200 mph. The Key crew will be decked out in gear and will host Margarita Ville, with food, margaritas and hurricanes! • KEYW's strengths are Faith and Big B in the morning — two totally opposite people who rarely agree on anything, yet are the best of friends — and the music. We play the best hits of the '80s, '90s and today. Our special features include *Retro Lunch* at noon, *Retro Ride at Five* and the *Awesome '80s* at 8pm. • It's hard being in a smaller market, but Clear Channel gives us incredible resources so we can meet our challenges head on. We all have multiple duties. We do just as much or more than the larger-market stations, with half the staff. We run hard here — it's fun! I feel like I'm in the trenches every day.

**T**here's a new chart-topper at AC this week: **Dido's** "White Flag" (Arista/RMG) pops up to No. 1, with +71 plays ... **Martina McBride's** "This One's for the Girls" (RCA) is No. 2, and **Sheryl Crow's** "The First Cut Is the Deepest" (A&M/Interscope) remains at No. 3 ... **Seal's** "Love's Divine" (Warner Bros.) is No. 5, with +31 plays ... **Los Lonely Boys' "Heaven"** (Or/Epic) jumps 17-14, with +183 plays ... **Clay Aiken's** "I Will Carry You" (RCA/RMG) is +106 plays, while **Maroon 5's** "This Love" (Octone/J/RMG) is +104 and at No. 7 ... **Jeff Timmons' "Whisper That Way"** (SLG/Rising Phoenix) debuts at 30 ... Most Added this week is **Alicia Keys' "If I Ain't Got You"** (J/RMG), with 17 ... Same ol', same ol' at Hot AC: **Hoobastank's "The Reason"** (Island/IDJMG) remains at No. 1, **Los Lonely Boys' "Heaven"** (Or/Epic) is No. 2, and **Maroon 5's "This Love"** (Octone/J/RMG) sits at No. 3 ... But there's lots of movement elsewhere on the chart: **Ashlee Simpson's "Pieces of Me"** (Geffen) goes from 31 to 19, with +498 plays; **Avril Lavigne's "My Happy Ending"** (Arista/RMG) moves 25-20, with +302 plays; and Maroon 5's "She Will Be Loved," cruising through the top 10, gets +291 plays and rises to No. 8 ... **Finger Eleven's "One Thing"** (Wind-up) goes 12-9, with +265 ... Most Added are **Ashlee Simpson**, with 23 adds, and **Seether featuring Amy Lee's "Broken"** (Wind-up), picking up 14.



— Julie Kertes, AC/Hot AC Editor

# artist activity

ARTIST: **Diana Anaid**

LABEL: **Five Crowns Music**

By **JULIE KERTES/AC/HOT AC EDITOR**



**W**hen I heard Australian artist Diana Anaid's CD *Beautiful Obscene* for the first time, I was sold. So, I thought it only appropriate to choose her for my first ACActivity. During our chat I ended up talking Diana's ear off, gushing about what a fan I am, promising her a mix CD and inviting her to visit us at R&R. I'm surprised I didn't ask her to come to my home, meet the family, stay for dinner and be best friends for life. Oh, wait — I did.

Diana did manage to get a few words in about her busy schedule and recent string of radio tours. "I had my first whirlwind radio promotion tour six weeks ago, went home to Australia for a national tour, then came back for the second leg of my radio promotion tour," she says. "It's been great seeing America and getting to meet lots of radio people. I did a *Guitar Player Magazine* interview yesterday, which was also a lot of fun."

When asked about the challenges of darting around to so many cities in such a short period, she says the hardest part is "getting up early every morning and making myself look nice!" Anaid continues, "I've also been pushing my voice out in conference room performances without a microphone, and that's been hard."

Playing conference room gigs can be daunting for an artist, but Anaid is very comfortable with them. "I've been performing for six years in Australia, doing TV, small and big shows, and conference room visits, so it's not quite so new to me. I approach it like I'm just playing a couple of songs for people, showing them what I can do." And what she does is pretty impressive.

The single, "Last Thing," is showing

steady growth week to week at Hot AC, with a nice list of early supporters such as KLLC/San Francisco, KALC/Denver, WKZN/New Orleans and KALZ/Fresno. And it's reacting where it's getting airplay.

KLLC Asst. PD/MD Jayn says, "I've believed passionately in this record since the very first time I heard it. The lyrics, her voice, the production — it's a perfect pop song! You absolutely have to see her live. She's phenomenal. She took control of the room like I've never seen anybody do before. Diana's a rock star!"

*Beautiful Obscene* is Anaid's second album, but it's her U.S. debut, on Five Crowns Music. Her first album was a self-titled CD released on independent label Origin Recordings in Australia. It was nominated for Best Independent Release for the 2000 ARIA awards (the Australian Grammys). She was also nominated for Best Female Performer.

*Beautiful Obscene* is filled with great radio songs with memorable hooks. Aside from "Last Thing," other strong tracks are the lyrically clever "Just Leaving"; "Dumb Opinion," which swells with emotion; and "Temporary Visitors," reminiscent of Canadian singing and songwriting sensation Mae Moore.

Anaid's favorite song on the album is "Just Leaving." She says, "It's the only song I wrote for my mum. She died when I was little, and I don't have any memories of her. It's about how much I miss her and how I wish she were around for me."

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

Call 1-800-996-4100 or log onto [www.stjude.org](http://www.stjude.org) to learn how you can help.



**St. Jude Children's  
Research Hospital**

ALSAC • Dr. James H. Hughes, Founder

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	HOOBASTANK The Reason (Island/IDJMG)	4104	-91	283002	25	96/0
2	2	LOS LONELY BOYS Heaven (Dr/Epic)	3872	+95	259632	21	95/0
3	3	MAROON 5 This Love (Octone/JRMG)	3562	-124	252530	31	96/0
4	4	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	3490	+5	234601	14	96/0
5	5	3 DOORS DOWN Away From The Sun (Republic/Universal)	2657	+18	144231	26	78/0
6	6	SWITCHFOOT Meant To Live (Red Ink/Columbia)	2620	+61	146398	19	82/3
7	7	311 Love Song (Maverick/Volcano/Zomba)	2350	+17	138624	17	79/1
10	8	MAROON 5 She Will Be Loved (Octone/JRMG)	2296	+291	153801	7	91/2
12	9	FINGER ELEVEN One Thing (Wind-up)	2145	+265	124031	14	81/2
11	10	GAVIN DEGRAW I Don't Want To Be (J/RMG)	2087	+139	120828	21	81/1
8	11	NICKELBACK Someday (Roadrunner/IDJMG)	2079	-89	160933	46	77/0
9	12	EVANESCENCE My Immortal (Wind-up)	1836	-185	115951	37	85/0
15	13	TRAIN Ordinary (Columbia)	1797	+73	87210	10	76/2
13	14	SHERYL CROW Light In Your Eyes (A&M/Interscope)	1788	-81	102826	15	81/1
14	15	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	1712	-151	102629	38	79/0
16	16	CALLING Our Lives (RCA/RMG)	1534	-37	73647	18	74/1
17	17	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	1445	+138	60486	10	68/4
18	18	ALANIS MORISSETTE Everything (Maverick/Reprise)	1026	-215	65085	20	59/0
31	19	ASHLEE SIMPSON Pieces Of Me (Geffen)	913	+498	69615	2	60/23
25	20	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	839	+302	44901	3	55/8
20	21	RICHARD MARX When You're Gone (Manhattan/EMC)	822	+48	30430	9	51/4
21	22	AVION Seven Days Without You (Independent)	799	+36	27961	10	38/1
24	23	SARAH MCLACHLAN World On Fire (Arista/RMG)	740	+181	43808	3	52/6
22	24	SCISSOR SISTERS Take Your Mama (Universal)	679	+22	40420	8	40/2
19	25	UNCLE KRACKER Rescue (Lava)	576	-272	24786	12	41/0
30	26	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	565	+148	23131	2	35/7
23	27	YELLOWCARD Ocean Avenue (Capitol)	555	-22	20182	6	24/0
27	28	MARTINA MCBRIDE This One's For The Girls (RCA)	485	+9	35056	9	20/0
26	29	BRITNEY SPEARS Everytime (Jive/Zomba)	442	-90	15930	8	17/0
29	30	BLINK-182 I Miss You (Geffen)	402	-17	18195	13	10/0
Debut	31	KELLY CLARKSON Breakaway (Hollywood)	388	+135	28181	1	30/4
33	32	SEETHER f/AMY LEE Broken (Wind-up)	371	+57	17853	4	24/14
Debut	33	FIVE FOR FIGHTING The Devil In The Wishing Well (Jane Says) (Aware/Columbia)	366	+142	11422	1	37/6
38	34	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	350	+85	11186	2	33/7
32	35	DEFAULT All She Wrote (TVT)	340	-3	9191	5	19/1
34	36	PAT MCGEE BAND Beautiful Ways (Warner Bros.)	336	+26	20863	4	15/0
36	37	MERCYME Here With Me (INO/Curb)	311	+30	15003	5	11/0
35	38	JENNIFER MARKS Live (Bardic)	308	+2	8098	5	25/0
Debut	39	DIANA ANAID Last Thing (Five Crowns Music)	290	+35	8810	1	20/2
37	40	TOBY LIGHTMAN Real Love (Lava)	270	-2	10472	2	20/2

97 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/1-8/7. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
ASHLEE SIMPSON Pieces Of Me (Geffen)	23
SEETHER f/AMY LEE Broken (Wind-up)	14
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	8
BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	7
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	7
ALANIS MORISSETTE Eight Easy Steps (Maverick/Reprise)	7
SARAH MCLACHLAN World On Fire (Arista/RMG)	6
FIVE FOR FIGHTING The Devil In The... (Aware/Columbia)	6

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ASHLEE SIMPSON Pieces Of Me (Geffen)	+498
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	+302
MAROON 5 She Will Be Loved (Octone/JRMG)	+291
FINGER ELEVEN One Thing (Wind-up)	+265
SARAH MCLACHLAN World On Fire (Arista/RMG)	+181
BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	+148
FIVE FOR FIGHTING The Devil In The... (Aware/Columbia)	+142
GAVIN DEGRAW I Don't Want To Be (J/RMG)	+139
NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	+138
KELLY CLARKSON Breakaway (Hollywood)	+135

## New & Active

**HOWIE DAY** Collide (Epic)  
Total Plays: 261, Total Stations: 19, Adds: 3

**BONNIE MCKEE** Somebody (Reprise)  
Total Plays: 258, Total Stations: 24, Adds: 0

**EDWIN MCCAIN** f/MAIA SHARP Say Anything (DRT)  
Total Plays: 252, Total Stations: 17, Adds: 0

**KILLERS** Somebody Told Me (Island/IDJMG)  
Total Plays: 239, Total Stations: 19, Adds: 4

**JEM** They (ATO/RCA/RMG)  
Total Plays: 199, Total Stations: 11, Adds: 0

**INGRAM HILL** Will I Ever Make It Home (Hollywood)  
Total Plays: 190, Total Stations: 17, Adds: 1

**TEARS FOR FEARS** Call Me Mellow (Universal Music Entertainment)  
Total Plays: 176, Total Stations: 21, Adds: 2

**KENNY CHESNEY** f/UNCLE KRACKER When The Sun... (BNA)  
Total Plays: 160, Total Stations: 10, Adds: 1

**DAVE MATTHEWS** Oh (RCA/RMG)  
Total Plays: 158, Total Stations: 11, Adds: 1

**LENNY KRAVITZ** California (Virgin)  
Total Plays: 151, Total Stations: 19, Adds: 3

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

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# What's In A Name?

Smart, targeted liners define a station

**N**ot long ago KJCD/Denver PD Mike Fischer sent me a new liner: Over a KJCD jingle, a smooth male voice intones, "There are a lot of buttons at work — 'delete,' 'forward,' 'reply' — but the only button you really need is 'escape.' Set the mood and relax with Smooth Jazz CD104.3."

This liner effectively addresses KJCD's computer-literate audience by describing imaginatively exactly what the station is in a way that is short, sweet, to the point and totally relatable. This week I talked to several other Smooth Jazz PDs to learn how they describe and present their stations' benefits on the air.



Mike Vasquez

## Make It Pop

Still flying high from his station's placing No. 112+ in the spring book, KIFM/San Diego PD Mike Vasquez offers these thoughts: "I prefer to make the listener's situation relevant to our station at that very moment in time, so instead of saying, 'Smoothing out your ride home' — I mean, how many times can you hear that before it becomes wallpaper? — our voiceover guy will say, 'Staring at brake lights has never been more enjoyable,' then throw in a quick, strategic sell line to close it out, like, 'than with Kelly Cole smoothing out your ride home.'"

"Another one says, 'Do you feel like you're working more hours than ever before? Well, you probably are, so you might as well make the best of it. Leave it here, and we'll make your busy life a little easier to deal with...' Or, 'Can we really make your workday go by any faster? Well, in theo-



Michael Tozzi

ry, no, but it sure does seem like it with all this great music, huh? So let's get through it together."

"I hear stations, and not only Smooth Jazz, with strategic sell lines that are dry. That's so bland and old-fashioned. It's not even old school, because old school is hip. If you're a smaller-market radio station that

doesn't have the budget for a jingle package, as was my case when I worked at KEZL/Fresno, dig through CDs that you don't play on the air that have the texture to accentuate what you're trying to sell to use in production and to put behind your message.

"We do appropriate sound effects — unobtrusive swishers and zappers, nothing too overly explosive — to make it pop. It takes extra time, but it pays off, because that separates your station from the rest. I don't care if my listener is 9 or 89, people tune in to the radio to be entertained,

and it's our job to come up with those entertaining elements between the records.

"I'm creative at times, but there are times when I have nothing. One of the things we PDs don't take advantage of enough is that we have talented staffs. Park your ego at the door, and have a staff meeting to brainstorm new imaging ideas."

## Pick Your Paradise

WJZZ/Philadelphia PD Michael Tozzi keys in on two focal points in his station's liners. "Your vacation-a-day radio station" — we're seeing lots of competition on that end from our former PD, Anne Gress, who is doing the same thing on the Oldies station in town [WOG] — and "The smoothest place on your radio," Tozzi says. "We convey that we're a great place to come to relax, and, hey, we're giving you a chance to win a vacation every single day and have been for the last seven years.



Rich McMillan

ent. A trip or, in our case, a vacation that includes hotel and airfare is a powerful marketing tool that SJ stations nationally hang their hats on.

"We've cut a deal with US Air Vacations for the past two years — Pick Your Paradise — that covers more than two dozen destinations in the Caribbean, which is absolutely huge for us. We talk about some of the other things we do during the day, like the 8am commercial-free music hour, but vacation-a-day is a big part of it, whether it's live liners, sweepers or audio logos — and it all has a Caribbean feel."

I have visited WJZZ and can vouch for the fact that its booth has a tropical motif, too, complete with palm trees!

"The one word we've never used on the air in 10 years is *relaxing*," Tozzi says. "But it's the word listeners use in one-on-one research when they describe WJZZ. It's implied with all the smooth talk that we do and the music we play. Listeners get that it's relaxing, so we don't have to say it, which is a beautiful thing. I hear stations in other formats say that they relax you and invigorate you at the same time. I just don't get it."

## Hip Imaging

WLVE (Love 94)/Miami PD Rich McMillan explains that Love has branded "Smooth Jazz" and "The smoothest spot on the dial" pretty effectively in South Florida. "Beyond that, we do our best to cut through with hip imaging and production," he says.

"We don't believe our production values have to remain soft and soothing all the time, and you'll hear elements typically found on younger, more foreground formats. We go out of our way to make our imaging jump, much like billboards — that's no place to be subtle.

"Our chill show, *The Love 94 Chill Room*, is quite a departure from our regular format. It feels cutting-edge, and it has a definite attitude. We use a different voice altogether for that. In fact, she uses a detached, monotone, highly filtered approach that

really works well against the music. That helps to differentiate the show and make it special."

McMillan says that 30% of Love 94's cume is Hispanic. "We've begun including '93.9' and 'The smoothest spot on the dial' in Spanish in our quick IDs, and listeners have noticed," he says. "Love is really the only full-market station in South Florida that makes an effort to specifically touch Hispanic listeners, and that's to our advantage."

## Yin & Yang

About a year ago KSSJ/Sacramento PD Lee Hansen changed KSSJ's positioner from "Your station for relaxation" to "The smoothest place on radio" because, although the former was well received, the latter seemed hipper. "And the 'r-word' was still bothering sales — from the trenches right to the top — because how can you be out there saying you're not background when you're calling yourself relaxing?" Hansen asks.

"The connotation we mean isn't kicking back and putting your feet up on the desk; it's about taking the edge off your day. We felt the new slogan was a more positive representation of Smooth Jazz to agencies than the r-word.

"Our primary positioner is the phrase 'smooth jazz' itself, because it embodies the yin and yang of what we do: It's smooth, but it is jazz; it's relaxing and uplifting — 'stim-u-lax.'"

"Our other messages are usage-oriented, like, 'Lots of smooth jazz and just the information you need to start your day' for mornings. Workdays, it's 'Helping to smooth you through the day,' turning the word *smooth* into as many parts of speech as we can. Our midday personality primarily calls herself 'Your co-working friend, Linda Clayton,' which has warmth to it and a connection.

"Afternoons, we use 'The smooth ride home,' and for evenings I use a line stolen from KTWV (The Wave)/Los Angeles, which I read on a banner at their 10th-anniversary party: 'Relax, unwind and feel good.' I like the 'one-two-three-ness' of it, and I use it mainly for nights and weekends."

**"The 'r-word' was still bothering sales, because how can you be out there saying you're not background when you're calling yourself relaxing?"**

Lee Hansen

"The other things we talk about are that we're a great way to start off your day, with less talk and more music in the morning. Believe it or not, we don't promote middays. We promote afternoon drive by dropping in reminders that we know you've had a tough day, so take us along for the smooth ride home. 'Kick back and relax with us' for evenings is aimed heavily at P1s. Once we get them here at night, we try to make sure they get up with us in the morning.

"We have a great airstaff, and with these simple positioning statements they find countless clever ways to convey that WJZZ is differ-

**"Listeners get that it's relaxing, so we don't have to say it, which is a beautiful thing."**

Michael Tozzi

# R&R SMOOTH JAZZ TOP 30

August 13, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	MARC ANTOINE <i>Mediterraneo (Rendezvous)</i>	777	+21	98886	25	36/0
1	2	DAVE KOZ <i>All I See Is You (Capitol)</i>	767	-15	94938	24	39/0
3	3	GEORGE BENSON <i>Softly, As In A Morning Sunrise (GRP/VMG)</i>	765	+16	91316	11	39/0
7	4	MICHAEL LINGTON <i>Show Me (Rendezvous)</i>	674	+40	86177	18	39/0
5	5	PAUL TAYLOR <i>Steppin' Out (Peak)</i>	665	+3	78349	28	38/0
6	6	BONEY JAMES <i>Here She Comes (Warner Bros.)</i>	647	+12	76625	9	38/0
4	7	EUGE GROOVE <i>Livin' Large (Narada)</i>	626	-38	70554	27	37/0
8	8	PAUL BROWN <i>24/7 (GRP/VMG)</i>	569	-5	77471	29	37/0
11	9	GERALD ALBRIGHT <i>To The Max (GRP/VMG)</i>	553	+51	63864	13	35/0
9	10	ANITA BAKER <i>You're My Everything (Blue Note/Virgin)</i>	539	-13	61287	6	35/0
10	11	JOYCE COOLING <i>Expression (Narada)</i>	534	+3	70102	22	38/0
15	12	DIANA KRALL <i>Temptation (GRP/VMG)</i>	407	+13	31777	20	34/0
14	13	SEAL <i>Love's Divine (Warner Bros.)</i>	394	-23	33026	13	28/0
12	14	RICHARD SMITH <i>Sing A Song (A440)</i>	390	-82	52031	35	31/0
16	15	PAUL JACKSON, JR. <i>Walkin' (Blue Note/EMC)</i>	381	+1	36803	14	32/0
18	16	CHRIS BOTTI <i>Back Into My Heart (Columbia)</i>	350	+76	45273	14	33/3
17	17	WAYMAN TISDALE <i>Ain't No Stoppin' Us Now (Rendezvous)</i>	347	+19	37701	8	32/0
-	18	DAN SIEGEL <i>In Your Eyes (Native Language)</i>	333	+27	31867	21	29/1
22	19	MARION MEADOWS <i>Sweet Grapes (Heads Up)</i>	297	+61	31323	6	29/2
19	20	RAMSEY LEWIS TRIO <i>The In Crowd (Narada)</i>	270	+6	30367	11	23/0
20	21	LUTHER VANDROSS W/ BEYONCE' <i>The Closer I Get To You (J/RMG)</i>	251	-10	21886	18	19/0
23	22	NICK COLIONNE <i>It's Been Too Long (3 Keys Music)</i>	247	+14	37671	7	22/0
24	23	GLADYS KNIGHT / EDESIO ALEJANDRO <i>Feelin' Good (Vacilon) (Pyramid)</i>	234	+2	13000	9	15/0
25	24	RICHARD ELLIOT <i>Your Secret Love (GRP/VMG)</i>	213	+17	25987	3	24/3
27	25	KIM WATERS <i>In Deep (Shanachie)</i>	208	+16	15874	5	19/1
26	26	PATTI LABELLE <i>New Day (Def Soul/IDJMG)</i>	200	+7	15717	8	14/1
28	27	NORMAN BROWN <i>Up 'N' At 'Em (Warner Bros.)</i>	166	+30	16977	2	20/2
Debut	28	TIM BOWMAN <i>Summer Groove (Liquid B)</i>	165	+43	17439	1	19/3
29	29	NÉSTOR TORRES <i>Maybe Tonight (Heads Up)</i>	140	+4	18599	15	12/0
30	30	RENEE OLSTEAD <i>A Love That Will Last (143/Reprise)</i>	132	+8	13521	3	11/2

39 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 8/1-8/7. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## New & Active

**THA' HOT CLUB** *I'm Gonna Love You Just A Little More Baby (Shanachie)*  
Total Plays: 114, Total Stations: 9, Adds: 0

**PIECES OF A DREAM** *It's Go Time (Heads Up)*  
Total Plays: 93, Total Stations: 10, Adds: 0

**STEVE OLIVER** *Chips & Salsa (Koch)*  
Total Plays: 91, Total Stations: 8, Adds: 0

**AL JARREAU** *Cold Duck (GRP/VMG)*  
Total Plays: 82, Total Stations: 5, Adds: 0

**SOUL BALLET** *Cream (215)*  
Total Plays: 76, Total Stations: 13, Adds: 4

**FOURPLAY** *Play Around It (RCA Victor)*  
Total Plays: 75, Total Stations: 7, Adds: 0

**MICHAEL MCDONALD** *Ain't Nothing Like The Real Thing (Motown)*  
Total Plays: 69, Total Stations: 9, Adds: 0

**CHUCK LOEB** *Bring It (Shanachie)*  
Total Plays: 68, Total Stations: 9, Adds: 0

**PAUL BROWN** *Moment By Moment (GRP/VMG)*  
Total Plays: 54, Total Stations: 7, Adds: 1

**JAZZMASTERS** *Visions Of Illusion (Trippin' 'N' Rhythm)*  
Total Plays: 44, Total Stations: 4, Adds: 0

## Most Added\*

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

ARTIST TITLE LABEL(S)	ADDS
SOUL BALLET <i>Cream (215)</i>	4
CHRIS BOTTI <i>Back Into My Heart (Columbia)</i>	3
RICHARD ELLIOT <i>Your Secret Love (GRP/VMG)</i>	3
TIM BOWMAN <i>Summer Groove (Liquid B)</i>	3
PETER WHITE <i>How Does It Feel (Columbia)</i>	3
MARION MEADOWS <i>Sweet Grapes (Heads Up)</i>	2
NORMAN BROWN <i>Up 'N' At 'Em (Warner Bros.)</i>	2
RENEE OLSTEAD <i>A Love That Will Last (143/Reprise)</i>	2
RAFE GOMEZ <i>Icy (Tommy Boy)</i>	2
DAVID LANZ <i>Big Sur (Decca/Universal)</i>	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CHRIS BOTTI <i>Back Into My Heart (Columbia)</i>	+76
MARION MEADOWS <i>Sweet Grapes (Heads Up)</i>	+61
GERALD ALBRIGHT <i>To The Max (GRP/VMG)</i>	+51
TIM BOWMAN <i>Summer Groove (Liquid B)</i>	+43
MICHAEL LINGTON <i>Show Me (Rendezvous)</i>	+40
CHIELI MINUCCI <i>Kickin' It Hard (Shanachie)</i>	+32
DAVE KOZ <i>Honey-Dipped (Capitol)</i>	+31
NORMAN BROWN <i>Up 'N' At 'Em (Warner Bros.)</i>	+30
DAN SIEGEL <i>In Your Eyes (Native Language)</i>	+27
SOUL BALLET <i>Cream (215)</i>	+26

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
PETER WHITE <i>Talkin' Bout Love (Columbia)</i>	379
RICK BRAUN <i>Daddy-O (Warner Bros.)</i>	352
B. CULBERTSON / N. BROWN <i>Come On Up (Warner Bros.)</i>	319
HIL ST. SOUL <i>For The Love Of You (Shanachie)</i>	308
PRAFUL <i>Sigh (Rendezvous)</i>	290
NICK COLIONNE <i>High Flyin' (3 Keys Music)</i>	232
KIM WATERS <i>The Ride (Shanachie)</i>	223
RICHARD ELLIOT <i>Sly (GRP/VMG)</i>	223
PRAFUL <i>Let The Chips Fall (Rendezvous)</i>	220
STEVE COLE <i>Everyday (Warner Bros.)</i>	215
PAUL JACKSON, JR. <i>It's A Shame (Blue Note/EMC)</i>	211
CHRIS BOTTI <i>Indian Summer (Columbia)</i>	201
MINDI ABAIR <i>Save The Last Dance (GRP/VMG)</i>	200
JAZZMASTERS <i>Puerto Banus (Trippin' 'N' Rhythm)</i>	198
NAJEE <i>Eye 2 Eye (N-Coded)</i>	186

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

Songs ranked by total plays

# Smooth Jazz Consulting

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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	BONEY JAMES Here She Comes (Warner Bros.)	215	+10	1151	8	16/0
2	2	GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	207	+10	994	10	14/0
6	3	WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	187	+34	741	6	15/0
7	4	RAMSEY LEWIS TRIO The In Crowd (Narada)	173	+29	500	9	12/0
3	5	FOURPLAY Play Around It (RCA Victor)	165	-5	946	8	14/1
5	6	KIM WATERS In Deep (Shanachie)	163	+8	800	8	14/0
8	7	MICHAEL LINGTON Show Me (Rendezvous)	156	+12	407	16	12/0
9	8	ANITA BAKER You're My Everything (Blue Note/Virgin)	155	+13	837	5	14/0
4	9	GERALD ALBRIGHT To The Max (GRP/VMG)	149	-10	532	13	13/0
12	10	EVERETTE HARP Can You Hear Me (A440)	138	+11	743	9	14/1
10	11	JOYCE COOLING Expression (Narada)	138	-4	658	22	15/0
11	12	DAVIO BENOIT / RUSS FREEMAN Palmetto Park (Peak/Concord)	130	-8	552	6	11/1
16	13	DAVE KOZ All I See Is You (Capitol)	120	+8	346	24	9/1
13	14	EUGE GROOVE Livin' Large (Narada)	119	-3	542	27	10/0
23	15	NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	118	+23	479	2	12/1
14	16	GLAOYS KNIGHT f/ EDESIO ALEJANORO Feelin' Good (Facilon) (Pyramid)	118	+1	859	7	11/0
18	17	AL JARREAU Cold Duck (GRP/VMG)	109	+2	541	4	12/1
25	18	RICHARD ELLIOT Your Secret Love (GRP/VMG)	108	+20	567	2	11/2
20	19	STEVE OLIVER Chips & Salsa (Koch)	106	+3	329	3	13/1
15	20	CHRIS BOTTI Back Into My Heart (Columbia)	104	-8	642	15	12/0
17	21	MARC ANTOINE Mediterraneo (Rendezvous)	103	-8	472	25	9/0
19	22	OIANA KRALL Temptation (GRP/VMG)	100	-5	544	20	9/0
21	23	LARRY CARLTON Night Sweats (Bluebird)	97	-3	288	11	7/0
22	24	BRIAN CULBERTSON f/ NORMAN BROWN Come On Up (Warner Bros.)	93	-4	485	23	9/0
24	25	PAUL BROWN 24/7 (GRP/VMG)	92	-1	242	27	7/0
26	26	ERIC DARIUS Night On The Town (Higher Octave/Narada)	87	+1	523	17	8/1
-	27	MARION MEADOWS Sweet Grapes (Heads Up)	84	+13	604	6	10/3
-	28	PIECES OF A DREAM It's Go Time (Heads Up)	83	+5	756	7	9/2
29	29	TORCUATO MARIANO Paula (215)	83	+1	522	5	9/0
27	30	ERIC MARIENTHAL Secrets (Peak)	83	-2	454	4	8/0

17 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 8/1 - Saturday 8/7.  
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## Most Added\*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
RAFE GOMEZ Icy (Tommy Boy)	4
PHILLIP MARTIN Look To The Sky (Carzino)	4
VLAD Little Star (Drpheus)	4
BOYZ II MEN Sara Smile (MSM/Koch)	4
DAVIO LANZ Big Sur (Decca/Universal)	4
TIM BOWMAN Summer Groove (Liquid 8)	3
MARION MEADOWS Sweet Grapes (Heads Up)	3
POSITIVE FLOW The City Streets (Shanachie)	3
INCOGNITO True To Myself (Narada)	3
NOVECENTO Easy Love (Favored Nations)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NOVECENTO Easy Love (Favored Nations)	+46
POSITIVE FLOW The City Streets (Shanachie)	+38
WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	+34
RAMSEY LEWIS TRIO The In Crowd (Narada)	+29
RAFE GOMEZ Icy (Tommy Boy)	+29
HOUSE OF URBAN GROOVES The House Of Urban... (Peak)	+29
LORI NICELY Our Secret (Independent)	+27
RAY CHARLES f/ NATALIE COLE Fever (Concord)	+26
ROGER SMITH Roger's Groove (Trippin' 'N' Rhythm)	+26
PHILLIP MARTIN Look To The Sky (Carzino)	+24

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
HIL ST. SOUL For The Love Of You (Shanachie)	90
PETE BELASCO Deeper (Compedia)	88
GRADY NICHOLS Allright (Compedia)	61
RICHARD SMITH Sing A Song (A440)	56
ALKEMX Time To Lounge (Rendezvous)	50
KIM WATERS The Ride (Shanachie)	44
STEVE COLE Everyday (Warner Bros.)	42
NICK COLIONNE High Flyin' (3 Keys Music)	40
NAJEE Eye 2 Eye (N-Coded)	32

## Reporters

W22R/Albany, NY  
 CD/PC: David Coleman  
 RB: John Palmer  
 2 LARRY GOMEZ  
 RAY CHARLES f/ NATALIE COLE  
 SOUL SALLET

W22R/Albany, NY  
 CD/PC: Adam Berman  
 RB: Steve Berman  
 13 DAN SIEGEL

W22R/Albany, NY  
 CD/PC: Adam Berman  
 RB: Steve Berman  
 13 DAN SIEGEL

W22R/Albany, NY  
 CD/PC: Adam Berman  
 RB: Steve Berman  
 13 DAN SIEGEL

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 CD/PC: Adam Berman  
 RB: Steve Berman  
 13 DAN SIEGEL

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 CD/PC: Adam Berman  
 RB: Steve Berman  
 13 DAN SIEGEL

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 CD/PC: Adam Berman  
 RB: Steve Berman  
 13 DAN SIEGEL

W22R/Albany, NY  
 CD/PC: Adam Berman  
 RB: Steve Berman  
 13 DAN SIEGEL

W22R/Albany, NY  
 CD/PC: Adam Berman  
 RB: Steve Berman  
 13 DAN SIEGEL

W22R/Albany, NY  
 CD/PC: Adam Berman  
 RB: Steve Berman  
 13 DAN SIEGEL

W22R/Cleveland, OH  
 CD/PC: Steve Berman  
 RB: Steve Berman  
 No Adds

W22R/Cleveland, OH  
 CD/PC: Steve Berman  
 RB: Steve Berman  
 No Adds

W22R/Cleveland, OH  
 CD/PC: Steve Berman  
 RB: Steve Berman  
 No Adds

W22R/Cleveland, OH  
 CD/PC: Steve Berman  
 RB: Steve Berman  
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W22R/Cleveland, OH  
 CD/PC: Steve Berman  
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W22R/Portland, CT  
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W22R/Portland, CT  
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W22R/Los Angeles, CA  
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W22R/Maryland, MD  
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W22R/Seattle, WA  
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 RB: Steve Berman  
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W22R/Seattle, WA  
 CD/PC: Steve Berman  
 RB: Steve Berman  
 No Adds

POWERED BY  
**MEDIA8E**

\*Monitored Reporters

56 Total Reporters

39 Total Monitored

17 Total Indicator

Did Not Report, Playlist Frozen (2):

DMX Smooth Jazz/Network

WEAA/Baltimore, MD

# REPORTING STATION PLAYLISTS

www.radioandrecords.com

**RateTheMusic.com**  
BY MEDIABASE

**America's Best Testing Active Rock Songs**  
12 + For The Week Ending 8/13/04

**RR CANADA** **ROCK TOP 30**

**POWERED BY**  
**MEDIABASE**

Artist Title (Label)	TW	LW	Famil.	Burn	M 18-34	M 18-24	M 25-34
BREAKING BENJAMIN So Cold (Hollywood)	4.46	4.37	84%	5%	4.38	4.42	4.33
LINKIN PARK Lying From You (Warner Bros.)	4.43	4.23	97%	21%	4.35	4.41	4.29
LINKIN PARK Breaking The Habit (Warner Bros.)	4.35	4.18	96%	18%	4.16	4.19	4.11
SLIPKNOT Quality (Roadrunner/IDJMG)	4.29	4.23	87%	12%	4.52	4.51	4.54
THREE DAYS GRACE Just Like You (Jive/Zomba)	4.28	4.36	96%	17%	4.02	3.98	4.06
EARSHOT Wait (Warner Bros.)	4.25	4.28	68%	7%	4.25	4.33	4.17
CROSSFADE Cold (Columbia)	4.16	4.25	71%	10%	4.05	4.20	3.88
PAPA ROACH Getting Away With Murder (Geffen)	4.14	3.96	60%	7%	4.19	4.30	4.10
SEETHER (I)AMY LEE Broken (Wind-up)	4.11	4.15	94%	21%	3.90	3.91	3.90
LOSTPROPHETS Wake Up (Make A Move) (Columbia)	4.11	4.13	81%	8%	3.92	4.07	3.74
GOOSMACK f/DROPBOX Touche (Republic/Universal)	4.07	-	53%	5%	4.07	3.88	4.24
SKILLET Savior (Lava)	3.98	4.14	50%	6%	3.96	3.94	3.97
OROWNING POOL Step Up (Wind-up)	3.95	3.93	77%	19%	4.06	3.88	4.25
VELVET REVOLVER Slither (RCA/RMG)	3.91	4.00	90%	25%	3.93	3.79	4.09
PILLAR Bring Me Down (Flicker/EMI CMG/Virgin)	3.91	-	41%	4%	4.00	3.80	4.18
HOOBASTANK Same Direction (Island/IDJMG)	3.86	3.95	73%	11%	3.70	3.77	3.61
SALIVA Survival Of The Sickest (Island/IDJMG)	3.77	3.63	64%	12%	3.82	3.62	4.05
SHINEDOWN Simple Man (Atlantic)	3.75	3.68	68%	17%	3.76	3.75	3.77
ALTER BRIDGE Open Your Eyes (Wind-up)	3.72	3.74	58%	9%	3.67	3.74	3.60
TANTRIC After We Go (Maverick/Reprise)	3.61	-	40%	7%	3.58	3.38	3.71
NICKELBACK Feelin' Way Too... (Roadrunner/IDJMG)	3.58	3.89	85%	31%	3.42	3.45	3.38
PUDDLE OF MUDD Spin You Around (Geffen)	3.57	3.67	71%	16%	3.63	3.65	3.60
JET Cold Hard Bitch (Atlantic)	3.42	3.51	97%	48%	3.21	3.17	3.24
INCUBUS Talk Shows On Mute (Epic)	3.39	3.47	88%	35%	3.08	3.20	2.93
METALLICA Some Kind Of Monster (Elektra/Warner Bros.)	3.34	3.17	69%	21%	3.14	3.07	3.21
JET Rollover O.J. (Atlantic)	3.13	3.15	65%	23%	2.69	2.80	2.55

Total sample size is 427 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.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	VELVET REVOLVER Slither (RCA/RMG)	515	+41	7/0	7/0
1	2	KILLERS Somebody Told Me (Island/IDJMG)	494	+7	10	6/0
3	3	MATTHEW GOOD BAND Alert Status Red (Atlantic)	487	38	3	3/0
4	4	SEETHER (I)AMY LEE Broken (Wind-up)	454	+7	15	10/0
5	5	LINKIN PARK Breaking The Habit (Warner Bros.)	414	+16	7	8/0
6	6	TRAGICALLY HIP Vaccination Scar (Zoe/Rounder)	371	-4	17	7/0
8	7	JET Cold Hard Bitch (Atlantic)	325	+7	18	17/0
11	8	TREWS Tired Of Waiting (Sony Music Canada)	322	+31	8	3/0
1	9	THORNLEY So Far So Good (Roadrunner/IDJMG)	319	+52	18	17/0
9	10	NICKELBACK Feelin' Way... (Roadrunner/IDJMG)	318	+1	18	20/0
1	11	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	305	-2	18	12/0
7	12	HOOBASTANK The Reason (Island/IDJMG)	305	-28	18	18/0
1	13	TEA PARTY The Writings On... (EMI Music Canada)	302	72	2	0/0
13	14	WAKING EYES Watch Your Money (Warner Bros.)	282	+17	8	5/0
15	15	FRANZ FERDINAND Take Me Out (Domino/Epic)	271	+14	6	4/0
14	16	RUSH Summertime Blues (Anthem/Atlantic)	269	+10	10	7/0
16	17	POWDERFINGER (Baby I've Got...) (Republic/Universal)	241	-7	18	13/0
19	18	STABLO Everybody (Virgin Music Canada)	233	+14	6	4/0
23	19	ALTER BRIDGE Open Your Eyes (Wind-up)	230	+52	3	3/0
24	20	JET Rollover O.J. (Atlantic)	219	+55	3	4/1
21	21	BILLY TALENT River Below (Atlantic)	219	18	8	6/0
17	22	INCUBUS Talk Shows On Mute (Epic)	218	-17	13	3/0
20	23	VAN HALEN It's About Time (Warner Bros.)	206	-7	11	7/0
25	24	DASHBOARD... Vindicated (Vagrant/Interscope)	198	+3	5	2/0
25	25	MODEST MOUSE Float On (Epic)	175	+16	6	4/0
26	26	GREEN DAY American Idiot (Reprise)	170	+170	1	2/2
29	27	TRAIN Ordinary (Columbia)	168	+38	2	4/0
27	28	FINGER ELEVEN One Thing (Wind-up)	152	+11	18	12/0
28	29	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	150	+18	4	3/0
26	30	HIVES Walk Idiot Walk (Interscope)	149	+7	2	2/0

26 Canadian Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/1-8/7. 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. ♦ Indicates Cancan. © 2004, R&R, Inc.

## Reporters

<b>KEY/Abilene, TX</b> OM: James Cameron PM/MD: Frank Pina APD: Clay Midway MUSIC: Day After 1 GREEN DAY 2 SORCERER	<b>WRRX/Chattanooga, TN*</b> OM: Eric Van Dyke PD: Boner MUSIC: Day After 1 GREEN DAY 2 SORCERER	<b>WGBF/Evansville, IN</b> OM: Mike Pineda PD: Freddy MUSIC: Slitk Rock 1 GREEN DAY 2 SORCERER	<b>WCCB/Hartford, CT*</b> OM: Mike Pineda AP/MD: Mike Karamel MUSIC: Slitk Rock 1 GREEN DAY 2 SORCERER	<b>WTFX/Louisville, KY*</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>KNRQ/Moistoso, CA*</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>KDOT/Reno, NV*</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>WLX/Springfield, MA*</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>KORU/Tri-Cities, WA</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER
<b>WQK/Albany, NY*</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>WZLX/Chicago, IL*</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>WWRN/Flint, MI*</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>KPOA/Honolulu, HI*</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>KFRQ/Lubbock, TX</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>WRAT/Morristown, NJ*</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>WQKZ/Saginaw, MI*</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>KZQ/Springfield, MO</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>KFMW/Waterloo, IA</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER
<b>WVWX/Appleton, WI*</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>KROR/Chicago, IL</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>KRZJ/Ft. Wayne, IN*</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>WAMX/Huntington</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>WLDQ/Madison, WI*</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>WCLG/Morgantown, WV</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>WZLX/Salisbury, MD</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>WAXS/Syracuse, NY*</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>KCT/Wichita, KS*</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER
<b>WVWX/Appleton, WI*</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>KROR/Chicago, IL</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>WVWX/Flint, MI*</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>WVWX/Flint, MI*</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>WGR/Manchester, NH</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>WHOR/Morristown, NJ*</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>KISS/San Antonio, TX*</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>WVWX/Syracuse, NY*</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>WBSZ/Wilkes Barre, PA*</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER
<b>WVWX/Appleton, WI*</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>KROR/Chicago, IL</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>WVWX/Flint, MI*</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>WVWX/Flint, MI*</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>WGR/Manchester, NH</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>WHOR/Morristown, NJ*</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>KISS/San Antonio, TX*</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>WVWX/Syracuse, NY*</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>WBSZ/Wilkes Barre, PA*</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER
<b>WVWX/Appleton, WI*</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>KROR/Chicago, IL</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>WVWX/Flint, MI*</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>WVWX/Flint, MI*</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>WGR/Manchester, NH</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>WHOR/Morristown, NJ*</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>KISS/San Antonio, TX*</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>WVWX/Syracuse, NY*</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER	<b>WBSZ/Wilkes Barre, PA*</b> OM: Mike Pineda AP/MD: Jack Paper MUSIC: Matt Foley 1 GREEN DAY 2 SORCERER

**POWERED BY**  
**MEDIABASE**

**\*Monitored Reporters**  
**89 Total Reporters**

**61 Total Monitored**

**28 Total Indicator**

**Did Not Report, Playlist Frozen (2):**  
**KIBZ/Lincoln, NE**  
**KNRQ/Eugene, OR**

# hoobastank

THE FOLLOW UP TO THEIR #1 MODERN ROCK SINGLE

## SAME DIRECTION

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Produced by Howard Benson  
Mixed by Chris Lord-Alge  
Management: Brad Bair Management  
Booking Agent: Jenna Adler for CAA

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ON TOUR NOW

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R&R Active Rock: **18** (+24)

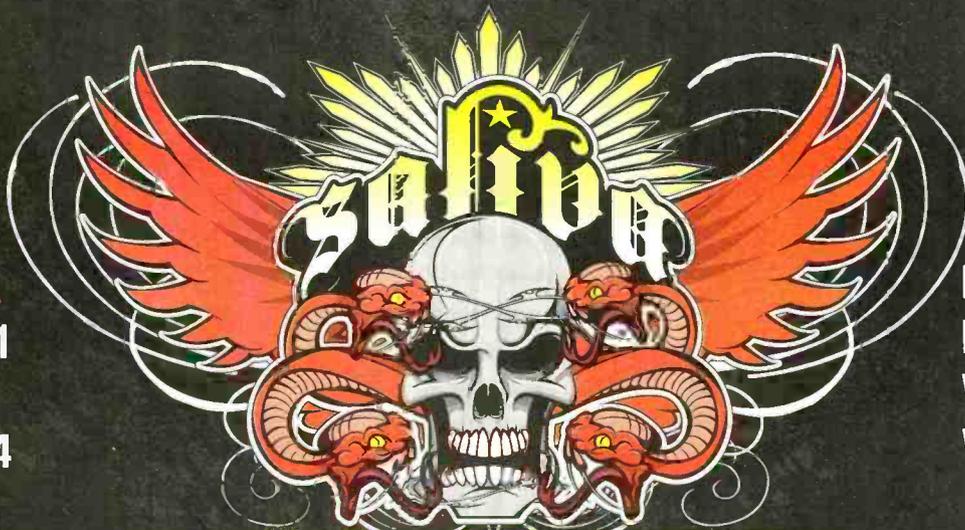
R&R Alternative: **21** (+95)

Performing on  
the VMA's



Researching  
to Power!

WZZN Rank #1  
WRIF Rank #1  
WAAF Rank #4



KISS Rank #5  
KQRC Rank #5  
WIYY Rank #5  
WBZX Rank #5

## SURVIVAL OF THE SICKEST

IN STORES NOW

Mixed by Skidd Mills except "Survival of the Sickest" and "Razor's Edge" mixed by Andy Wallace  
Management: Bill McGathy and Tony Couch for In De Gool Entertainment  
Exclusive Booking Agents: John Gurnez and David Levine for the William Morris Agency

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DON'T BELIEVE

These letters kill... believe!

WLZR KDJE WXQR KQRC KISW WRIF  
WQBK WCCC WJJO WKRL WSUN WAQZ  
WNFZ WBUZ KXRK KXTE KWOD KPNT



ISLAND

PRODUCED BY JIM WIRT • RECORDED BY PHIL KAFFEL AND JIM WIRT • MIXED BY TOM LORD-ALGE AT SOUTH BEACH STUDIOS, MIAMI, FL  
EXCEPT "HOLD MY HEART" MIXED BY JIM WIRT AND C.J. EIRIKSSON • MANAGEMENT: JOHN REESE FOR FREEZE ARTIST MANAGEMENT  
All Songs Written by Letter Kills © 2004 Letter Kills Music (BMI)

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# R&R's WHO WHO ARE YOU WHO IN ROCK



Cyndee Maxwell

Continued from Page 1

If you want to know more about the people in Rock so you "Won't Get Fooled Again," the following pages are a must-read. We hope you enjoy our sometimes tongue-in-cheek analysis and occasional embellishments as we go about "Getting in Tune" with some of today's radio and record rock heroes. We start our who's who with a veteran who recently made a comeback at the format.

## BILL WESTON PD, WMMR/Philadelphia

Nickname: Dr. No.

Vitals: Best known for his stunning string of ratings victories at WHJY/Providence over almost 10 years, Bill also brought other stations to high levels of fame and fortune — we just can't think of them right now. OK, how about WAXQ (Q104)/New York? And then there was his triumphant return to Providence as Clear Channel's Director/Programming overseeing the entire cluster. He was then stolen away by Cox Radio to straighten out Richmond before finally landing at one of the most famous Rock stations of all time, WMMR.



Bill Weston

Bill likes to run, ski and play hockey. In an odd juxtaposition, he rides a Harley and is a sucker for Rodgers & Hammerstein. Sometimes he even rides his Harley while listening to show tunes. Weird, but rock.

**Programming philosophy:** "Hire the right people, share your vision of what success looks like, and then let them do their jobs. And be consistent."

**What rocks your world?** "My wife and kids ... and leading the charge at one of the best things about Philadelphia, 93-3 WMMR."

## JOEY SCOLERI VP/Rock, Hollywood

Nickname: J2B (Joey Two Broads — blame Tommy Nast).

Vitals: The hottest short and swarthy man we know, Joey began his industry career in Canada, hosting a metal show on CILQ (Q107)/Toronto. By the ripe old age of 26, not having been fired for wearing multiple layers of gold chains, Joey had been promoted to MD, then PD. He hosted



Joey Scoleri

afternoon drive for five years and was consistently No. 1 with 18-34 men with gold chains.

Then Joey snapped and went to work at Elektra as National Director/Rock. In 1997 he wound up at Hollywood and, working diligently to keep his job, was promoted to VP/Rock Promotion in 2000. He loves hockey, playing guitar, hockey, food, hockey, hockey and puppies. Says Joey, "Make that puppies attached via leash to hot females. Also, I have never cheated on a girlfriend" — as far as we know.

**Whatcha workin'?** "Breaking Benjamin's 'So Cold' from *We Are Not Alone*, the band's second album."

**What rocks your world?** "My nephew, Fabio. He is 7 and, hopefully, will become everything I haven't been."

## BILL GAMBLE PD, WZZN/Chicago

Nickname: "I'm not a nickname kinda guy." Really? Just for that we'll pick one for you. You will now be known as The Gambler.



Bill Gamble

Vitals: Bill started his career at a CHR in Chicago. He then moved to Tampa to work at WSUN, which was Country at the time. After that it was off to Chicago to work at WMAQ. After a short stint — well, a stop to get gas and a doughnut — at a station in Indianapolis, it was back to Chicago to start a consultancy called Gamble Consulting.

Oddly, his slogan, "Don't gamble with your programming," resulted in the signing of zero clients. From there it was on to Chicago to turn WKQX (Q101) into an Alternative station. At that point Bill said, "I think I'll move to Chicago and work in radio there." WZZN took him in, and he's been there ever since. He has hopes of one day working in Chicago.

**Programming philosophy:** "Listen to the audience, and give them what they want."

**What rocks your world?** "Great music and TiVo."

## CHERYL VALENTINE VP/Rock Promotion, Epic

Nickname: The Metal Muffin, Pieface and C Note (we are not making this up).

Vitals: Cheryl is a rarity these days, a survivor thriving in turbulent times. Early on she discovered the secret to success: You're harder to hit if you're a moving target. Cheryl gives us the short version of her career: "I've been in the business for 17 years, starting at CMJ and moving on to Metal Blade, Relativity, Mercury, Epic, Tommy Boy



Cheryl Valentine

Continued on Page 64

## Continued from Page 63

and, now, Epic, where I've been VP/Rock Promotion for 3 1/2 years. I've pretty much done promotion with a smattering of marketing the whole time."

She was also a competitive equestrian, showing in children's and junior hunter for nine years of her life. And she doesn't look a day over 17.

**Whatcha workin'?** "Chevelle's 'Vitamin R,' which went for adds Aug. 3, Future Leaders Of The World's 'Let Me Out,' Incubus' 'Sick, Sad Little World' and Eighteen Visions' 'Waiting for the Heavens.' There are new songs on Korn's *Greatest Hits*, a new Lamb Of God on Aug. 31, a tentative November Mudvayne record and a December Judas Priest. *Rock out!*"

**What rocks your world?** "The most recent thing to put me on top of the world was seeing Judas Priest slay everyone at Ozzfest. Just incredible! A phenomenal show like that reminds me of why I do what I do. It gives me that special purpose and allows me to tolerate the word *no* for the next 1,000 or so times."

## KEITH HASTINGS

PD, WAAF/Boston

**Nickname:** "I am a man of many nicknames. In college, Hap stood for 'Havin' a Party.' These days it floats between Bossman and a few others that decorum prevents my listing here."

**Vitals:** After an exhaustive search by a team of dedicated muckraking semi-journalists, we still can't come up with anyone who has anything bad to say about Keith. It's uncanny. We went as far back as his first job at WKTN/Kenton, OH. He was only a part-timer, but even those who worked with him then saw a bright future for the aspiring broadcaster. Former 'KTN morning dude Basile Fontaine told us, "Even back then Keith knew how many times a day it was appropriate to spin 'Stairway to Heaven.' Of course, we were a Classical station, but that never stopped Keith."

After that it was on to bigger markets. Like Marion, OH. Then Toledo. And then Keith reached superstardom by taking WLZR (Lazer)/Milwaukee to the top of the heap. Multiple times. That's when everyone really started to admire him. After his stint as a senator from Wisconsin, Keith went back into radio and now helms the infamous WAAF/Boston.

What would it surprise you to know about Keith? Here's what he told us: "You might be surprised to learn that I know a lot about antique farm tractors, having grown up on a farm in central Ohio, or that I am an avid writer who managed to break into publication via a middle school poetry anthology when I was 13."

**Programming philosophy:** "My philosophy is based on the assumption that the human race in general goes out of its way to make things difficult and that we can connect very intimately with our audiences by dosing everything we do with simplicity as much as possible. It's really the only way to thrive in the clutter of an overcommunicated world."

**What rocks your world?** "Putting together a plan of execution for a great radio station and staffing it with people smarter and better than me who take a personal interest in winning with passion, working hard and having a blast every day at work. Hearing great music and knowing that it will find a way to a mass audience with or without me. Watching my sons grow and knowing for certain that the best day of my career cannot begin to compare to the rush of helping the two of them grow roots and wings."

## MIKE RITTEBERG

VP/Promotion, Rock Formats, Warner Bros.

**Nickname:** Ritt.

**Vitals:** Mike is very well liked within his own office, which has been in his possession for six years now. Warner Bros. wanted to move him to another office, but Mike changed the locks and hired his own security guard to patrol the hallway 24/7. Before that Mike terrorized the denizens of A&M Records for four years, breaking everyone from Soundgarden to Herb Alpert & The Tijuana Brass. He had arrived at A&M after four years of duty with Metal Blade as VP/Promotion & Marketing.

Since his life moves in four-year increments, it will be no surprise to find out that before Metal Blade, Mike spent, yes, four years in radio at WVFS/Tallahassee as Station Manager/OM/PD/MD/POD/DM/PM/NO. He simultaneously worked at Turtle's Records and Tapes. "Remember those things?"

he asks. No, actually, we don't. Lately, Mike has been taking tennis lessons.



Mike Rittberg



Keith Hastings

# R&R's WHO ARE YOU WHO'S WHO IN ROCK

**Whatcha workin'?** "Linkin Park, Earshot, Metallica, Van Halen, Muse, Wilco, Robert Randolph And The Family Band, Walkmen, Magnetic Fields, Mark Knopfler and Kasey Chambers."

**What rocks your world?** "As time has gone on in life, it's all about quality time with the ones you love and great music."

## TROY HANSON

PD, WZTA/Miami

**Nickname:** Troyboy.

**Vitals:** Troy has a stellar list of call letters under his belt, which is where he would prefer to keep them. However, you should know that before joining WZTA Troy did time in cities like Yakima, Saginaw, Des Moines, Muscatine, Sheboygan, Moosejaw, Duluth and Scrapple Hill. He also studied hard under the tutelage of Doug Podell at WRIF/Detroit and Keith Hastings at WLZR/Milwaukee.

When asked what would surprise us about him, Troy replied, "You'd be surprised to learn that I've grown into quite a progressive liberal over the last few years and have dedicated myself to helping the cause of getting the Bush regime that occupies our White House out of office. I volunteer, attend rallies and do my best to get the other view out there. Explore other avenues to get your news instead of listening to that which is forced to us via CNN and Fox News." Why would that surprise us? You're a *rock dude*, dude.

**Programming philosophy:** "My philosophy centers around offering the listeners a compelling, entertaining product while delivering results for our advertisers and a sound environment for my employees to work in. I want to make my station stand out from the rest on the dial by creating unique imaging and stellar promotions that hit the lifestyle of the demo and by playing the best possible music as much as I can. In short, play the hits and play them often."

"We focus on listener-benefit promotions and do our best to keep the sales promotions — you still have to do them — to a minimum. They need to make some sense, you know. For Active Rock, I like to break it down to one word: attitude."

**What rocks your world?** "Rolling Rock, the Minnesota Vikings and a good-sounding Rock station with killer imaging."

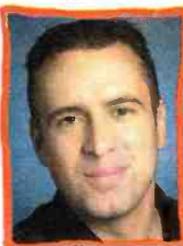
## ALAN GALBRAITH

VP/Promotion, Rock Formats, Wind-up

**Nickname:** Al, Ali or Yer Man.

**Vitals:** When asked about his past, the exotically accented Galbraith used the word *morphed* more than a few times, which leads us to believe he has a secret past as one of the X-Men. Hey, if you're going to be portrayed by someone in the movies, a blue Rebecca Romijn-Stamos is at the top of the list. Born and reared in Belfast (his words, not ours), Galbraith played in a band for 10 years and toured both sides of the Atlantic before moving into concert production and becoming a studio producer and engineer.

Trading corned beef and cabbage for the McFlurry, Galbraith relocated to the U.S. and magically transformed himself into a tour manager and, later, a promo guy. Diving into American culture, he soon developed an affinity for bluegrass and hopes to someday start the country's first hard rock electric banjo and washboard quintet.



Alan Galbraith



Troy Hanson

Continued on Page 66

# GREEN DAY

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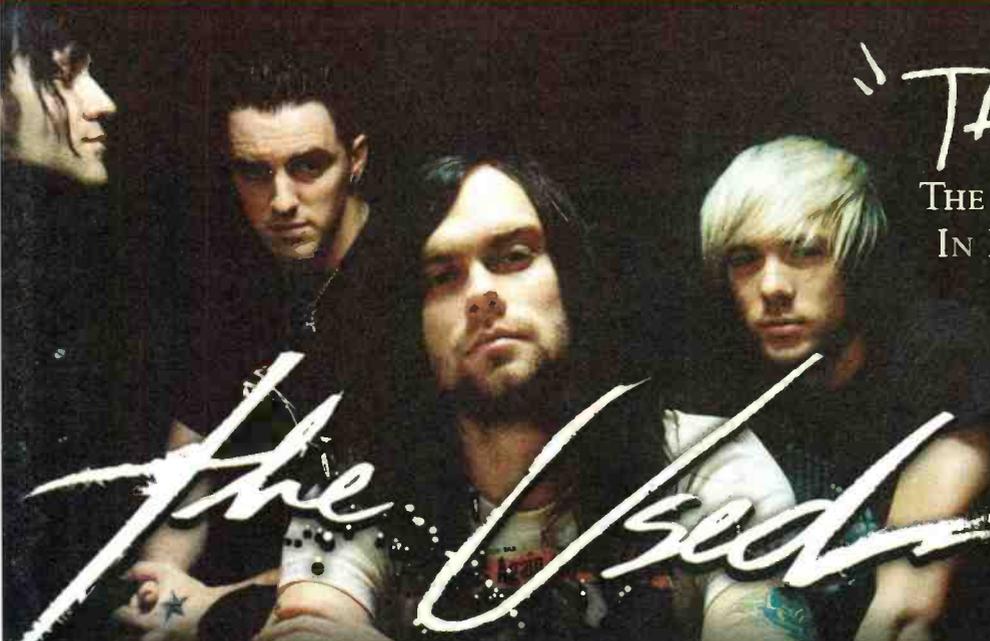
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Continued from Page 64

**Watcha workin'?** "Alter Bridge, Seether, 12 Stones, Finger Eleven, Drowning Pool, Scott Stapp and I continuing to develop Strata and Atomst ip."

**What rocks your world?** "Travel. Going to exotic and interesting places. Nothing compares."

## BOB EDWARDS

PD, KQRC/Kansas City

**Nickname:** "Power Wing. It's the name *The Johnny Dare Morning Show* has bestowed upon my hairstyle." Having been given its own name, Edwards' hair will now attempt to get a checking account and move to a Cleveland suburb.



Bob Edwards

**Vitals:** Despite Edwards' preferring to remain cloaked in a leather jacket of mystery, we managed to drag a string of call letters as long as — well, it's pretty damn long — out of him. Starting in 1988 at KATT/Oklahoma City as an air talent, his record of programming successes trail behind him like the toilet paper stuck to our shoe. He claims to have spent time at WRXR/Augusta, GA; WQBK/Albany, NY; KKLZ/Las Vegas; and WZZU, WDCG and WRDU in Raleigh before heading off to KQRC. Did we mention he was Clear Channel's Rock Brand Manager/Southeast for a while? No? Well, he was.

In his copious amounts of spare time, Edwards hijacks station personnel to accompany him on the long road trips he takes on his motorcycle. "This year we'll be riding from the coast of Alaska to Kansas City," he says.

**Programming philosophy:** "My primary function is to be the listener advocate in the building. With everything we do, I ask the question, 'What's in it for the listener? Will the idea, song or promotion 1) enhance the entertainment experience; 2) be a real value to the listener; 3) further endear the listener to the station; and 4) meet or exceed the listener's expectation of the station?'"

"The listener advocate position requires resisting pressure from many sources to compromise the product. If you insist on staying true to the listener, you may ruffle a few feathers, but you will be rewarded with listener loyalty that translates to great ratings."

**What rocks your world?** "Seeing a huge listener reaction to an event or promotion — not just something that worked well, but something that really impacted listeners in a positive way. It's extremely gratifying to see an event or promotion go from the idea stage to having an actual impact on a listener's life."

## MARK ABRAMSON

VP/Promotions, Roadrunner

**Nickname:** "The grandfather clause applies to Psycho for those who knew me back then. For those who didn't, I guess I don't have one." We respectfully disagree: He will always be the gruff-but-lovable Psycho to us.

**Vitals:** Currently in his second tour of duty with Roadrunner, Mark began as an intern with the company back in 1990. He rose to metal promo guy after the staffers found he was willing to staple memos to his face in exchange for adds, and eventually he started the commercial radio department. Mark ditched the company in 1997 to do national rock promotion for the Enclave, then jumped to TVT a year later.

In 2000 the homing device implanted in his skull was activated, and he was brought back to Roadrunner, this time as VP/Promotions. In his spare time he enjoys drinking wine (and can probably afford something better than Boone's Farm) and is, in his own words, "a total sap when it comes to my wife." Abramson insists that the cloud of smoke trailing after him is from his legal-type pipe.

**Watcha workin'?** "Nickelback, Slipknot, Theory Of A Deadman, Stone Sour, Ill Nino and all the new ones we are currently trying to break."

**What rocks your world?** "Fighting for No. 1 with a Slipknot record, breaking a new cool band, my wife and seeing a brand-new Abramson come into the world and turn my entire universe upside down." As you read this, a Roadrunner intern is at Abramson's house, Super-Gluing the furniture to the ceiling in preparation for the event.

## DAVE NUMME

OM, KUFO/Portland, OR

**Nickname:** Vodka Boy. If you're looking to send him presents, Ketel One is his brand of choice. No plastic-jug vodka for him!



Mark Abramson

# R&R's WHO ARE YOU WHO IN ROCK

**Vitals:** Realizing that there was no career potential in pumping gas for customers in Oregon (one of only two states where it's illegal to pump your own gas), Numme began conquering West Coast radio in 1979 at KZEL/Eugene, OR. Here comes the onslaught of letters Numme put on his resume after it was sponsored by *Sesame Street*: on-air at KRCK/Portland, OR (now KUFO); MD/on-air at KSJO/San Jose; on-air at KRQR/San Francisco; MD/on-air at KGON/Portland, OR; PD at KLX/Eugene, OR; and, finally, OM at KUFO & KVMX/Portland, OR, where he's been stationed since 1991.



Dave Numme

**Programming philosophy:** Numme wrote a treatise on this topic that rivals the Magna Carta in depth and importance. We'll have to find a place to run the whole thing some day. For now, forgive us for chopping it down to bullet points, but we're pressed for space: "Work with great people who share core values, and you will create a healthy and productive work environment. Encourage risk-taking, and reward the process. Give the listeners as much as they can take by playing a wide variety of music. Gain strong images with the bands by establishing relationships through promotions, events and unique content. Create content, since music is nonproprietary. Invest in talent."

**What rocks his world?** "Running trails in the woods listening only to the sound of my breathing." Numme is parlaying this hobby into an audition for *The Blair Witch Project 3: Curse of the Mummy*.

## ROB TARANTINO

Head Of Rock Promotion, Interscope

**Nickname:** T, Bing or Bingo.

**Vitals:** Rob's past is cloudy, and he didn't volunteer very much information on himself. This is what we've been able to piece together following a long and exhaustive Google search: Rob was involved in a plane crash as a baby that left him stranded in the jungle, where he was raised by a talking ape named Ape. After being rescued and brought to the big city, Rob found fame and fortune in the music industry, first at AIM Marketing, then at Energy Records, and finally winding up at Interscope. He claims to have held on to his jungle roots enough to be able to start a jukebox just by rapping it with his fist.

**Watcha workin'?** "Right now it's The Hives' 'Walk Idiot Walk' and a new Helmet track, 'See You Dead.'"

**What rocks your world?** "My daughters, Amanda and Emily."

## RANDY HAWKE

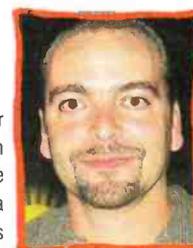
PD, WJJO/Madison

**Nickname:** "My real last name is Hurley, so in high school and college my nickname was Hurls. Then *Wayne's World* came out, and that name was not so cool. The 'JJO staff calls me Dirty Bird. Depends on the day as to whether I like it or not."



Randy Hawke

**Vitals:** Randy claims that he has no bio, so we'll make up some stuff. Randy was born to a band of Albanian circus gypsies who traded him to a radio station in exchange for tickets to Polka-Aid. He grew up in the transmitter shack, which explains his almost uncanny ability to hear radio stations from very far away. In his early 20s he was traded to WRKT/Erie, PA for a transformer and a new Marti unit. After that it was off to WAPL/Appleton WI.



Rob Tarantino

Continued on Page 68

# KILLSWITCH ENGAGE

*the End of Heartache*

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# R&R WHO ARE YOU WHO'S WHO IN ROCK

Continued from Page 66

Randy then hit the big time and got a job at WLUM/Milwaukee as the station mascot. He was so popular that the chief engineer and two interns from WJJO kidnapped and forcibly relocated him to Madison, where he remains to this day. What would it surprise us to know about Randy? "I am annoyingly into my yard and taking care of my lawn," he says. "I enjoy the fact that all the yuppie morons in my neighborhood are trying to make their lawn look as good as the 'tattooed and pierced loser on the radio.'"

**Programming philosophy:** "My philosophy is to treat people the way you want to be treated, work harder than they do and be lucky. I always use management by objective, and I use strategic and tactical thinking. You have an overall strategy, and all that flows around it must be tactics that achieve the overall goals of that strategy."

**What rocks your world?** "My son, Aidan, and my wife, Heidi. Nothing will ever be better than walking in the house every night and getting a few hours with just the three of us. When all is said and done, if I am remembered first as a good husband and father and second as 'Oh, yeah, he was on the radio,' I will be happy. I love them with all I have in me."

## J.J. JEFFRIES PD, KUPD/Phoenix

**Nickname:** J3 (J cubed), Triple J, "A bull in a china shop."

**Vitals:** J.J., or J3, if we may be informal, sent us a bio the length of *War & Peace*. It would have to be made into a miniseries to get the full impact, but we can only skim the surface in the space we have here today. J3 started his radio career at KJJO/Minneapolis in 1984 before moving on to WHMH/Sauk Rapids, MN. This was followed by a stint at Adcomm IV Radio Network in Monterey as OM. From there he was recruited to become PD of KCLB/Palm Springs, CA, before he found his current home at the Big Red Radio, KUPD/Phoenix, where he's been PD for six years, the last three as a market butt-kicker who has set company revenue records.



J.J. Jeffries

Now we get to the really good stuff: J3 was formally trained in classical Italian opera. He won critical acclaim for his role in the opera *Lucia*. He's an avid reader. He maintains a multiple-ranked black sash in kung fu and teaches the praying mantis form at his local dojo. But wait, there's more! Besides founding the Talent Management Representation Corporation, J3 is also Creative Consultant for Prince and other notable groups, and since 1999 he has been Entertainment Consultant at the independent film company Doyon/Townsend Entertainment in Los Angeles.

**Programming philosophy:** "There was a time when it may have taken a day to answer that question, but in this conglomerated age it is best put this way: 1) Follow your corporate mandate to maximize separation among properties. 2) Stay within your predetermined boundaries — blah, blah, blah. Working for Sandusky allows me to still use my mind freely. I believe it still has to be about the music. No one has discovered a magic pill that allows us to know more than our audience, so it has to remain about the music and the needs of the people who want to hear it."

**What rocks your world?** "Genuine people, time alone and my peace."

## DOUG PODELL

PD, WRIF (The Riff)/Detroit

**Nickname:** "The Doc of Rock — given to me by Sky Daniels upon my arrival at WWWW (W4)/Detroit." Upon further investigation, we found that Doug actually earned his degree at a local ITT Tech.

**Vitals:** Doug was manufactured in a General Motors facility just west of Detroit sometime after the end of World War II, but the couple who placed the order wanted him in silver, not teal, so he was sent back to the factory. After bumming around local Chevron stations, he followed a street team from W4 home after a remote one day in 1980. The PD took pity on him and installed him on the air.

Doug migrated to Minneapolis in 1981, where he spent a year as a personality and an MD, but the call of the Motor City was too loud, and he headed to WLLZ in 1982 as an on-air guy and MD and eventually took over the PD post. Doug confesses that in the heady '80s metal days in Detroit he played guitar in the band Guitar Army, which also featured guys from The MC5, The Stooges and Grand Funk Railroad.



Doug Podell

In 1990 Doug decided to become a new man for the new decade and journeyed to WNCX/Cleveland as OM and on-air talent. Five years later he awoke and realized that he was living in Cleveland and made his way to The Riff, where he's been ever since.

**Programming philosophy:** "I strongly follow the 'Three P's' philosophy: promotions, production and personality. To us, success in between the music is critical in every single break. Great on-air personalities and a strong support and promotion staff are what keep WRIF on top of its game. Owning the street, club and concert scene is also very important to our overall station image."

**What rocks your world?** "Seeing great new live rock bands, especially on the local level."

## WARREN CHRISTENSEN

Sr. VP/Promotion, Q Prime/Volcano

**Nickname:** "Wardawg." Honestly, there's nothing we can follow that with.

**Vitals:** Warren sent us very little information on himself, so we're taking that as permission to fill in his illustrious past with details from the voices in our heads.

Wardawg was bred in the same secret underground lab where the Taco Bell Gordita was invented. However, PETA, in an attempt to save the American public from another unholy meat-based creation, staged a daring nighttime raid, broke into the lab and freed Christensen, then promptly installed him at Geffen Records.

When Geffen closed, Warren decided to travel to Europe to see if McDonald's really did call its burgers Royales With Cheese in metric-oriented countries. He was detained at customs, however, and resigned himself to rejoining the music industry. He spent a little time at Interscope before heading, in 1999, to Q-Prime/Volcano, where he's been kept in a cage (except when released to join Metallica on tour as their keyboardist) and condemned to a caffeine-less existence.

**Whatcha workin'?** "Metallica's 'Some Kind of Monster,' Lostprophets' 'Wake Up' and Three Days Grace's 'Just Like You.'"

**What rocks your world?** "Good friends, food, wine and music — truly the great things in life."

## KEVIN VARGAS

PD, KISS/San Antonio

**Nickname:** "None that people tell me to my face." OK, then your Delta Tau Chi name will be Pinto.

**Vitals:** We were going to use our standard joke about how he was born on a small farm in Iowa, but in Kevin's case, that's probably true. After getting his radio start at KLIK/Davenport, IA, where his contract required him to shear the cows (it was all that extra radiation from the transmitter), Kevin moved to Peoria, IL to work at WWCT in 1983. A year later, for reasons still unknown, he was banished from the lower 48 states and exiled to KWHL/Anchorage, AK, where he worked with our very own newly anointed Overlord of Editorial & Operations, Cyndee Maxwell.

In 1987 Kevin headed to Vegas Baby Vegas to work at KKLZ, then, over the next few years, became a preferred U-Haul customer, moving from Las Vegas to WAZU/Dayton, WAFX/Norfolk and WHFS/Washington before finally landing at KISS in 1993. Firmly planting his flag and declaring, "I will move *no more!*" Kevin is still in the building 11 years later, having held every position on staff, including Asst. Groundskeeper.



Kevin Vargas

Continued on Page 70

# MEGADETH

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Continued from Page 68

**Programming philosophy:** "Find out what the target wants, and give it to them." After uttering these words, Kevin was summoned to the apartment of some stoned college students who demanded four pizzas and naked pictures of Bea Arthur.

**What rocks your world?** "A certain blonde I married in 1990 named Angie. My wife not only rocks my world, she *rocks!*"

## NEAL MIRSKY

PD, WAQY & WLZX/Springfield, MA

**Nickname:** Nealsky.

**Vitals:** A onetime disc jockey and production director, Neal made the move into programming in 1978 at (then) WQXM (98 Rock)/Tampa. Since then he has programmed Rock stations in a variety of markets, including Philadelphia; Orlando; Raleigh; New Haven; Miami; Kansas City; and Springfield, MA. He has also served as VP/Programming & Production for DIR Broadcasting, where he produced nationally syndicated programs including *The King Biscuit Flower Hour* and *The National Howard Stern Show*. He was also one of the pioneers involved in the creation of MTV, serving as the video music channel's Coordinating Producer during its first two years of existence.



Neal Mirsky

After MTV Neal spent a year in London consulting the startup of a pan-European video music channel, served as Videc Director for David Bowie's Serious Moonlight Tour and worked in Hollywood as Director/Creative Development for the startup of cable's E! channel. Mirsky was voted Rock Program Director of the Year by his peers in 1998, 2000 and 2002.

Now, what many of you don't know is that, as a child actor, Neal used to work on television in shows like *Car 54, Where Are You?*

**Programming philosophy:** "Winning. How? By keeping listener benefit first and foremost in your mind with every decision you make regarding programming, promotions and marketing. It's all about the listeners. If there's nothing in it for them, it's probably not worth doing."

**What rocks your world?** "My family, my friends, the Boston Red Sox, great radio and great music. My current favorite is Austin singer-songwriter-musician-artist Bob Schneider"

## TIM PARKER

Asst. PD/MD, WNOR/Norfolk

**Nickname:** "If you were to ask our friends in the record community, I'm sure it would be something the FCC wouldn't let you print without incurring a hefty fine."

**Vitals:** Tim is an icon of stability in an unstable world. He's been at the same station for 10 years. You just never hear of stuff like that anymore. Only a handful of people get to stay at a station for 10 years. That's like staying at a normal job (say, insurance actuary) for 50 years. Does it have something to do with the fact that his boss is Harvey Kojan?

Before winding up at WNOR, Tim did time in a lot of smaller markets, like Decatur, IL; Oak Hill, WV; and Corpus Christi, TX. Perhaps his greatest claim to fame, before serving for 10 faithful years at WNOR, was his stint as PD and afternoon driver at KISS/San Antonio, a fine and famous Rock outlet. But he wasn't there for 10 years, like he has been at WNOR. Ten years. Any other surprises? "I'm a huge Prince fan — the musician, not the pasty English guy."

**Programming philosophy:** "Do whatever Harvey Kojan, Steve Goldstein and Fred Jacobs tell me to."

**What rocks your world?** "I could go for the cheap sex jokes here, but, once again, we've got that FCC thing, so I'll leave it at great wine and great golf."

## SHAUNA MORAN-BROWN

PD/MD, KIOZ (Rock 105.3)/San Diego

**Nickname:** "I have about a million of them — Shanita, Shaniqua, Sha-nana, Sha-nay-nay. For some reason it's fun for people to call me by my entire name and say it really fast: 'Shaunamariemorانبrown.' But my all-time favorite has to be one that [Clear Channel/Atlanta RVPP] Tim Dukes and [former XTRA-FM/San Diego MD] Chris Muckley gave me: Lucy Bon Jovi. I got it when I moved to San Diego seven years ago and my hair was red and still Denver-style — mile-high."

# R&R WHO ARE YOU WHO'S WHO IN ROCK

**Vitals:** From an early age, the lovely Shauna Moran-Brown was trained to have a deep disdain for cliches, and to this day she still flies into a murderous rage upon hearing the phrases "Take it to the next level" or "Let's run that up the flagpole and see if it flies." Try it sometime — she turns a lovely shade of red that matched her hair once upon a time.

In 1989 Shauna decided to put her emotional drive to good use and joined KAZY/Denver as an intern. Her skills were soon recognized, and she became Promotion Manager/receptionist, then spent four years as Promotion Director. Deciding that her oxygen content was too low, she picked up and moved to San Diego, where the majority of the city is at sea level, and joined XTRA-FM (91X) as Marketing Director in 1996. The following year she moved to Rock 105.3, and, over the course of the next four years, developed A.D.D. from her Promotions Director duties, rotating through San Diego's KHTS, KGB and KMSX.

In 2001 she was handed the reins to Rock 105.3, becoming PD/Promotion Director, and two years later her quest to become Rock Mistress of San Diego was complete when she took on the PD/MD role. To this day, she rules the city with a gentle but firm devil-horn hand sign.

**Programming philosophy:** "There are a few cliché sayings that actually describe my philosophy pretty well: Don't be afraid to trust your gut instinct; never say never; work smarter, not harder — you get more accomplished that way; and what doesn't kill you only makes you stronger." Having realized that her entire work ethic is based on cliches, Shauna promptly short-circuited and was left twitching in her office chair.

**What rocks your world?** "Nice people, midgets and monkeys — but not in that order."

## JIM FOX

Station Manager, KRXQ/Sacramento

**Nickname:** "Despite what I perceive to be generosity, the KRXQ sales department calls me Dr. No."

**Vitals:** Responding to a request for a bio, Jim sent his most recent resume, which covered pretty much everything up to his time in Ft. Wayne, IN. Being a relative newbie to Sacramento and feeling that he'll be around for while, he hasn't gotten around to updating the info. In fact, his exact comment was, "The attached resume is as current as the last gig. Hell, I just had a house built; I think I'll hang for a while." Clearly, Jim is not aware of our definition of optimism: a PD who builds a house. No matter, his long years of experience will stand him in good stead.

Before moving to Cali Jim brought WBYR/Ft. Wayne to national prominence. Before that he maintained his reputation for greatness at WMFS/Memphis. No stranger to California, he also assisted in the success of various stations in San Jose and Fresno. Jim put in some quality years in Las Vegas as well. A typical radio gypsy, but one with great credentials.

Asked for something about him that would surprise us, Jim said, "My first concert was Styx and April Wine in 1978 at the Aladdin Theater in Vegas." Wow, we are not only surprised, but frightened too.

**Programming philosophy:** "Develop and maintain an interactive sense of community. That feeling that makes listeners think, 'If I tune away from this station, I'm not plugged in.' Place listener benefits first, create promotions that leave a sting, play the hits, and accept the reality that today's formula for success will change."

**What rocks your world?** "A great book."



Shauna Moran-Brown



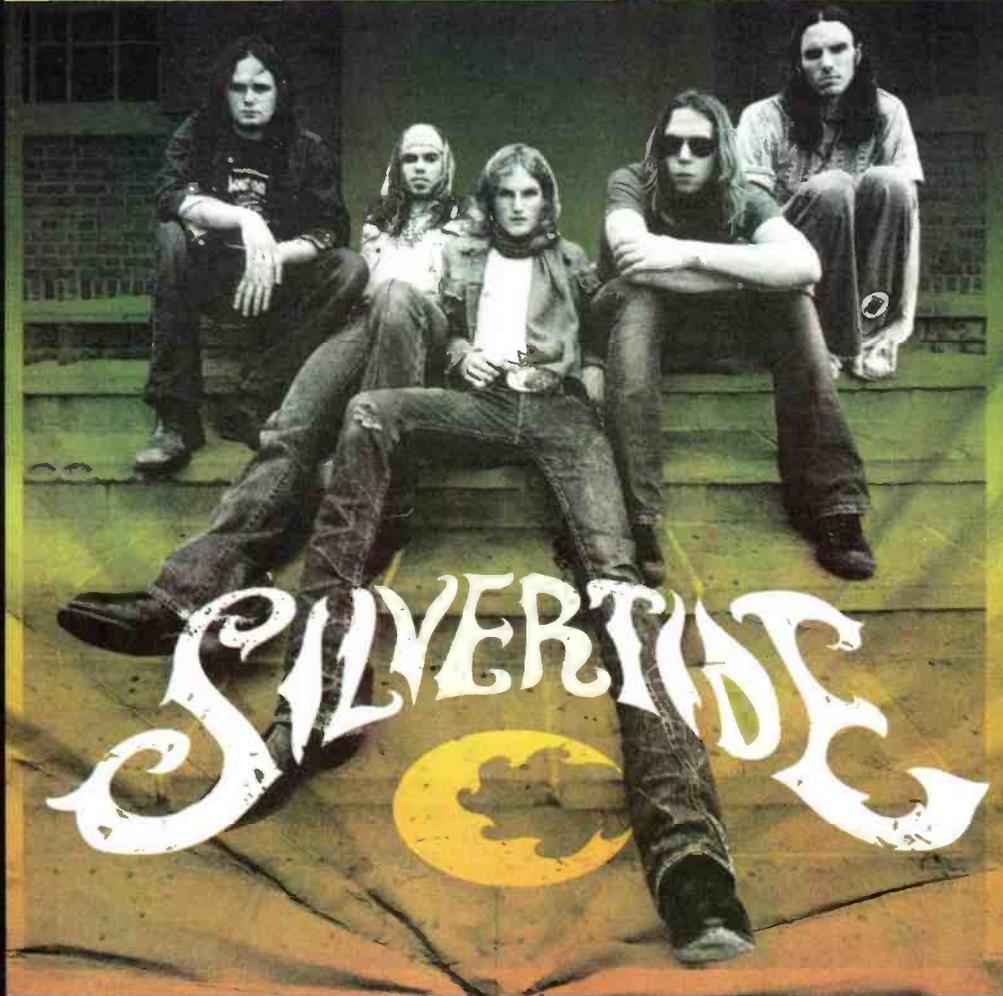
Tim Parker



Jim Fox

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# WHO'S NEXT?

## Profiling the up-and-comers

By Carrie Hayward

As much as listeners love familiarity, the lifeblood of the format is *fresh* blood. Here's a handy crib sheet on five bands to watch, so one day you can brag that you knew about these guys back in the day. Or at least back in August.

### HIGH HOLY DAYS

It's not often that bands jamming in the basements of abandoned houses go anywhere besides the pokey, but Canada's High Holy Days have turned their humble beginnings into a promising rock career (plus the lead singer's grandma, who owned the house, didn't press charges).

HHD was just a gleam in frontman Marc Arcand's eye when his high school buddy bought a guitar and Arcand began singing along. "The creative floodgates opened and all these songs poured out of me," he says. "It was a start."

It wasn't until Arcand was in college and spending his spare time noodling around on an acoustic guitar in the aforementioned basement that he created an actual band. His then-girlfriend introduced him to drummer Jason Guindon, and the duo clicked. They rounded out the nascent lineup with acquaintances on guitar and bass and recorded a four-song demo.

When three of those songs ended up in rotation on a local North Bay, Ontario Rock station, HHD began packing clubs around town. The band needed members who were dedicated to the cause, so Arcand and Guindon conducted an exhaustive search that yielded ... a guitarist who was crashing on Arcand's couch and a bassist who'd never played bass before.

Guitarist Billy MacGregor joined when Arcand told him, "Either join the band or look for a new couch." Bassist Jeremy Galda had played guitar in several bands, so when he was asked to join on bass, he says he "took a cool attitude in the jam room and kept showing up for practice."

The newly solidified lineup scrounged money from friends, relatives and credit cards to record their debut album, *All My Real Friends*, at Canada's famed Metalworks studios. The title track soared up Canadian music and video charts, leading to tours with Tree Days Grace, Default and HHD's Roadrunner labelmates Theory Of A Deadman.

Now the band is ready to take on the U.S. "We logged a ton of miles on the road last year and played with some of our favorite bands," Arcand says. "This year we want to bring our message to the world. Our medium is the music, and we're grateful to have the opportunity to do this."

Although *All My Real Friends* isn't due to be released in the States till Sept. 28, the lead single, "The Getaway," has been added by Active Rock WBSX/Wilkes



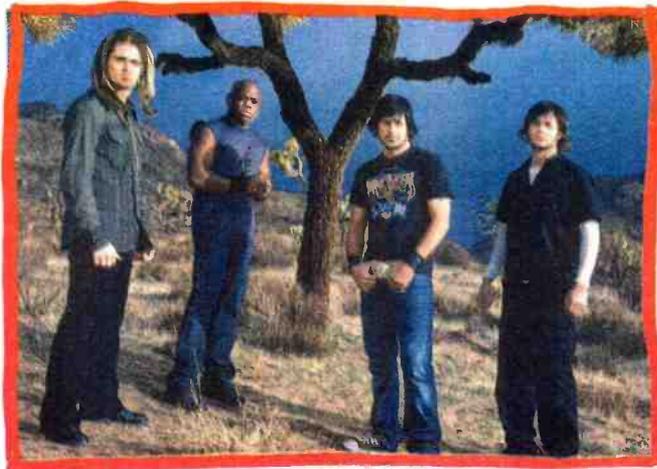
# R&R WHO ARE YOU WHO IN ROCK

Barre. MD James McKay says, "I like it. It's got a groovy beat, and I can dance to it. We like playing things that rock and aren't the norm, and this one is two for two."

### PILLAR

OK, we're fudging a bit to include a band that has sold 300,000 records in a roundup of up-and-coming artists. But Pillar's latest album, *Where Do We Go From Here*, marks the 6-year-old group's departure from their rap-rock roots and arrival as rock's new conscience.

When singer Rob Beckley and bassist Kael founded the group in Hays, KS,



they were more interested in constant touring and building a fan base than making a splash on the Christian music scene. Their hard work paid off when an independent radio promoter passed their demo along to Flicker Records and the band was signed.

Their 2001 debut, *Above*, established Pillar at radio and made them a name on the club circuit, but it was 2002's *Fireproof*, recorded with new guitarist Noah Henson, that broke the group, leading to the 35-city headlining Underground Uprising Tour and spots on tours with Korn, Evanescence, Sevendust, Mudvayne and Chevelle. Pillar also garnered considerable press attention, which included the inevitable scrutiny of their spiritually inspired message and approach as a band.

*Where Do We Go From Here* is Pillar's response — and a refusal to conform to others' expectations. "The album's theme deals with being pulled at from different directions and the people who always tell you who to be and what to do," says Beckley. "Because we are so passionate about what we do, the passion took hold of the songs we wrote."

The album's sound was influenced by the addition of new drummer Lester Estelle, who, Beckley says, "really brought a breath of fresh air to the band, not to mention his talent." In addition to adding the funk elements of Estelle's style, the band also shifted focus away from the rap vocals of previous albums in favor of a synthesis of punk, hardcore and metal flavors. "When we started writing, I didn't say, 'I don't want to rap on this record,'" Beckley recently told *Seven Ball* magazine. "I love those bands that incorporate rap into their sound, but when I was sitting there writing, I didn't feel any of that."

What Beckley did feel was the need to actively engage listeners in the songs' lyrical content without spoon-feeding them the answers. The album addresses larger themes like warfare and addiction, as well as personal challenges, by setting them in a universal context.

As Beckley told *Seven Ball*, "I feel like a lot of us are at a crossroads in our lives. We've been jaded by the day-to-day, by life, just caught up in the grind. We've

Continued on Page 74

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# WHO'S NEXT?

Continued from Page 72

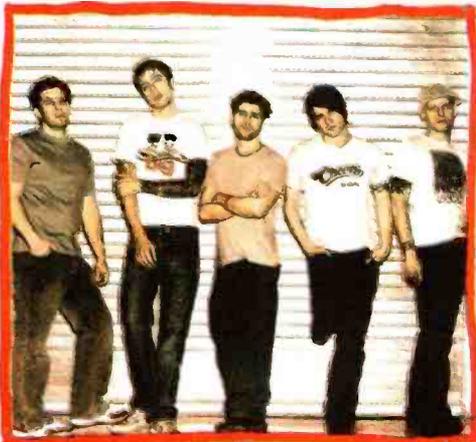
completely lost focus on what it is we're ultimately supposed to be doing. We hope this record will spark an interest in people's lives to seek the joy that we have."

The single "Bring Me Down" has already sparked interest at Active Rock. It's in heavy rotation at KDJE/Little Rock and growing at WNOR/Norfolk, WCCC/Hartford, KRZR/Fresno and KICT/Wichita. KDJE PD Ken Wall says, "Pillar have a pretty good following around Arkansas already, which could be attributed to the number of church-sponsored colleges in the area. However, the listeners who are not aware of Pillar's background like the song because it rocks."

## INSTRUCTION

Many would agree that what passes for punk today is but a pale imitation of the genre's rabid and raw beginnings, but until now nobody was doing anything about it. Enter Long Island's Instruction. "We have something to say, something that goes beyond crying about not getting laid," says vocalist Arty Shepherd. "There's a lot more important stuff going on that needs to be talked about, and our music is a good way of getting that across."

Shepherd's former band, Errortype 11, dissolved when its guitarist traded in his rock dreams for a tie and a steady paycheck. The remaining members — Shepherd, bassist Adam Marino and drummer Ti Kreck — made a new start in a big way when they auditioned just one guitarist, acquaintance and founding member of Quicksand Tom Capone, and found an instant fit. Getting used to being in a band with one of their heroes took a bit longer.



Instruction came out swinging with a demo and a showcase gig in the U.K. The press went nuts, and the band wound up playing two legendary British festivals. They sold 5,000 copies of their self-released EP *Great* and signed a deal with Geffen in the U.S. — all in a mere eight months.

Now, with the single "Breakdown," Instruction are ready to conquer the U.S. — or at least beat the snot out of some snot-nosed punks. "Funk rock, with bands like Good Charlotte and Simple Plan, has turned into benign, safe crap," says Shepherd. "It may as well be boy-band music, and that's not what punk is supposed to be about. I'm not here to play music that people will immediately love; it has to be challenging. Where is the challenge in giving people the same spoon-fed crap?"

Radio has already accepted the challenge. "Breakdown" is getting spins at WZZN/Chicago, WAAF/Boston and KQRC/Kansas City, to name just a few, and a slew of loopy-loos are testing the track. As Shepherd told *Stop the Pop* before a show last year, "The important thing is that we get a reaction, because, for me, that's what punk rock is. I want audiences to walk away thinking something different than what they thought when they walked in."

## FUTURE LEADERS OF THE WORLD

The story of breakout band Future Leaders Of The World is one of near misses, second chances and a \$10 psychic reading that altered one man's destiny. Or maybe that's just the timeless story of rock 'n' roll.

Days after Phil Tayler, the future leader of Future Leaders, landed in San Francisco to start college and a band, the relative he was staying with kicked him out. Tayler spent the next six months living in and around



# R&R WHO ARE YOU WHO IN ROCK

Haight-Ashbury Park while attending classes and working full-time. This extreme character-building experience proved to be exactly what Tayler needed to kick-start his career as a musician.

"It was a hard way to start out, but I wouldn't change a thing," he says. "I met a lot of different kinds of people: hippies, gutter punks, rappers, poets and artists — all lost kids trying to make their own way. That's when I started going to open mikes and learned how to survive, which helped me develop my voice as songwriter."

At the same time, Tayler became more politically aware through his work with a public-interest advocacy organization. His job collecting petition signatures door-to-door allowed him to move into an apartment and begin focusing on songwriting. After a year of fruitless searching for the right band to interpret his material, Tayler moved to Los Angeles and continued to look for a band while working for nonprofits.

He got his first break when he knocked on the door of potential petition signer Sean Rivera, who also happened to be a member of the hip-hop group Az Yet and the owner of a recording studio. Rivera ended up letting Tayler cut a demo, but the opportunity almost came too late.

Tayler was out of money, without a band and about to return home to Buffalo. He decided to spend his last \$10 on a psychic reading. "I was ready to give up, and I figured I didn't have anything to lose," he says. "I took a chance and went in looking for guidance, and the pieces of the puzzle came together for me."

The psychic told Tayler not to give up on his musical career and that April 16, 2001, would be the turning point in his career. Tayler didn't think much of the advice until he was walking home and began seeing posters for an April 16 Puddle Of Mudd concert in Hollywood. Remembering that Puddle Of Mudd got their big break when they made it backstage with a demo at a Limp Bizkit show, Tayler decided to take the same tack.

After scamming a ticket and sneaking backstage, he struck up a conversation with Epic Records A&R guy Mike Flynn. Tayler sent Flynn his demo, and Flynn secured the cash for Future Leaders to record a three-song studio demo. Tayler eventually did have to return to Buffalo for lack of funds, but he was able to put a band together there, and the newly minted Future Leaders Of The World drove back to L.A. to record the set that eventually got them signed to Epic.

Their first single, "Let Me Out," is currently scaling the charts at Active Rock and Alternative. "To write this album, I drew on the music, people and experiences that have influenced me along my personal journey and helped bring me to this point in my life," Tayler says. "The songs represent those defining moments when we decide to let the world happen to us or stand up and fight for what we believe is right."

## MODERN DAY ZERO

Like Instruction, St. Louis' Modern Day Zero rose from the ashes of another band. As the band Mesh, the group got its start playing for U.S. troops at home and abroad. Their first EP, 1998's *Ripple Effect*, sold 10,000 copies, and their 2001 debut album, *Lowercase*, got the band national attention with its first single, "Maybe Tomorrow."

Mesh caught the interest of a few record companies but ended up signing with the Label, a new venture of successful management company the Firm. "Maybe Tomorrow" made the top 20 on the Active Rock and Alternative charts, and the video lodged on MTV2's playlist. And then the Label folded.

The band has regrouped with a new name and a new lease on life in the form of the album *Coming Up for Air*. The first single, "Sick Inside," gained early support from hometown Alternative KPNT/St. Louis, and the song is making headway at Active Rock with help from WLZX/Springfield, MA; KRZR/Fresno; and WBYS/Ft. Wayne, IN. Says WLZX PD Neal Mirsky, "Not since Puddle Of Mudd's 'Control' have I been so sure of a hit on first listen. Modern Day Zero's 'Sick Inside' is a hit — end of story."

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KUPD/Phoenix

KXXR/Minneapolis

WKLQ/G Rapids

WRQC/Ft. Myers

WTFX/Louisville

WAQX/Syracuse

WRXW/Jackson

KICT/Wichita

KAZR/Des Moines

WTKX/Pensacola

WJXQ/Lansing

KOMP/Las Vegas

KDOT/Reno

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# THE KIDS ARE ALRIGHT

'Passion' is tattooed on their foreheads

We asked a variety of the format's up-and-comers "What makes you a force to be reckoned with?" After getting over their initial concern about not wanting to seem like they were bragging (at our insistence), they rose to the occasion. Their answers tell us why we should keep an eye on them.

## 'PORNO BRAD' STENNETT

Asst. PD, KWHL/Anchorage, AK

I was lucky enough to learn from one of the best — Larry Snider. Most PDs will only teach you what you need to know to do your job. Larry taught me what I needed to know about the business, the industry and everything that goes along with it, both good and bad.

I'm new to the business (five years), which gives me a fresh perspective. I'm not committed to old ideas and old ways of doing things — not that there is anything wrong with that. I work for a company, Morris Communications, that supports its staff and the ideas it has.

I can't stress this enough: I love my job. Rock has always been a part of my life, so to work with something I love so much makes things much easier and much more enjoyable. Before I got into radio I was in construction and listened to the radio 12 hours a day, which gave me a good idea of what listeners want and don't want.

I'm not afraid of saying, "Yes, let's give that a try," or, "Hell, noooooo." I don't think I'm always right or that my way is always the right way. I like to talk to the staff to see what they think and what ideas they have.

Did I mention that I love my job?

## THE DUDE

MD, WEBN (The Frog)/Cincinnati

I guess the thing that most makes me a force is standing on the shoulders of The Frog. Being a part of WEBN staff, with the experience and passion that they have, has been a crucial part of my development in this industry.

Another thing that makes me a force is my personal passion and work ethic. I believe success can be found in persistence. I never give up. I also find strength in the relationships that I have worked to establish. You are nothing without the right people in your corner.

Try not to bitch — it could be worse. I do my best to try to maintain a constant mental attitude fixed on success. I also do my best to understand what is right for the station and for the people around me and then try to make it better. I will always bleed green. I run most of my life on risk, and I realize that between goals and success is a thing called life that needs to be lived and enjoyed.

Oh, yeah, not to mention that I'm a three-peater as R&R Rock Music Director of the Year.

## JACK PAPER

PD, KMRQ/Modesto, CA

For me, it comes down to one word: passion. When it comes to radio, I have passion, and it's my goal to spread that to anything or anyone who gets involved with my station. KMRQ is successful because I've surrounded myself with people who (like me) have a huge passion for what we do. We live, sleep, eat and breathe Rock radio. I have a lot of creativity in my



'Porno Brad' Stennett



The Dude



Jack Paper

# R&R's WHO ARE YOU WHO'S WHO IN ROCK

mind about what I believe makes a great radio station, but what I do most of the time is rely on my staff to broaden that creative energy into a force to be reckoned with. So far, so good.

## JAY NUNLEY

PD, WRVC/Huntington, WV

The first reason I am a force to be reckoned with is that I am a very large man from the coal fields of West Virginia, where fighting dirty is taught in kindergarten. Also, I own numerous firearms.

Now, that I have given you the requisite Rock-radio smartass comment (I can't have my long-hair brethren thinking I'm a sellout), I can actually answer the question.

The biggest reason is passion. I get off on it. It can be one of my hero stations, like WEBN/Cincinnati and WAAF/Boston, or it can be little ol' WRVC here in Huntington, WV. A great Rock station is something that I cherish and enjoy more than almost anything else. I love radio in general, and I specifically love Rock radio. I love the radio people who gravitate to the Rock formats. I love the listeners who gravitate to the Rock stations. The music is a huge part of it. The maverick nature of Rock radio is an even more important component for me.

Doing this is not only my profession, it's also my hobby, my obsession, my addiction and my ultimate passion. This love leads me to put everything I have into it — blood, sweat, tears, energy, time and soul. When love is your motivation, you can move mountains.

The worst day you can possibly have doing my gig still beats the best day you can have working in a cubicle or lifting heavy shit for a living. On the good days there is nothing better.

Another reason I'm a force is that, over the years, I've learned how to avoid burnout. When you care as much as I do, it is very easy to allow all the little problems and minor defeats and the daily grind to use you up. You have to give yourself enough time to recharge your battery. It's vitally important to your mental and spiritual well-being to have a real life outside of your radio station or cluster. Your performance and creativity suffer greatly if you don't do this.

I also spend real time coaching my airstaff and making sure they know as much as possible about what we are doing and why. All but one of my air talents is a straight-up rookie. This is their first full-time radio gig. I do everything I can to show them how to eliminate bad radio. More important, I spend time reinforcing and rewarding the good radio they do.

Finally, I'm an information, knowledge and wisdom junkie. There is always more to learn. There is always a way to get better. I'm constantly seeking more or better ways to make that one-to-one connection with listeners. I want to know everything possible about how people use my radio station and where and when they listen. I want to know their expectations and how to fulfill them.

If I really am a force to be reckoned with, those are the reasons.

## CHRIS SARGENT

PD, KFLY/Eugene, OR

Passion and people are what make me a force to be reckoned with. I'm very passionate about the day-to-day operation of all our stations and the people who work for them. I try to surround myself with excellence because there is no way that I can get all the answers. I'm not afraid if a part-timer has a better answer than me. It's my job to look at the information and make the best decision, but having an open door and an open mind can help you accomplish great things. As



Jay Nunley



Chris Sargent

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# THE KIDS ARE ALRIGHT

Continued from Page 77

long as you have your eye on the big picture, all the little things your staff brings you can be a big help.

We have some of the best people here. I try to spend as much time listening as I do teaching. There is nothing worse than a PD who says, "Because I said so." How do you expect your talent to learn or grow? I expect and demand that my staff understand the three P's that Joel Burke at KYGO/Denver taught me: pride, passion and purpose. As long as the staff is thinking along those lines, I'm more than willing to listen.

In today's consolidated radio industry it's critical that we keep our local staffs energized. In too many cases I have seen excellence and creativity stifled because of the feeling that the big arm at corporate will not like it. My approach is simple: I'm the captain of this ship, I had my orders when I put to sea, and it's my job to win. Bottom line, I try to keep it fun for my people and myself.

To our competition, you ain't seen anything yet!

## FRANK PAIN PD, KEYJ/Abilene, TX

KEYJ has a playlist as tight as a frog's ass, a listener base that's as dedicated as Carmen and Dave and a staff that I would put up against any major-market airstaff any day. Top that with an attitude that would make any WWE wrestler pee himself, and you've got the essence of KEYJ. In the immortal words of my GM, Dale Harris, "It's cool to be rock!" KEYJ is definitely a force to be reckoned with. We aren't going to take over Abilene, we're going to own the world. Simply put, we are confident and proud.

As far as myself? Get out of my way! The quicker you do, the easier it is on all of us. Take it from my former PD Randy Jones: "Some people think it's the intoxicants, some have been bludgeoned into believing that it's his sexual prowess, but mostly it's delusional visions of grandeur due to being dropped on his head as a small child. And, of course, the obvious: because everything that's happened to him, both self-inflicted and due to just plain bad luck, would've killed any mortal man."

## JAY SLATER PD, WXMM/Norfolk

The biggest force at this radio station is that it's shiny and new. The audience is sampling us, and we can attribute a lot of the success we had in the spring book to that. I've been in situations where my station was dominant, and it's amazing how easily you can become complacent, almost feeling that the audience owes it to you to listen.

Understanding how little attention people actually pay to the radio is also important. They seem to notice it most when it doesn't work — kind of like when you flip on a light, and it doesn't come on. That's when you think about light bulbs and the electric company. Don't become so big for your britches that you lose sight of that. Good Lord, did I just say "britches"?

## SCOTTY STEELE MD, KXRX (97 Rock)/Tri-Cities, WA

What makes me a force to be reckoned with? Reckon? That's my type of language, especially in the desert of bumfuck Washington. I come from the school of do whatever it takes to get the job done. Whether it's underneath our building, running wire for engineering, or harassing record reps for product, I'm here for our five Clear Channel stations, not just 97 Rock. If my job/hobby takes five hours a day to complete, cool. If it takes 18 hours, cool. Just as long as I get my allowance at the end of two weeks. With what I know about this job, I'll be among the higher-ups of Clear Channel sooner rather than later.



Frank Pain



Jay Slater



Scotty Steele



## LIZ RYAN PD, KBZS/Wichita Falls, TX

Patience. Planning. Passion. People. They all start with "P," and that makes them easy to remember.

Patience enables a programmer to keep the hysteria at a minimum, to think about a situation and to take action without being rash or hurting your product.

Planning ensures that what you are doing is the most important thing to be done. I really believe in the theory that you do one thing, complete that task and then move on. Take the time and focus. That will give you the time to do what must be done, what should be done and even some things you would like to do.

Passion is nothing more than wanting what you are in charge of to be the best that it can possibly be and doing anything you can to make that happen. I don't mind competition, but my focus is not on what other stations are doing as much as it is on what our stations are doing. If you are a force to be reckoned with, you have to have the best product. Without that, you are a flash in the pan.

If any one thing defines why I am a force to be reckoned with, it would be the people who surround me and are 100% dedicated to our mission. From our GM to my OM to my Asst. PD to the sales team, we work hard to find compromises, to be respectful of each other and to further the cause of good and winning radio.

I guess the last thing that makes me a force to be reckoned with is ... I have fabulous hair.



Liz Ryan

## PAUL OSLUND PD/MD, WAMX/Huntington, WV

Off the top of my head, I would say that what makes me a force to be reckoned with are my killer set of pipes, my unique point of view, my encyclopedic knowledge of music, the way I bring the music to life on-air, my creative copywriting skills, my relentless work ethic, my unquenchable thirst for live music and my cool on-air name (Ozz)!

Seriously, I'm just a guy who likes to rock out and knows that he's lucky enough to be able to do it for a living. I just do whatever it takes to get the job done.

I'd say I'm good at making sure the "cool" listeners don't feel alienated while we cater to the masses. I make sure we're aware of how corporate we have to sound, then I make sure we don't sound quite that corporate.

I've tried to get the local scene the respect it deserves. We took the idea of the hourlong weekend block of local rock and expanded it. We started featuring a local band every night at a certain time. Two other stations on the dial have ripped that idea off, so for that reason it might be the best idea I've come up with.



Paul Oslund

## WHO'S LAST

Last but not least, I'd like to thank the following people for making *Who Are You* a reality.

R&R Alternative Editor Max Tolkoff for his huge contribution.  
R&R Associate Radio Editor Keith Berman for helping way more than an intern would.  
R&R Managing Editor Richard Lange for managing this stuff.  
R&R Design Director Tim Kummerow for, well, directing.  
R&R Designer Glorioso Fajardo for the cool artwork.  
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New album **THE CURSE**: 80,000 scanned in the FIRST MONTH of release!!!

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The fastest breaking new rock band in America.

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Add Date:  
**August 17**

# Shadow Burden Brothers

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Melody Lee, PD, KROX/Austin

"The most underrated record of the year."

Lenny Diana, PD, WEDG/Bufalo



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	VELVET REVOLVER Slither (RCA/RMG)	741	+9	33936	17	27/0
2	2	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	653	+35	30854	15	27/0
3	3	THREE DAYS GRACE Just Like You (Jive/Zomba)	567	+54	25765	16	26/1
6	4	ALTER BRIDGE Open Your Eyes (Wind-up)	533	+85	16892	7	26/D
4	5	SHINEDOWN Simple Man (Atlantic)	526	+30	19651	9	26/0
5	6	JET Cold Hard Bitch (Atlantic)	482	+24	23440	27	26/0
10	7	LINKIN PARK Breaking The Habit (Warner Bros.)	374	+42	14363	8	19/1
7	8	SALIVA Survival Of The Sickest (Island/IDJMG)	364	-9	11952	8	22/0
9	9	SEETHER FIAMY LEE Brown (Wind-up)	358	+9	18504	15	15/0
11	10	CROSSFADE Cold (Columbia)	335	+8	10435	14	18/0
8	11	SHINEDOWN 45 (Atlantic)	305	-53	17651	34	21/0
14	12	JET Rollover D.J. (Atlantic)	275	+19	10759	6	24/0
15	13	SLIPKNOT Duality (Roadrunner/IDJMG)	261	+26	8384	14	13/0
16	14	BREAKING BENJAMIN So Cold (Hollywood)	248	+21	8661	10	13/0
25	15	VELVET REVOLVER Fall To Pieces (RCA/RMG)	231	+96	12975	2	21/3
13	16	VAN HALEN It's About Time (Warner Bros.)	223	-42	13979	11	17/0
18	17	PAPA ROACH Getting Away With Murder (Geffen)	219	+11	8105	4	18/2
23	18	GODSMACK f/DROPBOX Touche (Republic/Universal)	198	+38	6275	3	18/2
20	19	METALLICA Some Kind Of Monster (Elektra/Warner Bros.)	198	+12	3245	5	21/0
22	20	TESLA Words Can't Explain (Sanctuary/SRG)	193	+22	7230	5	14/0
17	21	KID ROCK I Am (Top Dog/Atlantic)	193	-17	5550	9	16/0
19	22	RUSH Summertime Blues (Anthem/Atlantic)	166	-30	7203	10	14/0
26	23	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	162	+33	3402	4	14/0
21	24	PUDDLE OF MUDD Spin You Around (Geffen)	161	-14	7491	8	15/0
24	25	EARSHOT Wait (Warner Bros.)	134	-9	4599	12	13/0
<b>Debut</b>	26	CHEVELLE Vitamin R (Leading Us Along) (Epic)	131	+101	4023	1	16/1
27	27	SWITCHFOOT Meant To Live (Red Ink/Columbia)	118	+5	2886	3	3/0
29	28	HOOBASTANK Same Direction (Island/IDJMG)	102	+3	2648	2	11/0
28	29	LOSTPROPHETS Wake Up (Make A Move) (Columbia)	99	-3	2297	2	8/0
-	30	BLACK LABEL SOCIETY House Of Doom (Spitfire)	87	-2	6559	11	7/D

30 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/1-8/7. 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 total plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## New & Active

- GREEN DAY** American Idiot (Reprise)  
Total Plays: 80, Total Stations: 15, Adds: 14
- SILVERTIDE** Ain't Comin' Home (J/RMG)  
Total Plays: 80, Total Stations: 10, Adds: 2
- THORNLEY** Easy Comes (Roadrunner/IDJMG)  
Total Plays: 67, Total Stations: 8, Adds: 1
- A PERFECT CIRCLE** Blue (Virgin)  
Total Plays: 65, Total Stations: 9, Adds: 2
- MEGADETH** Die Dead Enough (Sanctuary/SRG)  
Total Plays: 65, Total Stations: 8, Adds: 2

- TANTRIC** After We Go (Maverick/Reprise)  
Total Plays: 57, Total Stations: 5, Adds: 0
- VAN HALEN** Up For Breakfast (Warner Bros.)  
Total Plays: 50, Total Stations: 11, Adds: 9
- 12 STONES** Far Away (Wind-up)  
Total Plays: 43, Total Stations: 4, Adds: 0
- BURNING BRIDES** Heart Full Of Black (V2)  
Total Plays: 36, Total Stations: 4, Adds: 0
- DROPBOX** Wishbone (Re-Align/Universal)  
Total Plays: 25, Total Stations: 3, Adds: 0

## Most Added\*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
GREEN DAY American Idiot (Reprise)	14
VAN HALEN Up For Breakfast (Warner Bros.)	9
VELVET REVOLVER Fall To Pieces (RCA/RMG)	3
GODSMACK f/DROPBOX Touche (Republic/Universal)	2
PAPA ROACH Getting Away With Murder (Geffen)	2
SILVERTIDE Ain't Comin' Home (J/RMG)	2
A PERFECT CIRCLE Blue (Virgin)	2
MEGADETH Die Dead Enough (Sanctuary/SRG)	2
SCOTT STAPP Re-learn Love (Wind-up)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAYS INCREASE
CHEVELLE Vitamin R (Leading Us Along) (Epic)	+101
VELVET REVOLVER Fall To Pieces (RCA/RMG)	+96
ALTER BRIDGE Open Your Eyes (Wind-up)	+85
GREEN DAY American Idiot (Reprise)	+80
THREE DAYS GRACE Just Like You (Jive/Zomba)	+54
VAN HALEN Up For Breakfast (Warner Bros.)	+43
LINKIN PARK Breaking The Habit (Warner Bros.)	+42
GODSMACK f/DROPBOX Touche (Republic/Universal)	+38
SILVERTIDE Ain't Comin' Home (J/RMG)	+36
NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	+35

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
AUDIOSLAVE I Am The Highway (Interscope/Epic)	238
LINKIN PARK Lying From You (Warner Bros.)	225
THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	213
NICKELBACK Figured You Out (Roadrunner/IDJMG)	199
GODSMACK Running Blind (Republic/Universal)	199
TRAPT Headstrong (Warner Bros.)	197
HOOBASTANK The Reason (Island/IDJMG)	172
DROWNING POOL Step Up (Wind-up)	161
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	159
LINKIN PARK Numb (Warner Bros.)	154

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

Songs ranked by total plays

## Reporters

**KZRR/Albuquerque, NM\***  
 OR: Bob Hays  
 PD: Phil McKinley  
 AP/MS: Jack Chavira  
 No Adds

**WZZQ/Allentown, PA\***  
 PD: Rick Strano  
 MS: Chris Lane  
 1 GREEN DAY

**KWHL/Anchorage, AK**  
 AP/MS: Steve Smith  
 1 MEGADETH

**WTOS/Augusta, ME**  
 AP/MS: Steve Smith  
 1 THORNLEY  
 2 CHEVELLE

**KLBJ/Austin, TX\***  
 AP/MS: Jeff Cantel  
 MS: John Lewis  
 BUCKEN BROTHERS  
 VAN HALEN

**KODJ/Baton Rouge, LA\***  
 OR: Jeff Jennings  
 PD: Paul Chastell  
 MS: Jay Smith  
 3 VAN HALEN  
 1 NICKELBACK  
 GREEN DAY  
 (SCHEDULED)

**KIOC/Beaumont, TX\***  
 PD/MS: Mike Davis  
 SA: VERTICE

**WBUI/Bufallo, NY\***  
 PD: John Post  
 AP/MS: Jay Thomas  
 1 GREEN DAY

**WRQK/Canton, OH\***  
 PD: Scott Vert  
 MS: Bob Robinson  
 13 GREEN DAY  
 VAN HALEN

**WPXC/Cape Cod, MA**  
 OR: Steve Hays  
 PD/MS: Suzanne Tinsdale  
 AP/MS: James McElroy  
 LUCYCHOPETS  
 VELVET REVOLVER

**WKLC/Charleston, WV**  
 1 VAN HALEN  
 2 SCOTT STAPP  
 1 KILLSWITCH ENGAGE

**WEBN/Cincinnati, OH\***  
 AP/MS: David Reardon  
 MS: Rick Taylor  
 4 GREEN DAY

**WMMS/Cleveland, OH\***  
 PD: Tom Haddock  
 1 NICKELBACK

**KNCN/Corpus Christi, TX\***  
 AP/MS: Frank Smith  
 AP/MS: Steve Haddock  
 GREEN DAY  
 2 GREEN DAY

**KLAQ/El Paso, TX\***  
 AP/MS: Steve Haddock  
 A PERFECT CIRCLE  
 SCOTT STAPP

**KFLY/Eugene, OR**  
 AP/MS: Chris Bergant  
 MS: Tim Davis  
 No Adds

**WRQC/Fayetteville, NC\***  
 OR: Steve Hays  
 PD: Scott Vert  
 MS: John Lewis  
 MS: W. Todd  
 5 VAN HALEN  
 1 GREEN DAY

**WBZT/Greenville, SC\***  
 OR: Steve Hays  
 PD/MS: Bill Bright  
 1 VAN HALEN  
 1 VELVET REVOLVER

**WRVC/Huntington**  
 AP/MS: Jay Thomas  
 AP/MS: Steve Haddock  
 7 LACON PARK  
 4 VAN HALEN  
 1 THORNLEY  
 2 CHEVELLE

**WRKR/Kalamazoo, MI**  
 OR: Mike McElroy  
 PD/MS: Jay Thomas  
 VAN HALEN

**KZZE/Medford, OR**  
 PD: Steve Haddock  
 MS: Bob Smith  
 1 A PERFECT CIRCLE  
 6 THORNLEY

**WQHA/Morristown, NJ\***  
 PD/MS: Terrie Cox  
 3 GREEN DAY  
 2 FLEET

**WXMM/Norfolk, VA\***  
 OR: John Smith  
 PD/MS: Jay Thomas  
 No Adds

**KFZX/Odessa, TX**  
 PD/MS: Steve Haddock  
 5 GODSMACK HONKBOX  
 PD: Bob Smith  
 4 A PERFECT CIRCLE  
 4 HOOBASTANK

**KCLB/Palm Springs, CA**  
 OR: Gary Dahlstrom  
 PD: Bob Smith  
 2 SLIPKNOT  
 2 VAN HALEN

**WRRX/Pensacola, FL\***  
 PD/MS: Dan Bledsoe  
 VAN HALEN  
 GREEN DAY

**WMMR/Philadelphia, PA\***  
 PD: Bob Smith  
 AP/MS: Chuck Deane  
 MS: Steve "The Robot" Taylor  
 30 GREEN DAY

**KDKB/Phoenix, AZ\***  
 PD: Steve Haddock  
 MS: Bob Smith  
 6 THREE DAYS GRACE  
 6 SLIPKNOT  
 6 GODSMACK HONKBOX

**KUFO/Portland, OR\***  
 AP/MS: Dave Hanson  
 AP/MS: Dan Hoyt  
 No Adds

**WHEB/Portsmouth, NH\***  
 PD/MS: Alan Jones  
 PD: Billy Hammer  
 AP/MS: Steve Haddock  
 SCOTT STAPP

**WHJY/Providence, RI\***  
 PD: Steve Haddock  
 PD: Billy Hammer  
 AP/MS: Steve Haddock  
 GREEN DAY

**WBBB/Raleigh, NC\***  
 PD/MS: Jay Thomas  
 15 GREEN DAY  
 CLEAR

**KCAL/Riverside, CA\***  
 PD: Steve Haddock  
 AP/MS: Steve Haddock  
 6 THORNLEY  
 PAPA ROACH  
 GODSMACK HONKBOX

**WROV/Roanoke, VA\***  
 PD: Steve Haddock  
 AP/MS: Steve Haddock  
 10 VAN HALEN  
 MEGADETH  
 GREEN DAY  
 VELVET REVOLVER

**KRXQ/Sacramento, CA\***  
 OR: Jim Post  
 PD: Phil McKinley  
 3 A PERFECT CIRCLE  
 2 GREEN DAY

**KBER/Salt Lake City, UT\***  
 OR: Steve Jones  
 PD: Steve Haddock  
 AP/MS: Steve Haddock  
 1 VAN HALEN

**KSRX/San Antonio, TX\***  
 PD: Steve Haddock  
 PD: Steve Haddock  
 MS: Bob Smith  
 VAN HALEN

**KZQZ/San Luis Obispo, CA**  
 PD/MS: David Haddock  
 1 KID ROCK

**KTUX/Shreveport, LA\***  
 PD: Steve Haddock  
 MS: Phil Thomas  
 No Adds

**WKLT/Traverse City, MI**  
 PD: Steve Haddock  
 PD: Steve Haddock  
 13 NICKELBACK  
 24 VELVET REVOLVER  
 12 VAN HALEN  
 1 PAPA ROACH  
 6 MEGADETH  
 6 SCOTT STAPP  
 1 LACON PARK

**KMOD/Tulsa, OK\***  
 AP/MS: Steve Haddock  
 CHEVELLE

**WMKZ/Wausau, WI**  
 PD/MS: Mike Hanson  
 12 KORN  
 4 NICKELBACK  
 3 GREEN DAY  
 3 SCOTT STAPP

**KBZS/Wichita Falls, TX**  
 OR: Chris Haddock  
 PD: La Hays  
 AP/MS: Steve Haddock  
 6 THORNLEY

POWERED BY  
MEDIABASE

\*Monitored Reporters

48 Total Reporters

30 Total Monitored

18 Total Indicator

Did Not Report, Playlist Frozen (3):

WMTT/Elmira, NY

WWCT/Peoria, IL

WXXR/Rockford, IL

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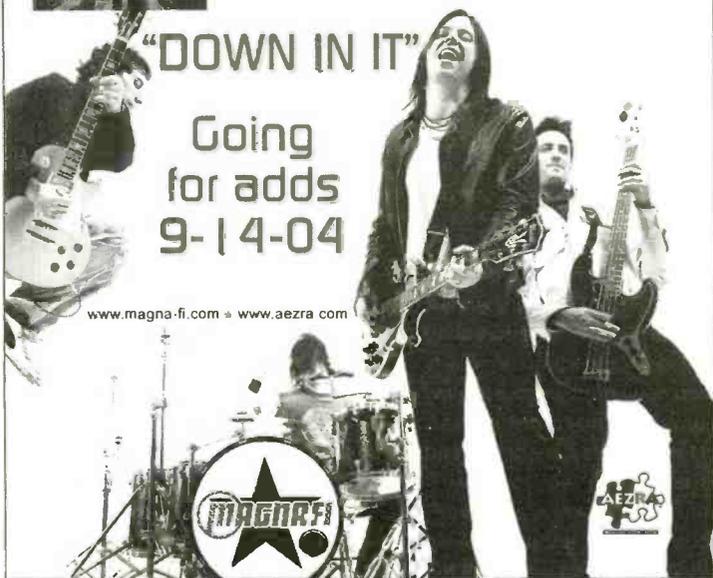


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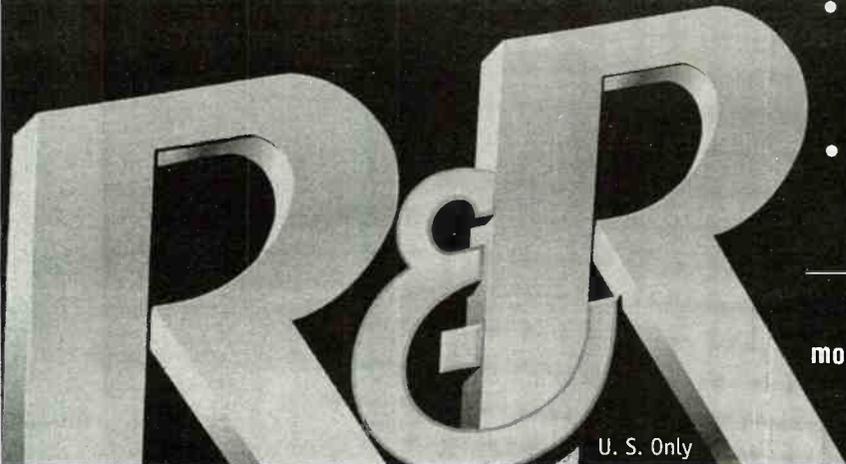
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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
2	1	THREE DAYS GRACE Just Like You (Jive/Zomba)	1934	+26	97405	19	60/0
1	2	CROSSFADE Cold (Columbia)	1839	-117	85733	28	61/0
4	3	BREAKING BENJAMIN So Cold (Hollywood)	1784	+108	79659	16	61/1
3	4	VELVET REVOLVER Slither (RCA/RMG)	1644	-192	82481	18	60/0
6	5	LINKIN PARK Breaking The Habit (Warner Bros.)	1608	+122	72826	9	59/0
5	6	SLIPKNOT Duality (Roadrunner/IDJMG)	1604	-17	74975	17	60/0
7	7	SALIVA Survival Of The Sickest (Island/IDJMG)	1421	+49	68797	9	60/0
9	8	ALTER BRIDGE Open Your Eyes (Wind-up)	1319	+106	63908	8	59/0
8	9	SHINEDOWN Simple Man (Atlantic)	1293	+50	53739	11	55/1
12	10	PAPA ROACH Getting Away With Murder (Geffen)	1129	+95	47214	5	61/0
13	11	EARSHOT Wait (Warner Bros.)	1093	+77	41070	15	60/0
14	12	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	983	+104	33334	10	59/0
10	13	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	972	-178	47896	15	48/0
11	14	SEETHER fJAMY LEE Broken (Wind-up)	951	-108	43753	19	45/0
19	15	JET Rollover D.J. (Atlantic)	839	+72	33928	6	53/1
21	16	GODSMACK fDROPBOX Touche (Republic/Universal)	817	+94	33376	4	56/2
17	17	LOSTPROPHETS Wake Up (Make A Move) (Columbia)	817	+35	25431	11	55/0
18	18	HOOBASTANK Same Direction (Island/IDJMG)	802	+24	26894	11	51/0
16	19	PUDDLE OF MUDD Spin You Around (Geffen)	770	-25	29243	11	48/0
15	20	METALLICA Some Kind Of Monster (Elektra/Warner Bros.)	756	-42	26113	7	60/2
22	21	NONPOINT The Truth (Lava)	695	+30	18869	8	52/0
27	22	VELVET REVOLVER Fall To Pieces (RCA/RMG)	679	+319	37521	3	57/8
28	23	A PERFECT CIRCLE Blue (Virgin)	588	+230	19570	2	53/5
48	24	CHEVELLE Vitamin R (Leading Us Along) (Epic)	554	+427	25999	2	59/8
23	25	TANTRIC After We Go (Maverick/Reprise)	434	+1	14283	10	35/0
24	26	PILLAR Bring Me Down (Flicker/EMI CMG/Virgin)	430	+35	9662	7	35/1
25	27	KID ROCK I Am (Top Dog/Atlantic)	380	-5	10387	10	31/1
26	28	MONSTER MAGNET Unbroken (Hotel Baby) (SPV USA)	315	-47	10810	10	31/0
Debut	29	GREEN DAY American Idiot (Reprise)	289	+283	21190	1	49/46
35	30	SKINDRED Nobody (Lava)	289	+72	4605	3	31/3
30	31	BURNING BRIDES Heart Full Of Black (V2)	287	+10	6456	8	28/0
34	32	COHEED AND CAMBRIA A Favor House Atlantic (Columbia)	278	+54	4114	6	28/4
29	33	SKILLET Savior (Lava)	275	-80	9736	16	27/0
31	34	FEAR FACTORY Archetype (Liquid 8)	244	-15	6417	11	23/0
33	35	HIVES Walk Idiot Walk (Interscope)	235	+5	5543	7	23/0
36	36	DAMAGEPLAN Pride (Elektra/Atlantic)	234	+21	5720	5	23/1
Debut	37	THORNLEY Easy Comes (Roadrunner/IDJMG)	221	+113	3723	1	28/0
47	38	SILVERTIDE Ain't Comin' Home (J/RMG)	211	+80	14760	2	23/6
44	39	MEGADETH Die Oad Enough (Sanctuary/SRG)	208	+71	7350	2	26/4
39	40	12 STONES Far Away (Wind-up)	183	+25	2870	2	22/2
32	41	INCUBUS Talk Shows On Mute (Epic)	180	-55	5738	15	17/0
38	42	LETTER KILLS Don't Believe (Island/IDJMG)	169	+7	2162	4	21/0
46	43	LACUNA COIL Swamped (Century Media)	167	+33	3199	5	14/0
40	44	KITTIE Into The Darkness (Artemis)	163	+6	3141	4	19/0
37	45	FINGER ELEVEN Stay In Shadow (Wind-up)	156	-32	3210	10	17/0
50	46	INCUBUS Sick, Sad Little World (Epic)	136	+22	5023	2	7/0
43	47	STRATA The Panic (Wind-up)	131	-17	2267	6	15/0
45	48	STORY OF THE YEAR Anthem Of Our Dying Day (Maverick/Reprise)	128	-6	3441	2	3/0
Debut	49	DASHBOARD CONFSSIONAL Vindicated (Vagrant/Interscope)	116	+10	3727	1	2/0
49	50	MOMENTS IN GRACE Stratus (Atlantic)	113	-3	1540	2	12/1

61 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/1-8/7. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

### Most Added\*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
GREEN DAY American Idiot (Reprise)	46
HELMET See You Dead (Interscope)	17
KILLSWITCH ENGAGE The End... (Roadrunner/IDJMG)	14
KORN Word Up (Epic)	14
CHEVELLE Vitamin R (Leading Us Along) (Epic)	8
VELVET REVOLVER Fall To Pieces (RCA/RMG)	8
VAN HALEN Up For Breakfast (Warner Bros.)	8
SCOTT STAPP Re-learn Love (Wind-up)	7
SILVERTIDE Ain't Comin' Home (J/RMG)	6
A PERFECT CIRCLE Blue (Virgin)	5

### Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CHEVELLE Vitamin R (Leading Us Along) (Epic)	+427
VELVET REVOLVER Fall To Pieces (RCA/RMG)	+319
GREEN DAY American Idiot (Reprise)	+283
A PERFECT CIRCLE Blue (Virgin)	+230
LINKIN PARK Breaking The Habit (Warner Bros.)	+122
THORNLEY Easy Comes (Roadrunner/IDJMG)	+113
BREAKING BENJAMIN So Cold (Hollywood)	+108
ALTER BRIDGE Open Your Eyes (Wind-up)	+106
FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	+104
PAPA ROACH Getting Away With Murder (Geffen)	+95

### Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JET Cold Hard Bitch (Atlantic)	712
LINKIN PARK Lying From You (Warner Bros.)	689
DROWNING POOL Step Up (Wind-up)	585
SHINEDOWN 45 (Atlantic)	542
NICKELBACK Figured You Out (Roadrunner/IDJMG)	527
GODSMACK Re-Align (Republic/Universal)	490
A PERFECT CIRCLE The Outsider (Virgin)	490
INCUBUS Megalomaniac (Epic)	452
THREE DAYS GRACE (I Hate) Everything... (Jive/Zomba)	434
TRAPT Headstrong (Warner Bros.)	402

### New & Active

**INSTRUCTION** Breakdown (Geffen)  
Total Plays: 106, Total Stations: 15, Adds: 2  
**KORN** Word Up (Epic)  
Total Plays: 92, Total Stations: 14, Adds: 14  
**FALL AS WELL** Lazy Eye (Universal)  
Total Plays: 75, Total Stations: 9, Adds: 0  
**KILLSWITCH ENGAGE** The End Of Heartache (Roadrunner/IDJMG)  
Total Plays: 53, Total Stations: 18, Adds: 14  
**TONY C. AND THE TRUTH** Little Bit More (Lava)  
Total Plays: 45, Total Stations: 6, Adds: 0  
**KILLRADIO** Do You Know (Columbia)  
Total Plays: 43, Total Stations: 9, Adds: 3  
**SCOTT STAPP** Re-learn Love (Wind-up)  
Total Plays: 41, Total Stations: 8, Adds: 7  
**HELMET** See You Dead (Interscope)  
Total Plays: 34, Total Stations: 18, Adds: 17  
**VAN HALEN** Up For Breakfast (Warner Bros.)  
Total Plays: 18, Total Stations: 8, Adds: 8

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

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PART ONE OF A TWO-PART SERIES

# The Art Of The Convention

## Everclear frontman goes to the DNC as a delegate

Compared to the many items of dubious benefit that Everclear frontman Art Alexakis has ingested over the years, his current seven-cigar-a-day habit seems practically healthy. The distinctive “swick-snip” sound of a metal wheel scratching against flint was audible over the phone when I caught up with Art in the middle of Day Two of the Democratic National Convention in Boston.

Art was putting flame to one of the sacred seven as we tried to figure out the best way to chronicle his adventures in the steamy summer heat of New England. I suggested that he could just drop a paragraph a day into the e-mail bin, but that was way too organized and focused for the man who gave our format some of its best songs. It had to be more spontaneous — a memory riff, if you will, that captured the flavor of the moment. After all, isn't that what I was looking for: a snapshot of a great American tradition through a rock 'n' roll lens?



Art Alexakis

Art knew more about what I wanted than I did. Who was I to argue? We finally agreed on a sort of Q&A, daily-diary approach. I would ask questions, and Art would make his brain cells do a little dance about each day's events. This was a working trip for Art. He was actually a Kerry delegate representing, with five others, Oregon's 3rd Congressional District, making him one of 59 delegates representing the state.

The 3rd is Oregon's most urbanized district. It is made up of Portland east of the Willamette River, Portland's eastern suburb, the rest of eastern Multnomah County and portions of northern Clackamas County. Politically, the 3rd is solidly Democratic. Because Oregon is considered a swing state this year, the delegates got prime seating at the convention, along with the delegates from Ohio, Iowa, Minnesota, Pennsylvania and New Mexico. Of course, the very best seats — front row, center — went to the host state of Massachusetts.

Got all that? OK, let's begin.

**R&R:** Give us the rock 'n' roll perspective. First, have you ever been to one of these before?

**AA:** I've only been to one other convention, and it was the 1996 Republican convention in San Diego that nominated Bob Dole and Jack

Kemp. I went there as a reporter for MTV. They had offered to send me as a co-anchor to the Democratic convention in Chicago, but that seemed boring to me. That seemed like a pure Clinton lovefest. Not that I wasn't supportive of that, it's just that I wanted to go where there was going to be some confrontation.

And I got it. I wanted to see riot police and barbed wire and people burning effigies, and I saw that the first day. There was this huge barbed-wire fence with all these riot police behind it and Act Up burning effigies of Bob Dole. I'm like “Wow, poor Bob Dole. He didn't need to be burned.”

**R&R:** Did you go to the 2000 conventions? Either one?

**AA:** I sat that out. Well, I didn't sit it out, exactly. I was raising money for local representatives in Oregon and raising money for Al Gore. That was really frustrating. 2000 is the reason I'm here. I feel like we all have to do everything we can to make things happen the way we want them to happen. If you don't like it, you can't bitch about it if you didn't do anything. So I'm very involved in my community this year, and I got elected as a delegate. That was actually a lot more work than I thought it was going to be.

**R&R:** What did you expect the convention would be like, and what was the reality?

**AA:** I've gone through some seri-

ous, hard personal stuff in the last year, with a divorce and getting out of my record label and a lot of other things. Things are coming around now and starting to get a lot better, but a lot of what I've learned about not getting disappointed is not having expectations. I go into every new situation and just try to be in the moment and experience it.

To be honest with you, the image that's been burned into my mind of a political convention goes back to, like, the '70s, even back to *Mr. Smith Goes to Washington* and stuff like that, where it's a big, smoke-filled arena with people yelling at each other and fighting to get their candidates nominated. But it's not that free-form or that exciting.

It's exciting in a different way. It's very controlled. The Democrats have learned from the Republicans, and they have become masters at showing the images they want to portray. That's part of their plan to beat the Republicans. They're beating the Republicans at their own game, and it's really pissing the Republicans off.

**R&R:** Let's get specific for a moment. What is your responsibility as a delegate? What are the delegates from each state obligated to do?

**AA:** There are obligations to be at your delegation's breakfast and to go to certain caucuses, but for the most part it's just to be there, to be supportive and to vote on the nomination.

**R&R:** What happened on the first day, Monday?

**AA:** I woke up and I went downstairs, and I was typically rock 'n' roll: officially and fashionably late to my first delegate meeting. I was told that it was at 8:30am, and it was actually at 8am. Of course, I showed up at 8:45am, so there were no more scrambled eggs for Art. I got a little something to eat; I was very Atkins diet, whether I liked it or not. No potatoes left, so I got some ham and some fruit, and I sat down. They actually pulled me up onstage. I had been up late the night before because I got in Sunday and went to the Oregon delegation welcome party, and then I went to a Rock the Vote party.

**R&R:** Were you recognized at the Rock the Vote party?

**AA:** Of course. I mean, I get rec-

**“The Democrats have learned from the Republicans and have become masters at showing the images they want to show. They're beating the Republicans at their own game, and it's really pissing the Republicans off.”**

ognized everywhere, whether I like it or not. That was basically a great big rock show and party. Rev. Al Sharpton was there, Mission Of Burma played, and it was pretty cool. I don't drink, so I get really bored at parties. I split about midnight.

On Monday I went to an Oregon delegation. By the way, Sunday, Monday and Tuesday I had VH1 sending a camera crew around with me. So the first thing I did on Monday was drive around with them and kind of set up being in Boston. I talked to a few people on the street.

**“Al Gore got up and did a great speech. I've never seen him look so much like himself. When you meet him one-on-one, he's such a different person.”**

Then we went to Russell Simmons' hip-hop summit, and that was fascinating. I got recognized a lot there, way more than I thought I would. They brought me up during the conference and introduced me, and then I went backstage and spoke to Russell and his brother, the Reverend Run from Run-DMC. We got into a pretty spirited dialogue — not an argument, but a dialogue — about religion and how it plays into politics and about kids being in power and about the hip-hop nation feeling unempowered and disenfranchised. It was really great. We spoke for 30 or 40 minutes.

We went from there to another meeting, a small meeting where I kind of pressed the flesh a little bit and listened to some of what was going on. Then I went to the convention. I walked down onto the floor right as the speakers were starting, about 5 or 6pm. There was a sense of excitement that built as the night

went on. Al Gore got up and did a great speech. I've never seen him look so much like himself. I've met him a couple of times, and when you meet him one-on-one he's such a different person.

**R&R:** He's not stiff?

**AA:** No, no! He is funny, he's quick, he's intelligent, and he seems very compassionate, very strong and very driven. Man, if he'd have shown that — and I've been saying this to people for four years — he would be president of the United States. He showed that the other night, and it was fascinating. Jimmy Carter was great, but the king of the night, and the biggest rock star in the world, was Bill Clinton.

**R&R:** What are the things we don't see on TV that you see on the convention floor? Give us some behind-the-scenes kind of stuff.

**AA:** What you don't see is how controlled it is. This hasn't really changed for many conventions. There's a convention whip, a member of our delegation, a young guy I know very well, Jesse Cornett. He sits at a desk, and there's a small screen where he can watch what's going on onstage. There are two phones in front of him, a red line and a blue line. There's a place called the boiler room, where Kerry's people and the DNC people are keeping an overview of what's going on, kind of like an offensive coordinator or a defensive coordinator on a football team.

The boiler room calls the whips and goes, “OK, you guys are going to pick up the Obama signs and raise those up during applause, and when he's done, you're going to pick up the Kerry/Edwards signs.” It's kind of orchestrated like that. The Democrats have never done that before, but the Republicans have been doing it for years. Now the Democrats are doing it, and they're winning.

The images that you guys are getting are stunning; I see them. And the coverage of the convention, even by a lot of the more conservative press, has been really, really supportive.

*Next week: Art talks about seeing John Kerry in person and getting up close and personal with Ben Affleck and Leonardo DiCaprio.*

August 13, 2004

**POWERED BY**  
**MEDIABASE**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (90)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	THREE DAYS GRACE Just Like You ( <i>Jive/Zomba</i> )	2318	-18	145877	19	70/0
2	2	LINKIN PARK Breaking The Habit ( <i>Warner Bros.</i> )	2301	+118	161087	10	71/0
3	3	DASHBOARD CONFESSIONAL Vindicated ( <i>Vagrant/Interscope</i> )	2023	-19	129592	12	68/0
4	4	FRANZ FERDINAND Take Me Out ( <i>Domina/Epic</i> )	2012	+30	147053	16	67/0
6	5	VELVET REVOLVER Slither ( <i>RCA/RMG</i> )	1718	-127	127776	18	60/0
8	6	KILLERS Somebody Told Me ( <i>Island/IDJMG</i> )	1701	+89	126701	14	62/0
9	7	SLIPKNOT Duality ( <i>Roadrunner/IDJMG</i> )	1594	+32	94331	17	56/2
5	8	INCUBUS Talk Shows On Mute ( <i>Epic</i> )	1564	-336	102991	20	63/0
7	9	MODEST MOUSE Float On ( <i>Epic</i> )	1556	-244	139269	22	63/0
12	10	BREAKING BENJAMIN So Cold ( <i>Hollywood</i> )	1396	+42	75222	15	57/1
10	11	SEETHER f/AMY LEE Broken ( <i>Wind-up</i> )	1375	-185	80189	18	54/0
11	12	STORY OF THE YEAR Anthem Of Our Dying Day ( <i>Maverick/Reprise</i> )	1371	-52	60777	16	62/1
<b>Debut</b>	13	GREEN DAY American Idiot ( <i>Reprise</i> )	1348	+1341	153562	1	73/62
13	14	SHINEDOWN 45 ( <i>Atlantic</i> )	1329	-18	63198	23	47/0
14	15	LOSTPROPHETS Wake Up (Make A Move) ( <i>Columbia</i> )	1237	+74	58270	10	65/5
17	16	JET Rollover D.J. ( <i>Atlantic</i> )	1187	+149	65062	6	65/1
21	17	BEASTIE BOYS Triple Trouble ( <i>Capitol</i> )	1089	+167	79741	6	65/3
18	18	PAPA ROACH Getting Away With Murder ( <i>Geffen</i> )	1085	+103	54724	4	58/3
46	19	CHEVELLE Vitamin R (Leading Us Along) ( <i>Epic</i> )	960	+892	78672	2	67/9
20	20	HIVES Walk Idiot Walk ( <i>Interscope</i> )	959	+10	51275	9	59/1
23	21	HOBBASTANK Same Direction ( <i>Island/IDJMG</i> )	936	+95	57368	5	56/4
24	22	YELLOWCARD Only One ( <i>Capitol</i> )	903	+87	44621	7	55/3
25	23	CROSSFADE Cold ( <i>Columbia</i> )	850	+65	26858	12	40/2
22	24	SALIVA Survival Of The Sickest ( <i>Island/IDJMG</i> )	820	-33	32311	8	39/0
27	25	COHEED AND CAMBRIA A Favor House Atlantic ( <i>Columbia</i> )	792	+85	49308	7	52/3
15	26	311 First Straw ( <i>Volcano/Zomba</i> )	768	-350	38773	11	54/0
28	27	ALTER BRIDGE Open Your Eyes ( <i>Wind-up</i> )	746	+58	29801	6	35/1
16	28	BLINK-182 Down ( <i>Geffen</i> )	731	-365	40115	16	50/0
33	29	VELVET REVOLVER Fall To Pieces ( <i>RCA/RMG</i> )	689	+288	70300	4	55/5
31	30	TAKING BACK SUNDAY A Decade Under the Influence ( <i>Victory</i> )	587	+107	45719	7	45/8
26	31	NICKELBACK Feelin' Way Too Damn Good ( <i>Roadrunner/IDJMG</i> )	575	-167	23773	13	29/0
40	32	A PERFECT CIRCLE Blue ( <i>Virgin</i> )	523	+220	20373	2	40/7
29	33	BEASTIE BOYS Ch-Check It Out ( <i>Capitol</i> )	490	-149	37677	15	46/0
30	34	BURNING BRIDES Heart Full Of Black (V2)	469	-27	17319	10	33/0
35	35	GODSMACK f/DROPBOX Touche ( <i>Republic/Universal</i> )	441	+48	15155	4	32/0
32	36	EARSHOT Wait ( <i>Warner Bros.</i> )	362	-65	12123	13	22/0
42	37	SNOW PATROL Run (A&M/Interscope)	350	+56	25770	3	32/6
39	38	CHRONIC FUTURE Time And Time Again ( <i>Interscope</i> )	346	+34	9991	5	24/0
38	39	FUTURE LEADERS OF THE WORLD Let Me Out ( <i>Epic</i> )	341	+7	7653	5	26/4
43	40	SKINDRED Nobody ( <i>Lava</i> )	339	+55	15694	2	29/2
45	41	G. LOVE Astronaut ( <i>Brushfire/Universal</i> )	311	+37	8742	4	25/0
<b>Debut</b>	42	STROKES The End Has No End ( <i>RCA/RMG</i> )	302	+108	20194	1	28/5
37	43	PUDDLE OF MUDD Spin You Around ( <i>Geffen</i> )	269	-81	10884	8	19/0
36	44	LIT Looks Like They Were Right ( <i>Nitrus/DRT</i> )	267	-110	9207	12	21/0
49	45	WALKMEN The Rat ( <i>Warner Bros.</i> )	239	+39	18662	2	18/0
44	46	BAD RELIGION Los Angeles Is Burning ( <i>Epitaph</i> )	229	-55	25144	15	11/0
<b>Debut</b>	47	KORN Word Up ( <i>Epic</i> )	211	+207	25950	1	11/10
50	48	YEAH YEAH YEAHS Y Control ( <i>Interscope</i> )	203	+7	6373	2	15/1
41	49	CURE The End Of The World ( <i>Geffen</i> )	199	-96	14155	13	16/0
<b>Debut</b>	50	NEW FOUND GLORY Failure's Not Flattering (What's Your Problem) ( <i>Geffen</i> )	195	+93	5232	1	24/4

75 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/1-8/7. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## Most Added\*

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

ARTIST TITLE LABEL(S)	ADDS
GREEN DAY American Idiot ( <i>Reprise</i> )	62
KORN Word Up ( <i>Epic</i> )	10
CHEVELLE Vitamin R (Leading Us Along) ( <i>Epic</i> )	9
INTERPOL Slow Hands ( <i>Matador</i> )	9
TAKING BACK SUNDAY A Decade Under the Influence ( <i>Victory</i> )	8
A PERFECT CIRCLE Blue ( <i>Virgin</i> )	7
SNOW PATROL Run ( <i>A&amp;M/Interscope</i> )	6
MUSE Hysteria ( <i>EastWest/Warner Bros.</i> )	6

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GREEN DAY American Idiot ( <i>Reprise</i> )	+1341
CHEVELLE Vitamin R (Leading Us Along) ( <i>Epic</i> )	+892
VELVET REVOLVER Fall To Pieces ( <i>RCA/RMG</i> )	+288
A PERFECT CIRCLE Blue ( <i>Virgin</i> )	+220
KORN Word Up ( <i>Epic</i> )	+207
BEASTIE BOYS Triple Trouble ( <i>Capitol</i> )	+167
JET Rollover D.J. ( <i>Atlantic</i> )	+149
LINKIN PARK Breaking The Habit ( <i>Warner Bros.</i> )	+118
STROKES The End Has No End ( <i>RCA/RMG</i> )	+108
TAKING BACK SUNDAY A Decade Under the Influence ( <i>Victory</i> )	+107

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JET Cold Hard Bitch ( <i>Atlantic</i> )	818
LINKIN PARK Lying From You ( <i>Warner Bros.</i> )	776
311 Love Song ( <i>Maverick/Volcano/Zomba</i> )	761
SWITCHFOOT Meant To Live ( <i>Red Ink/Columbia</i> )	694
INCUBUS Megalomaniac ( <i>Epic</i> )	629
WHITE STRIPES Seven Nation Army ( <i>Third Man/V2</i> )	612
JET Are You Gonna Be My Girl ( <i>Atlantic</i> )	581
HOBBASTANK The Reason ( <i>Island/IDJMG</i> )	567
THREE DAYS GRACE (I Hate) Everything About You ( <i>Jive/Zomba</i> )	535
SWITCHFOOT Dare You To Move ( <i>Red Ink/Columbia</i> )	534

## New & Active

PRESIDENTS OF THE... Some Postman Is Grooving ( <i>Independent</i> )	Total Plays: 170, Total Stations: 12, Adds: 0
KEANE Somewhere Only We Know ( <i>Interscope</i> )	Total Plays: 170, Total Stations: 12, Adds: 0
MODEST MOUSE Ocean Breathes Salty ( <i>Epic</i> )	Total Plays: 163, Total Stations: 9, Adds: 3
AMBULANCE Primitive (The Way I Treat You...) ( <i>TVT7</i> )	Total Plays: 162, Total Stations: 17, Adds: 4
SECRET MACHINES Nowhere Again ( <i>Reprise</i> )	Total Plays: 116, Total Stations: 12, Adds: 1
METALLICA Some Kind Of Monster ( <i>Elektra/Warner Bros.</i> )	Total Plays: 105, Total Stations: 10, Adds: 0
FEATURES The Way It's Meant To Be ( <i>Universal</i> )	Total Plays: 100, Total Stations: 13, Adds: 2
MORRISSEY First Of The Gang To Die ( <i>Sanctuary/SRG</i> )	Total Plays: 90, Total Stations: 11, Adds: 3
12 STONES Far Away ( <i>Wind-up</i> )	Total Plays: 76, Total Stations: 9, Adds: 2
MUSE Hysteria ( <i>EastWest/Warner Bros.</i> )	Total Plays: 72, Total Stations: 8, Adds: 6

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

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August 13, 2004

**RateTheMusic.com**  
BY BENJAMIN
**America's Best Testing Alternative Songs 12 +  
 For The Week Ending 8/13/04**

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
<b>KILLERS</b> Somebody Told Me (Island/IDJMG)	4.10	4.05	78%	11%	3.98	3.71	4.17
<b>STORY OF THE YEAR</b> Anthem 01 Our... (Maverick/Reprise)	4.04	3.98	92%	23%	3.85	3.72	3.95
<b>DASHBOARD...</b> Vindicated (Vagrant/Interscope)	4.00	3.98	93%	21%	3.89	3.72	4.02
<b>THREE DAYS GRACE</b> Just Like You (Jive/Zomba)	3.99	3.96	93%	26%	3.86	3.66	4.02
<b>YELLOWCARD</b> Only One (Capitol)	3.98	3.98	75%	9%	3.82	3.70	3.92
<b>BREAKING BENJAMIN</b> So Cold (Hollywood)	3.97	3.85	76%	10%	3.85	3.72	3.96
<b>BLINK-182</b> Down (Geffen)	3.93	3.99	94%	24%	3.89	3.90	3.88
<b>INCUBUS</b> Talk Shows On Mute (Epic)	3.91	3.79	93%	27%	3.88	3.62	4.07
<b>HOOBASTANK</b> Same Direction (Island/IDJMG)	3.89	3.88	73%	11%	3.81	3.70	3.89
<b>LOSTPROPHETS</b> Wake Up (Make A Move) (Columbia)	3.88	3.86	81%	13%	3.70	3.74	3.67
<b>FRANZ FERDINAND</b> Take Me Out (Domina/Epic)	3.86	3.86	91%	22%	3.90	3.66	4.07
<b>SWITCHFOOT</b> Dare You To Move (Red Ink/Columbia)	3.85	3.81	92%	30%	3.87	3.69	4.00
<b>LINKIN PARK</b> Breaking The Habit (Warner Bros.)	3.82	3.71	97%	34%	3.82	3.52	4.02
<b>VELVET REVOLVER</b> Slither (RCA/RMG)	3.76	3.72	85%	21%	3.74	3.73	3.74
311 First Straw (Volcano/Zomba)	3.76	3.58	70%	14%	3.80	3.70	3.88
<b>CROSSFADE</b> Cold (Columbia)	3.76	3.69	52%	8%	3.79	3.70	3.87
<b>LINKIN PARK</b> Lying From You (Warner Bros.)	3.73	3.68	95%	34%	3.76	3.39	4.03
<b>MODEST MOUSE</b> Float On (Epic)	3.73	3.76	89%	28%	3.84	3.67	3.95
<b>SEETHER</b> (AMY LEE) Broken (Wind-up)	3.72	3.72	96%	34%	3.76	3.59	3.88
<b>JET</b> Cold Hard Bitch (Atlantic)	3.68	3.62	95%	41%	3.59	3.48	3.67
<b>SHINEDOWN</b> 45 (Atlantic)	3.64	3.63	79%	25%	3.51	3.51	3.51
<b>ALTER BRIDGE</b> Open Your Eyes (Wind-up)	3.64	-	48%	7%	3.65	3.61	3.69
<b>JET</b> Rollover D.J. (Atlantic)	3.53	3.63	68%	15%	3.41	3.40	3.42
<b>PAPA ROACH</b> Getting Away With Murder (Geffen)	3.51	-	53%	9%	3.30	3.27	3.32
<b>NICKELBACK</b> Feelin' Way Too... (Roadrunner/IDJMG)	3.40	3.25	80%	29%	3.45	3.35	3.52
<b>SALIVA</b> Survival 01 The Sickest (Island/IDJMG)	3.27	3.20	52%	15%	3.25	3.29	3.21
<b>HIVES</b> Walk Idiot Walk (Interscope)	3.25	3.36	59%	17%	3.26	3.06	3.43
<b>SLIPKNOT</b> Duality (Roadrunner/IDJMG)	3.24	3.41	77%	25%	3.34	3.34	3.34
<b>BEASTIE BOYS</b> Triple Trouble (Capitol)	3.03	-	64%	26%	3.36	3.34	3.38

Total sample size is 414 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.



**AIR TALENT GONE WILD: KARAOKE EDITION** It looks like WJRR/Orlando airstaffer Buckethead (l) is singing a duet with Shinedown frontman Brent Smith, but it was just an interview at the House of Blues, Orlando.

**Three Days Grace** make it three weeks in a row at No. 1 ... Hovering at the No. 2 position are **Linkin Park**, angling for the familiar territory of the top slot ... **Franz Ferdinand** are trying to do what labelmates **Modest Mouse** accomplished: go No. 1. Looks like it might happen ... And the other big song that's all the buzz for '04, **The Killers'** "Somebody Told Me," moves 8-6 this week. Just you watch. People have been predicting top o' the charts for this track for months now ... **Slipknot** stay hot on their heels at No. 7 ... And, huzzah! **Breaking Benjamin** break into the top 10 at No. 10. **Geordie Gillespie** was right. Did you ever doubt him? ... **Green Day**, with not everyone on the panel last week, debut at No. 13 ... The rest of the action is in the mid-teens to mid-20s. The notables include **Jet** (17-16), **The Beastie Boys** (21-17), **Chevelle** (46-19) and **Yellowcard** (24-22) ... **Keep Your Eyes Peeled**: **Alter Bridge** (28-27), **Taking Back Sunday** (31-30), **Snow Patrol** (42-37), **G. Love** (45-41) ... **New To The Chart**: **Green Day**, **The Strokes**, **Korn**, **New Found Glory** ... **Most Added**: **Green Day**, **Korn**, **Chevelle**, **Interpol**, **Taking Back Sunday**, **A Perfect Circle**, **Snow Patrol**, **Muse** ... **Most Should Be Added**: **Ambulance**, **Taking Back Sunday**, **Morrissey**, **High Holy Days**, **12 Stones**, **The Features**, **The Explosion**, **Muse**.



— Max Talkoff, Alternative Editor

## Reporters

<b>WHRL/Albany, NY*</b> OM: John Conroy PD: Lisa Diello VELVET REVOLVER	<b>WAVF/Charlotte, SC*</b> PD: Steve Bess MD: Susy Boy 30 GREEN DAY 29 BLINK-182 19 MODEST MOUSE 12 COHEED AND CAMBRIA 10 STORY OF THE YEAR 6 CHEVELLE 5 FEATURES 5 PAPA ROACH LOSTPROPHETS	<b>KTCB/Denver, CO*</b> PD: Denise Hyatt OM: Rich Rubin MD: Hal Jordan NO AGES	<b>KUCD/Honolulu, HI*</b> PD: Mike Ferris 40 GREEN DAY 3 SNOW PATROL 29 BINK-182 JET	<b>WNAD/Madison, WI*</b> PD: Mike Ferris OM: Curtis Guss 13 GREEN DAY 17 COHEED AND CAMBRIA 17 COHEED AND CAMBRIA 7 BEASTIE BOYS 7 KNOTT/MOUTH KINGS	<b>KORX/Odesa, TX</b> PD: Mike Hamilton OM: Ashley MD: Jaime Cooley 24 GREEN DAY 17 COHEED AND CAMBRIA 7 BEASTIE BOYS 7 KNOTT/MOUTH KINGS	<b>KNRK/Portland, OR*</b> OM: Tom Brubaker PD: Seth Reister MD: Jason Allen 30 GREEN DAY 2 MUSE 1 VELVET REVOLVER 1 CHEVELLE	<b>KITS/San Francisco, CA*</b> PD: Sean Demery AP/MD: James Aschken 40 GREEN DAY 4 MODEST MOUSE 9 SLIPKNOT AMBULANCE	<b>WSUN/Tampa, FL*</b> OM: Paul Cistone PD: Shaad 36 GREEN DAY 9 SLIPKNOT		
<b>KTZO/Albuquerque, NM*</b> PD: Scott Souders MD: Don Bailey 20 GREEN DAY 5 KORN 2 TAKING BACK SUNDAY CROSSFADE	<b>WEND/Charlotte*</b> OM: Bruce Logan PD/MD: Jack Daniels 1 GREEN DAY BEASTIE BOYS	<b>CIMX/Detroit, MI*</b> PD: Murray Bruchak AP/MD: John Casanova MD: Matt Franklin SNOW PATROL	<b>KTBZ/Houston, TX*</b> OM: Cosmo PD: Vince Richards MD: Don Jantzen 4 GREEN DAY 5 YELLOWCARD 6 STONES	<b>WNMS/Memphis, TN*</b> MD: Sydney Hobbs 4 GREEN DAY SHINEDOWN	<b>KHXD/Oklahoma City, OK*</b> OM: Bill Harley PD: Tony Daniels 22 GREEN DAY 19 TAKING BACK SUNDAY 11 12 STONES 1 VELVET REVOLVER HOOBASTANK	<b>KRZO/Reno, NV*</b> OM: Tom Brubaker PD: Jeremy Smith MD: Jason Allen 30 GREEN DAY 1 SNOW PATROL CHEVELLE INSTRUCTION HIVES	<b>KJEE/Santa Barbara, CA</b> MD: Dave Henson 22 GREEN DAY 1 MORRISSEY	<b>KNDD/Seattle, WA*</b> PD: Phil Anderson AP/MD: Jim Kallier 24 GREEN DAY 2 INTERPOL	<b>WPBZ/Palm Beach, FL*</b> PD: Scott Peterson AP/MD: Tim Hobbs MUSE NEW FOUND GLORY 12 STONES	
<b>WNN/Atlanta, GA*</b> OM: Leslie Frits MD: Jay Harrow INTERPOL CHEVELLE	<b>WQXZ/Chicago, IL*</b> PD: Mike Street AP/MD: James Jackson 20 GREEN DAY PAPA ROACH	<b>KFRR/Fresno, CA*</b> PD: Chris Squires MD: Reverend 6 GREEN DAY	<b>WRXZ/Indianapolis, IN*</b> PD: Scott Jensen MD: Michael Young 14 GREEN DAY	<b>WJRR/Orlando, FL*</b> OM: Adam Cook MD: Brian Phillips 10 GREEN DAY 5 CHEVELLE 2 BEASTIE BOYS LOSTPROPHETS	<b>WJRR/Orlando, FL*</b> OM: Adam Cook MD: Brian Phillips 10 GREEN DAY 5 CHEVELLE 2 BEASTIE BOYS LOSTPROPHETS	<b>WBYL/Richmond, VA*</b> PD: Mike Murphy MD: Dennis Matthews 20 GREEN DAY 4 A PERFECT CIRCLE KILLARNO	<b>WQXC/Cincinnati, OH*</b> PD: Mike Street AP/MD: James Jackson 20 GREEN DAY PAPA ROACH	<b>WQXC/Cincinnati, OH*</b> PD: Mike Street AP/MD: James Jackson 20 GREEN DAY PAPA ROACH	<b>WRSL/Richmond, VA*</b> OM: Bill Cam PD/MD: Casey Krutowski NO AGES	<b>WWSR/Tallahassee, FL</b> OM: Steve Cannon PD: Dale Flatt AP/MD: Michael 1 GREEN DAY 1 A&R
<b>WJSE/Atlantic City, NJ*</b> PD: J. Parvillo AP/MD: Scott Bailey MD: Steven Raymond SECRET MACHINES KILLARNO GREEN DAY	<b>WQXZ/Chicago, IL*</b> PD: Mike Street AP/MD: James Jackson 20 GREEN DAY PAPA ROACH	<b>KFRR/Fresno, CA*</b> PD: Chris Squires MD: Reverend 6 GREEN DAY	<b>WPLA/Jacksonville, FL*</b> OM: Gail Justice AP/MD: Chad Chantley 2 GREEN DAY	<b>WJRR/Orlando, FL*</b> OM: Adam Cook MD: Brian Phillips 10 GREEN DAY 5 CHEVELLE 2 BEASTIE BOYS LOSTPROPHETS	<b>WJRR/Orlando, FL*</b> OM: Adam Cook MD: Brian Phillips 10 GREEN DAY 5 CHEVELLE 2 BEASTIE BOYS LOSTPROPHETS	<b>WBYL/Richmond, VA*</b> PD: Mike Murphy MD: Dennis Matthews 20 GREEN DAY 4 A PERFECT CIRCLE KILLARNO	<b>WQXC/Cincinnati, OH*</b> PD: Mike Street AP/MD: James Jackson 20 GREEN DAY PAPA ROACH	<b>WQXC/Cincinnati, OH*</b> PD: Mike Street AP/MD: James Jackson 20 GREEN DAY PAPA ROACH	<b>WRSL/Richmond, VA*</b> OM: Bill Cam PD/MD: Casey Krutowski NO AGES	<b>WWSR/Tallahassee, FL</b> OM: Steve Cannon PD: Dale Flatt AP/MD: Michael 1 GREEN DAY 1 A&R
<b>KRDJ/Austin, TX*</b> OM: Jeff Carroll PD: Helen Lee 1 GREEN DAY 1 PERFECT CIRCLE	<b>WQXZ/Chicago, IL*</b> PD: Mike Street AP/MD: James Jackson 20 GREEN DAY PAPA ROACH	<b>KFRR/Fresno, CA*</b> PD: Chris Squires MD: Reverend 6 GREEN DAY	<b>WRLZ/Johnson City*</b> PD: Mark McKinney 15 GREEN DAY SCOTT STAPP COHEED AND CAMBRIA FUTURE LEADERS OF THE WORLD	<b>KMBY/Monterey, CA*</b> PD: Scott Jensen MD: Michael Young 14 GREEN DAY	<b>KMBY/Monterey, CA*</b> PD: Scott Jensen MD: Michael Young 14 GREEN DAY	<b>WBYL/Richmond, VA*</b> PD: Mike Murphy MD: Dennis Matthews 20 GREEN DAY 4 A PERFECT CIRCLE KILLARNO	<b>WQXC/Cincinnati, OH*</b> PD: Mike Street AP/MD: James Jackson 20 GREEN DAY PAPA ROACH	<b>WQXC/Cincinnati, OH*</b> PD: Mike Street AP/MD: James Jackson 20 GREEN DAY PAPA ROACH	<b>WRSL/Richmond, VA*</b> OM: Bill Cam PD/MD: Casey Krutowski NO AGES	<b>WWSR/Tallahassee, FL</b> OM: Steve Cannon PD: Dale Flatt AP/MD: Michael 1 GREEN DAY 1 A&R
<b>WXXM/Cleveland, OH*</b> PD: Kim Morrison MD: Don Kerzetta MD: Paul Scholten MD: Tim "Slits" KORN	<b>WQXZ/Chicago, IL*</b> PD: Mike Street AP/MD: James Jackson 20 GREEN DAY PAPA ROACH	<b>KFRR/Fresno, CA*</b> PD: Chris Squires MD: Reverend 6 GREEN DAY	<b>WRXZ/Indianapolis, IN*</b> PD: Scott Jensen MD: Michael Young 14 GREEN DAY	<b>WJRR/Orlando, FL*</b> OM: Adam Cook MD: Brian Phillips 10 GREEN DAY 5 CHEVELLE 2 BEASTIE BOYS LOSTPROPHETS	<b>WJRR/Orlando, FL*</b> OM: Adam Cook MD: Brian Phillips 10 GREEN DAY 5 CHEVELLE 2 BEASTIE BOYS LOSTPROPHETS	<b>WBYL/Richmond, VA*</b> PD: Mike Murphy MD: Dennis Matthews 20 GREEN DAY 4 A PERFECT CIRCLE KILLARNO	<b>WQXC/Cincinnati, OH*</b> PD: Mike Street AP/MD: James Jackson 20 GREEN DAY PAPA ROACH	<b>WQXC/Cincinnati, OH*</b> PD: Mike Street AP/MD: James Jackson 20 GREEN DAY PAPA ROACH	<b>WRSL/Richmond, VA*</b> OM: Bill Cam PD/MD: Casey Krutowski NO AGES	<b>WWSR/Tallahassee, FL</b> OM: Steve Cannon PD: Dale Flatt AP/MD: Michael 1 GREEN DAY 1 A&R
<b>WRAX/Birmingham, AL*</b> PD: Susan Graves MD: Tom Lindberg 10 GREEN DAY A PERFECT CIRCLE CROSSFADE PAPA ROACH	<b>WQXZ/Chicago, IL*</b> PD: Mike Street AP/MD: James Jackson 20 GREEN DAY PAPA ROACH	<b>KFRR/Fresno, CA*</b> PD: Chris Squires MD: Reverend 6 GREEN DAY	<b>WRXZ/Indianapolis, IN*</b> PD: Scott Jensen MD: Michael Young 14 GREEN DAY	<b>WJRR/Orlando, FL*</b> OM: Adam Cook MD: Brian Phillips 10 GREEN DAY 5 CHEVELLE 2 BEASTIE BOYS LOSTPROPHETS	<b>WJRR/Orlando, FL*</b> OM: Adam Cook MD: Brian Phillips 10 GREEN DAY 5 CHEVELLE 2 BEASTIE BOYS LOSTPROPHETS	<b>WBYL/Richmond, VA*</b> PD: Mike Murphy MD: Dennis Matthews 20 GREEN DAY 4 A PERFECT CIRCLE KILLARNO	<b>WQXC/Cincinnati, OH*</b> PD: Mike Street AP/MD: James Jackson 20 GREEN DAY PAPA ROACH	<b>WQXC/Cincinnati, OH*</b> PD: Mike Street AP/MD: James Jackson 20 GREEN DAY PAPA ROACH	<b>WRSL/Richmond, VA*</b> OM: Bill Cam PD/MD: Casey Krutowski NO AGES	<b>WWSR/Tallahassee, FL</b> OM: Steve Cannon PD: Dale Flatt AP/MD: Michael 1 GREEN DAY 1 A&R
<b>KQXR/Boise, ID*</b> OM: Dan McElroy PD: Eric Kristiansen MD: Joseph Smith 20 GREEN DAY 2 LILA RAY 1 HIGH HOLY DAYS TAKING BACK SUNDAY DENVER HARBOR	<b>WQXZ/Chicago, IL*</b> PD: Mike Street AP/MD: James Jackson 20 GREEN DAY PAPA ROACH	<b>KFRR/Fresno, CA*</b> PD: Chris Squires MD: Reverend 6 GREEN DAY	<b>WRXZ/Indianapolis, IN*</b> PD: Scott Jensen MD: Michael Young 14 GREEN DAY	<b>WJRR/Orlando, FL*</b> OM: Adam Cook MD: Brian Phillips 10 GREEN DAY 5 CHEVELLE 2 BEASTIE BOYS LOSTPROPHETS	<b>WJRR/Orlando, FL*</b> OM: Adam Cook MD: Brian Phillips 10 GREEN DAY 5 CHEVELLE 2 BEASTIE BOYS LOSTPROPHETS	<b>WBYL/Richmond, VA*</b> PD: Mike Murphy MD: Dennis Matthews 20 GREEN DAY 4 A PERFECT CIRCLE KILLARNO	<b>WQXC/Cincinnati, OH*</b> PD: Mike Street AP/MD: James Jackson 20 GREEN DAY PAPA ROACH	<b>WQXC/Cincinnati, OH*</b> PD: Mike Street AP/MD: James Jackson 20 GREEN DAY PAPA ROACH	<b>WRSL/Richmond, VA*</b> OM: Bill Cam PD/MD: Casey Krutowski NO AGES	<b>WWSR/Tallahassee, FL</b> OM: Steve Cannon PD: Dale Flatt AP/MD: Michael 1 GREEN DAY 1 A&R
<b>WBCN/Boston, MA*</b> PD: Dave Williamson AP/MD: Steven DeLoach LOSTPROPHETS SLIPKNOT CHEVELLE	<b>WQXZ/Chicago, IL*</b> PD: Mike Street AP/MD: James Jackson 20 GREEN DAY PAPA ROACH	<b>KFRR/Fresno, CA*</b> PD: Chris Squires MD: Reverend 6 GREEN DAY	<b>WRXZ/Indianapolis, IN*</b> PD: Scott Jensen MD: Michael Young 14 GREEN DAY	<b>WJRR/Orlando, FL*</b> OM: Adam Cook MD: Brian Phillips 10 GREEN DAY 5 CHEVELLE 2 BEASTIE BOYS LOSTPROPHETS	<b>WJRR/Orlando, FL*</b> OM: Adam Cook MD: Brian Phillips 10 GREEN DAY 5 CHEVELLE 2 BEASTIE BOYS LOSTPROPHETS	<b>WBYL/Richmond, VA*</b> PD: Mike Murphy MD: Dennis Matthews 20 GREEN DAY 4 A PERFECT CIRCLE KILLARNO	<b>WQXC/Cincinnati, OH*</b> PD: Mike Street AP/MD: James Jackson 20 GREEN DAY PAPA ROACH	<b>WQXC/Cincinnati, OH*</b> PD: Mike Street AP/MD: James Jackson 20 GREEN DAY PAPA ROACH	<b>WRSL/Richmond, VA*</b> OM: Bill Cam PD/MD: Casey Krutowski NO AGES	<b>WWSR/Tallahassee, FL</b> OM: Steve Cannon PD: Dale Flatt AP/MD: Michael 1 GREEN DAY 1 A&R
<b>WEDQ/Buffalo, NY*</b> PD: Larry Odesa 21 GREEN DAY	<b>WQXZ/Chicago, IL*</b> PD: Mike Street AP/MD: James Jackson 20 GREEN DAY PAPA ROACH	<b>KFRR/Fresno, CA*</b> PD: Chris Squires MD: Reverend 6 GREEN DAY	<b>WRXZ/Indianapolis, IN*</b> PD: Scott Jensen MD: Michael Young 14 GREEN DAY	<b>WJRR/Orlando, FL*</b> OM: Adam Cook MD: Brian Phillips 10 GREEN DAY 5 CHEVELLE 2 BEASTIE BOYS LOSTPROPHETS	<b>WJRR/Orlando, FL*</b> OM: Adam Cook MD: Brian Phillips 10 GREEN DAY 5 CHEVELLE 2 BEASTIE BOYS LOSTPROPHETS	<b>WBYL/Richmond, VA*</b> PD: Mike Murphy MD: Dennis Matthews 20 GREEN DAY 4 A PERFECT CIRCLE KILLARNO	<b>WQXC/Cincinnati, OH*</b> PD: Mike Street AP/MD: James Jackson 20 GREEN DAY PAPA ROACH	<b>WQXC/Cincinnati, OH*</b> PD: Mike Street AP/MD: James Jackson 20 GREEN DAY PAPA ROACH	<b>WRSL/Richmond, VA*</b> OM: Bill Cam PD/MD: Casey Krutowski NO AGES	<b>WWSR/Tallahassee, FL</b> OM: Steve Cannon PD: Dale Flatt AP/MD: Michael 1 GREEN DAY 1 A&R
<b>WBZT/Burlington*</b> OM: Matt Grasso AP/MD: Kevin Mays 1 KORN HIGH HOLY DAYS INTERPOL	<b>WQXZ/Chicago, IL*</b> PD: Mike Street AP/MD: James Jackson 20 GREEN DAY PAPA ROACH	<b>KFRR/Fresno, CA*</b> PD: Chris Squires MD: Reverend 6 GREEN DAY	<b>WRXZ/Indianapolis, IN*</b> PD: Scott Jensen MD: Michael Young 14 GREEN DAY	<b>WJRR/Orlando, FL*</b> OM: Adam Cook MD: Brian Phillips 10 GREEN DAY 5 CHEVELLE 2 BEASTIE BOYS LOSTPROPHETS	<b>WJRR/Orlando, FL*</b> OM: Adam Cook MD: Brian Phillips 10 GREEN DAY 5 CHEVELLE 2 BEASTIE BOYS LOSTPROPHETS	<b>WBYL/Richmond, VA*</b> PD: Mike Murphy MD: Dennis Matthews 20 GREEN DAY 4 A PERFECT CIRCLE KILLARNO	<b>WQXC/Cincinnati, OH*</b> PD: Mike Street AP/MD: James Jackson 20 GREEN DAY PAPA ROACH	<b>WQXC/Cincinnati, OH*</b> PD: Mike Street AP/MD: James Jackson 20 GREEN DAY PAPA ROACH	<b>WRSL/Richmond, VA*</b> OM: Bill Cam PD/MD: Casey Krutowski NO AGES	<b>WWSR/Tallahassee, FL</b> OM: Steve Cannon PD: Dale Flatt AP/MD: Michael 1 GREEN DAY 1 A&R

**POWERED BY  
MEDIABASE**

Monitored Reporters  
83 Total Reporters  
75 Total Monitored  
8 Total Indicator

Did Not Report, Playlist Frozen (2):  
KXNA/Fayetteville, AR  
WSFM/Wilmington, NC



# It Was All Good

**T**hanks to everyone who attended this year's Triple A Summit. And thanks to all the labels and sponsors for their support; thanks to all the great bands who played for us; thanks to all the moderators, presenters and panelists who made the sessions informative and entertaining; and thanks to all of my R&R brothers and sisters who helped to make the summit such a success. Let's do it again next year, what do ya say? We have many great pictures, thanks to our hard-working photographer, Chuck Giorno. Sorry we couldn't print them all.



**SOMETHING NEW AND BLUE** Island recording artists Blue Merle Ricked things off Wednesday night at the Fox Theatre.



**JUMP START** KINK/Portland, OR's Dennis Constantine led an all-star radio session to kick off the business side of the Triple A Summit on Thursday morning. Seen here are (l-r) KBCD/Denver's Scott Arbough, WBOS/Boston's Michele Williams, WXPN/Philadelphia's Bruce Warren, WXRW/Boston's Dana Marshall, Constantine, WXRT/Chicago's Norm Winer, KPIG/Monterey's Laura Hopper, KWMY/Tucson's Tim Richards and KMTT/Seattle's Chris Mays.



**GETTING SOULFUL** RCA recording artist Ray LaMontagne got down and gritty at the Players Club.



**A MUSICAL JEWEL** ATO recording artist Jem made an impression on the entire Fox Theatre audience with her slow grooves.



**TAKING THE SHOT** Indianapolis-based independent artist Jennie DeVoe knocked 'em dead at the Thursday-afternoon cocktail party.



**DAMN GOOD** Epic Recording artist The Damnwells gave a great performance during the awards luncheon on Saturday. Pictured after their set are (l-r) R&R's Erica Farber, bandmember David Chernis, Epic's Kevin Powell, bandmember Alex Dazen, R&R's John Schoenberger and bandmember Steven Terry.



**WHAT'S IN A NAME?** Vanguard recording artists Camper Van Beethoven gave everyone a rockin' good time Wednesday at the Fox.



**NEW BLOOD** Columbia artist Anna Nalick was a pleasant surprise at the Friday luncheon.



**THE FUTURE IS NOW** Presslaff Interactive's Ruth Presslaff gave an interesting presentation on Friday morning about the next generation of database marketing.



**LATE, BUT WORTH IT** Columbia recording artist Nellie McKay mesmerized the audience at the first Club R&R back at the Millennium Hotel.



**WOW!** The ladies of R&R simply had to grab a shot with Island recording artist Marc Broussard after his stellar performance at the Thursday luncheon. Pictured here are (l-r) R&R's Kristy Reeves, Lost Highway/Island's Ray Di Pietro, R&R's Erica Farber, Broussard and R&R's Karen Mumaw.



**MAKING A POINT** SBR Creative's John Bradley makes a point during the company's revealing "Triple A Listener Survey" presentation on Thursday afternoon. Seen here are (l-r) Bradley and his business partner, Dave Rahn, and panelists Warner Bros.' Julie Muncy, Mercury Research's Mark Ramsey and KFOG/San Francisco's Haley Jones.



**A GOOD TIME** Lost Highway recording artist Tift Merritt and her band had folks jumpin' at the Players Club Thursday night.



**SIMPLE AIN'T THE WORD FOR IT** Vector recording artist Simple Kid put on a very unique show at the Fox on Saturday night.



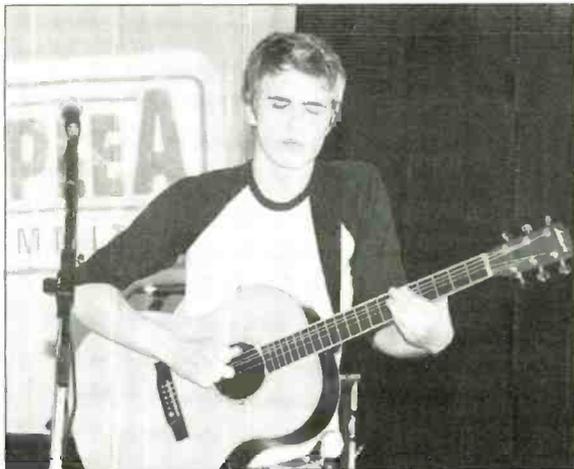
**A SPECIAL TREAT** Aware/Columbia recording artist John Meyer gave the audience at the Fox an intimate one-man show on Thursday night.

Continued on Page 87

Continued from Page 86



**BEAUTY AND TALENT** RCA recording artist Charlotte Martin proved her worth in a big way during a Friday-afternoon cocktail-party performance.



**NEW BLOOD, TAKE TWO** Sixteen-year-old Kyle Raibko blew us away with his luncheon performance.



**REALITY CHECK** KMTT/Seattle's Shawn Stewart moderated the annual "Rate-a-Record" session (along with Broadcast Architecture's Jason Muth), which included a voting block of KBCO/Denver listeners.



**WHY THE SUMMIT REALLY WORKS** Here's a candid shot of R&R's Ted Kozlowski and Jacqueline Lennon, who make the summit run smoothly.



**AWESOME** That's the only word that describes Bruce Hornsby's luncheon performance. Pictured afterward are (l-r) Columbia's Trina Tombrink, R&R's John Schoenberger, Hornsby and R&R's Erica Farber.



**QUIET BUT INTENSE** Reprise recording artist Jonathan Rice gave us a chance to catch our breath at the Players Club on Friday night.



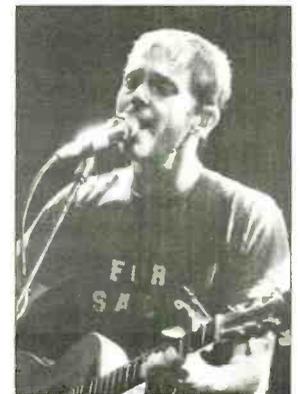
**A BIG THANK YOU** Atlantic recording artist Jason Mraz played over an hour at the Friday-night Club R&R to thank the people at Triple A radio for all the support they gave his debut album.



**MORNING BECOMES ECLECTIC** KCRW/Los Angeles host Nic Harcourt (r) did a taping with Maverick/Reprise recording artist Keaton Simons on Saturday morning.



**NEW BLOOD, PART THREE** Verve recording artist Jamie Cullum whipped the Friday-night Fox audience into a frenzy.



**TOAD THE WET PHILLIPS** Glen Phillips played a solid closing set Friday night at the Fox.



**THESE GIRLS ROCKED** All-female band Antigone Rising gave weary attendees a kick-start on Saturday night at the Fox.



**THEY HAD THEIR CAKE** Columbia recording artists Cake brought the Fox audience to its feet Thursday night.



**BRINGING DOWN THE HOUSE** New West recording artists The Old 97's closed the Fox performances on Saturday night with energy and style.



**LOUD AND PROUD** Reprise recording artists The Shore did the last performance at the Players Club on Saturday night.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	465	-40	23230	15	22/0
5	2	BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	388	+53	23023	5	22/1
2	3	NORAH JONES What Am I To You? (Blue Note/EMC)	382	-50	20327	13	23/0
6	4	PHISH The Connection (Atlantic)	361	+32	16703	11	23/0
3	5	DAVE MATTHEWS Oh (RCA/RMG)	341	-17	18554	21	20/0
8	6	FINGER ELEVEN One Thing (Wind-up)	318	+15	17918	7	13/0
4	7	SHERYL CROW Light In Your Eyes (A&M/Interscope)	315	-32	12773	15	19/0
9	8	MODEST MOUSE Float On (Epic)	304	+19	20967	8	13/1
7	9	BODEANS If It Makes You (Zoe/Rounder)	304	-25	13201	11	21/0
11	10	MINDY SMITH Come To Jesus (Vanguard)	271	+4	14534	21	20/0
12	11	JAMIE CULLUM All At Sea (Verve/Universal)	255	+25	8514	10	17/0
13	12	RACHAEL YAMAGATA Worn Me Down (RCA Victor)	247	+34	8930	8	16/1
14	13	FINN BROTHERS Won't Give In (Nettwerk)	246	+36	11606	4	20/0
10	14	DONAVON FRANKENREITER f/ JACK JOHNSON Free (Brushfire/Universal)	225	-33	8053	21	18/0
17	15	OZOMATI (Who Discovered) America? (Concord)	204	+7	7986	5	15/0
19	16	SCISSOR SISTERS Take Your Mama (Universal)	203	+7	10098	6	14/0
18	17	TOOTS AND THE MAYTALS w/ BONNIE RAITT True Love Is Hard To Find (V2)	195	-4	8904	18	16/0
16	18	INDIGO GIRLS Fill It Up Again (Epic)	187	-18	7189	11	18/0
22	19	BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)	182	+2	8018	9	14/0
Debut	20	JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)	181	+72	15144	1	13/2
15	21	WHEAT I Met A Girl (Aware/Columbia)	180	-23	9467	20	17/0
24	22	CROSBY & NASH Lay Me Down (Sanctuary/SRG)	174	+12	6884	3	16/1
26	23	JOHN EDDIE Everything (Thrill Show/Last Highway)	173	+20	4212	8	10/0
29	24	JET Rollover D.J. (Atlantic)	163	+12	5973	2	12/0
21	25	STING Stolen Car (Take Me Dancing) (A&M/Interscope)	163	-24	3358	9	14/0
23	26	ALANIS MORISSETTE Everything (Maverick/Reprise)	153	-18	6485	20	16/0
30	27	311 Love Song (Maverick/Volcano/Zomba)	151	+16	6841	12	5/1
20	28	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	151	-36	6549	19	15/0
27	29	JEM They (ATO/RCA/RMG)	147	+1	4360	13	9/0
Debut	30	WILCO I'm A Wheel (Nonesuch)	136	+3	7233	1	12/1

25 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/1-8/7. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## New & Active

**MAROON 5** She Will Be Loved (Octone/J/RMG)  
Total Plays: 133, Total Stations: 6, Adds: 0

**GOMEZ** Nothing Is Wrong (Hut/Virgin)  
Total Plays: 131, Total Stations: 8, Adds: 1

**CARBON LEAF** Life Less Ordinary (Vanguard)  
Total Plays: 123, Total Stations: 12, Adds: 1

**CHRISTINE MCVIE** Friend (Koch)  
Total Plays: 123, Total Stations: 12, Adds: 0

**SONIA DADA** Old Bones (Calliope)  
Total Plays: 113, Total Stations: 9, Adds: 0

**FIVE FOR FIGHTING** The Devil In The Wishing Well (Jane Says) (Aware/Columbia)  
Total Plays: 113, Total Stations: 9, Adds: 1

**THRILLS** Not For All The Love In The World (Virgin)  
Total Plays: 112, Total Stations: 13, Adds: 1

**ERIC CLAPTON** When You Got A Good Friend (Duck/Reprise)  
Total Plays: 111, Total Stations: 11, Adds: 0

**OLD 97'S** New Kid (New West)  
Total Plays: 109, Total Stations: 10, Adds: 0

**TRAIN** Ordinary (Columbia)  
Total Plays: 108, Total Stations: 8, Adds: 0

Songs ranked by total plays

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
LOS LONELY BOYS More Than Love (Dr/Epic)	6
DONAVON FRANKENREITER It Don't Matter (Brushfire/Universal)	4
JOHN MELLENCAMP Walk Tall (Island/J/JMG)	4
JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)	2
K.D. LANG Helpless (Nonesuch)	2
SNOW PATROL Run (A&M/Interscope)	2
JOHN MAYER Come Back To Bed (Aware/Columbia)	2
NEIL YOUNG Be The Rain (Sanctuary/SRG)	2
DR. JOHN f/R. NEWMAN I Ate Up The Apple Tree (Blue Note/EMC)	2
FRANZ FERDINAND Take Me Out (Domino/Epic)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)	+72
BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	+53
FINN BROTHERS Won't Give In (Nettwerk)	+36
CHRISTINE MCVIE Friend (Koch)	+36
RACHAEL YAMAGATA Worn Me Down (RCA Victor)	+34
PHISH The Connection (Atlantic)	+32
THRILLS Not For All The Love In The World (Virgin)	+31
RAY CHARLES f/NORAH JONES Here We Go Again (Concord)	+26
JAMIE CULLUM All At Sea (Verve/Universal)	+25
MAROON 5 She Will Be Loved (Octone/J/RMG)	+25

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LOS LONELY BOYS Heaven (Dr/Epic)	255
JET Are You Gonna Be My Girl (Atlantic)	134
NORAH JONES Sunrise (Blue Note/EMC)	127
SARAH MCLACHLAN Fallen (Arista/RMG)	126
GUSTER Careful (Palm/Reprise)	121
MAROON 5 This Love (Octone/J/RMG)	120
DIANA KRALL Temptation (GRP/VMG)	117
DAMIEN RICE Cannonball (Vector/Warner Bros.)	112
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	112
COLDPLAY Clocks (Capitol)	110

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

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# TRIPLE A TOP 30 INDICATOR

August 13, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (K)	WEEKS ON CHART	TOTAL STATIONS/AODS
	1	PHISH The Connection (Atlantic)	521	+18	5671	11	29/0
	2	BODEANS If It Makes You (Zoe/Rounder)	406	+14	3074	10	25/0
	3	BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	387	+16	5242	5	25/0
	4	NORAH JONES What Am I To You? (Blue Note/EMC)	381	-20	4325	13	25/0
	5	OLD 97'S New Kid (New West)	364	+37	5160	7	29/0
	6	JAMIE CULLUM All At Sea (Verve/Universal)	334	-28	4408	14	20/0
	7	RACHAEL YAMAGATA Worn Me Down (RCA Victor)	319	+10	4354	8	22/0
	8	FINN BROTHERS Won't Give In (Nettwerk)	303	+19	3824	3	27/1
	9	CROSBY & WASH Lay Me Down (Sanctuary/SRG)	290	+23	4418	4	29/2
	10	OZOMATI (Who Discovered) America? (Concord)	258	0	1755	10	18/1
	11	GOMEZ Nothing Is Wrong (Hut/Virgin)	250	+31	2856	5	25/3
	12	SHERYL CROW Light In Your Eyes (A&M/Interscope)	230	-100	1676	14	13/0
	13	EDWIN MCCAIN f/MAIA SHARP Say Anything (DRT)	217	-49	1165	10	16/0
	14	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	216	-23	1345	14	13/0
	15	KEANE Somewhere Only We Know (Interscope)	198	+29	4568	4	20/3
	16	K.D. LANG Helpless (Nonesuch)	195	+42	3316	2	25/3
Debut	17	CHRISTINE MCVIE Friend (Koch)	191	+54	1908	1	20/1
	18	ERIC CLAPTON When You Got A Good Friend (Duck /Reprise)	191	+14	1533	3	18/1
	19	CARBON LEAF Life Less Ordinary (Vanguard)	189	+23	1854	3	16/1
	20	MODEST MOUSE Float On (Epic)	183	+13	755	3	10/0
	21	SCISSOR SISTERS Take Your Mama (Universal)	181	+9	1496	4	14/1
	22	INDIGO GIRLS Fill It Up Again (Epic)	178	-39	1367	8	14/0
	23	STING Stolen Car (Take Me Dancing) (A&M/Interscope)	178	-48	1417	7	14/0
	24	TOOTS AND THE MAYTALS w/ BONNIE RAITT True Love Is Hard To Find (V2)	175	-23	967	17	10/0
	25	DONAVON FRANKENREITER f/JACK JOHNSON Free (Brushfire/Universal)	175	-66	1271	22	10/0
	26	JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)	166	+17	3486	2	16/0
	27	JESSE MALIN Mona Lisa (Artemis)	166	+2	1815	5	16/0
	28	GUSTER Homecoming King (Palm/Reprise)	164	+16	1430	2	11/0
	29	WILCO I'm A Wheel (Nonesuch)	155	+5	2116	4	14/1
Debut	30	SIMPLE KID Staring At The Sun (Vector)	154	+7	2600	1	14/0

35 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 8/1 - Saturday 8/7.  
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## Most Added\*

www.rindicator.com

ARTIST TITLE LABEL(S)	AODS
DONAVON FRANKENREITER It Don't Matter (Brushfire/Universal)	7
LOS LONELY BOYS More Than Love (Dr/Epic)	6
ANGELA MCCUSKEY Dirty Pearl (Manhattan/EMC)	6
GOMEZ Nothing Is Wrong (Hut/Virgin)	3
K.D. LANG Helpless (Nonesuch)	3
KEANE Somewhere Only We Know (Interscope)	3
TIFT MERRITT Good Hearted Man (Lost Highway)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CHRISTINE MCVIE Friend (Koch)	+54
K.D. LANG Helpless (Nonesuch)	+42
JILL SOBLUE Cinnamon Park (Artemis)	+38
OLD 97'S New Kid (New West)	+37
D. FRANKENREITER It Don't Matter (Brushfire/Universal)	+32
GOMEZ Nothing Is Wrong (Hut/Virgin)	+31
KEANE Somewhere Only We Know (Interscope)	+29
CATIE CURTIS Saint Lucy (Vanguard)	+29
THRILLS Not For All The Love In The World (Virgin)	+28
MINDY SMITH Come To Jesus (Vanguard)	+27

## Syndicated Programming

Added This Week

World Cafe - Dan Reed 215-898-6677

No adds

Acoustic Cafe - Rob Reinhart 734-761-2043

POLLY PAULUSMA Dark Side

## Reporters

<p><b>WPS/Akron, OH</b>                      PD: Bill Gaylor                      1 LOS LONELY BOYS                      1 DONAVON FRANKENREITER</p>	<p><b>WNYV/Cape Cod, MA</b>                      PD: Barbara Dacey                      1 LOU MCENAMARA                      1 RICH CHAPIN                      1 TONY FURTADO</p>	<p><b>WTTS/Indianapolis, IN*</b>                      DM: Tim Holz                      MD: Laura Duncan                      1 LEO AMAN KATH                      2 FRANK FERDINAND                      2 RACHAEL YAMAGATA</p>	<p><b>WZEW/Mobile, AL*</b>                      DM: Tim Hays                      PD: Jim Mahoney                      MD: Lee Ann Kazak                      1 R.E.M.                      1 WEL YOUNG</p>	<p><b>XM Cafe/Network</b>                      MD: Brian Chamberlain                      1 R.E.M.                      1 ELLIOTT SMITH</p>	<p><b>WOCM/Saltwater, MD</b>                      PD: Andrea Giordano                      APD/MD: Debra Leg                      10 MICHAEL PLUMMER &amp; SPEARHEAD                      1 JILL SOBLUE                      1 CATIE CURTIS                      2 RACHAEL YAMAGATA                      3 WELCO                      3 WEST SISTERS                      5 SKAVERDIE                      5 JILL SOBLUE                      5 EIGHT DAYS DONE</p>	<p><b>WVWV/Savannah, GA</b>                      DM/MD: Bob Nemman                      APD: Gene Shubin                      1 DONAVON FRANKENREITER                      1 K.D. LANG                      1 ANNA MALICK                      1 BRUCE HORNSBY</p>
<p><b>KABQ/Albuquerque, NM</b>                      DM: Bill May                      PD: Phil Mahoney                      MD: Scott Warmuth                      1 K.D. LANG                      4 NORAH JONES</p>	<p><b>WOOD/Chattanooga, TN*</b>                      DM/MD: Danny Howard                      10 LIVE FOR FIGHTING                      10 RELEASE                      10 GAVIN DEGRAND</p>	<p><b>KMTH/Jackson, WY</b>                      MD: Scott Anderson                      PD/MD: Mark "Fish" Fishman                      1 DONAVON FRANKENREITER</p>	<p><b>WJLB/Monmouth, NJ</b>                      DM: Tom Brennan                      PD: Rick Robinson                      APD: Lee Zaccari                      MD: Jeff Ruggie                      1 JAMIE CULLUM                      1 ANGELA MCCUSKEY                      1 GUSTER                      1 STEEL PULSE</p>	<p><b>WFUV/New York, NY</b>                      PD: Chuck Singleton                      MD: Phil Housman                      3 ZERO 7                      1 ANGELA MCCUSKEY                      1 R. BURNESSE                      1 DANIEL RICE                      1 GARY BROWN                      1 DONAVON FRANKENREITER                      1 JEFF CHAPIN</p>	<p><b>KENT/Salt Lake City, UT*</b>                      DM/MD: Bruce Jones                      MD: Karl Bestman                      2 GREEN DAY</p>	<p><b>KWTT/Seattle, WA*</b>                      DM/MD: Chris Mays                      APD/MD: Shawn Stewart                      No Adds</p>
<p><b>KSPN/Aspen, CO</b>                      PD/MD: Sam Schell                      1 DONAVON FRANKENREITER                      1 TRASHCAN SINATRAS</p>	<p><b>WXRT/Chicago, IL*</b>                      PD: Ron Winst                      APD/MD: John Farneda                      1 BOBBY BARE, JR.                      2 K.D. LANG                      1 JOHN McLELLAN</p>	<p><b>KTBG/Kansas City, MO</b>                      PD: Jon Hart                      MD: Bryan Johnson                      1 ROBERT EARL KEEN                      1 LOS LONELY BOYS                      1 DAVID BYRNE                      1 TIFT MERRITT                      1 ANNA MALICK</p>	<p><b>KPIG/Monterey, CA</b>                      DM: Frank Capristo                      PD/MD: Laura/Ellen Hopper                      APD: Aileen Macleary                      No Adds</p>	<p><b>WXPH/Philadelphia, PA</b>                      DM/MD: Dan Reed                      PD: Bruce Warren                      1 JOSHUA                      1 ANGELA MCCUSKEY                      1 WEST INDIAN GIRL                      1 SCISSOR SISTERS</p>	<p><b>KPRI/San Diego, CA*</b>                      DM/MD: Diana Shaleb                      2 K.D. LANG                      1 LOS LONELY BOYS</p>	<p><b>WRNX/Springfield, MA*</b>                      APD: Dennis Moorhouse                      MD: Lena Williams                      1 MODEST MOUSE                      2 JOHN FOGERTY                      1 LOS LONELY BOYS                      1 DONAVON FRANKENREITER                      1 BRUCE HORNSBY</p>
<p><b>KGSR/Austin, TX*</b>                      DM: Jeff Carroll                      PD: Jody Demberg                      APD: Jyl Herndon/Ross                      MD: Susan Castle                      7 NOTORIOUS CHERRY BOMBS</p>	<p><b>KBXR/Columbia, MO</b>                      DM: Jack Lawson                      APD: Jeff Sweetman                      1 GOMEZ                      1 CROSBY &amp; WASH</p>	<p><b>KZPL/Kansas City, MO*</b>                      DM: Nick McCabe                      PD: Ted Edwards                      MD: Ryan "Stash" Merlon                      1 R.E. KASPER w/ BLIND BOYS OF ALABAMA</p>	<p><b>KPAC/Portland, ME</b>                      DM: David Hall                      APD/MD: Ryan Keith Coes                      1 JOSHUA                      1 LOS LONELY BOYS                      1 DR. JOHN MURPHY NEWMAN                      1 JILL SOBLUE</p>	<p><b>WYEP/Pittsburgh, PA</b>                      DM: Rosemary Welsh                      MD: Bill Senter                      1 LOS LONELY BOYS                      1 CHARLES MORGAN JONES                      1 LORETTA LYNN                      1 OZOMATI                      1 ANGELA MCCUSKEY</p>	<p><b>KFOG/San Francisco, CA*</b>                      DM: David Benoit                      APD/MD: Haley Jones                      No Adds</p>	<p><b>KCLC/St. Louis, MO</b>                      PD: Rick Highland                      MD: Ervin Williams                      2 LOS LONELY BOYS                      1 FRANK FERDINAND                      1 DONAVON FRANKENREITER                      2 K.D. LANG                      2 LISA LOEB</p>
<p><b>WRNR/Baltimore, MD</b>                      DM: Bob Waugh                      PD/MD: Alex Cartright                      1 DONAVON FRANKENREITER                      2 WEL YOUNG                      1 CRASHAW COLTON BAND</p>	<p><b>WCBE/Columbus, OH</b>                      DM: Tannay Allen                      PD: Dan Mueselita                      MD: Mingling Brennan                      1 RANK MALO                      1 TIFT MERRITT                      1 MAVIS STAPLES                      1 RINGS OF CONFERENCE                      1 LISA LOEB                      3 RAY CHARLES w/ B KING</p>	<p><b>WKXI/Knoxville, TN*</b>                      PD: Jim Zierler                      MD: JOHN McLELLAN</p>	<p><b>WEHM/Nassau, NY</b>                      PD: Brian Casper                      MD: Lauren Stone                      10 CROSBY &amp; WASH                      1 KEANE</p>	<p><b>WYER/Portland, ME</b>                      PD: Herb Jones                      MD: Brian Jones                      4 BUTTERFLY BOUCHER</p>	<p><b>KTAO/Santa Fe, NM</b>                      DM: Billie Miller                      PD: Brad McQuinn                      MD: Paddy Mac                      1 FISHER ELTON                      2 LUCINDA WILLIAMS                      4 LOS LONELY BOYS</p>	<p><b>KWMT/Tucson, AZ*</b>                      DM/MD: Tim Richards                      MD: Brian Rogers                      1 JOHN MAYER                      1 WEL DAILY</p>
<p><b>WTMD/Baltimore, MD</b>                      APD: Mike "Matthews" Vasiliacs                      10 WELCO                      8 SARAH HARRER                      1 LOS LONELY BOYS                      1 RAY CHARLES w/AN MORRISON                      1 NATURE ADMINISTRATION SOCIETY</p>	<p><b>KBDO/Denver, CO*</b>                      PD: Scott Arbogast                      MD: Kenley                      1 LYLE LOVETT                      1 SHAG PATROL                      1 JOHN McLELLAN</p>	<p><b>WKRR/Louisville, KY</b>                      DM: Brian Case                      APD/MD: Stacy Owen                      1 JAMIE CULLUM                      1 JOHN McLELLAN                      1 GUSTER                      1 GUYTON BYRNE</p>	<p><b>DMX Folk Rock/Network</b>                      MD: Dave Steen                      10 ERIC CLAPTON                      9 KEANE                      9 DONAVON FRANKENREITER                      1 RAY CHARLES MORGAN JONES                      1 R.E.M.                      1 A GIRL CALLED LEOY</p>	<p><b>KINX/Portland, OR*</b>                      PD: Dennis Constantine                      MD: Arnie Watch                      2 CROSBY &amp; WASH                      2 JOHN FOGERTY                      311</p>	<p><b>KRSH/Santa Rosa, CA*</b>                      DM/MD: Dean Karbari                      APD: John Franky Newman                      1 DONAVON FRANKENREITER                      1 JOHN FRANKY NEWMAN                      1 JOHN PRICE</p>	<p><b>KWUH/Wilmington, NC</b>                      MD: Jerry Gerard                      2 KEANE                      1 ANGELA MCCUSKEY                      1 A GIRL CALLED LEOY                      2 LISA LOEB</p>
<p><b>KLRR/Bend, OR</b>                      DM/MD: Doug Donohue                      PD/MD: David Donohue                      1 PRESIDENTS OF THE UNITED STATES OF AMERICA                      1 LISA LOEB</p>	<p><b>WDET/Detroit, MI</b>                      PD: Jody Adams                      MD: Martin Bandyta                      1 JAMIE CULLUM                      2 RAY CHARLES MORGAN JONES                      2 MARIANA TOPEL-BIRD</p>	<p><b>WMMW/Madison, WI*</b>                      PD: Tom Tumber                      MD: Galley Parsons                      1 LOS LONELY BOYS                      6 DONAVON FRANKENREITER</p>	<p><b>Music Choice Adult Alternative/Network</b>                      PD: Liz DeLoe                      9 CAROLAN LEAF                      9 JAN NEST                      9 CHRISTINE MCVIE</p>	<p><b>WXR/Portland, ME*</b>                      PD: Dana Marshall                      1 RAY CHARLES MORGAN JONES                      1 R.E.M.                      1 A GIRL CALLED LEOY</p>	<p><b>7 Monitored Reporters</b></p>	<p><b>POWERED BY MEDIABASE</b></p>
<p><b>KRVB/Boise, ID*</b>                      DM/MD: Dan McCall                      No Adds</p>	<p><b>WVOD/Elizabeth City, NC</b>                      PD: Matt Cooper                      MD: Ted Ashley                      1 LOS LONELY BOYS                      1 MORRISSEY                      1 GOMEZ</p>	<p><b>WMMW/Madison, WI*</b>                      PD: Tom Tumber                      MD: Galley Parsons                      1 LOS LONELY BOYS                      6 DONAVON FRANKENREITER</p>	<p><b>KTGZ/Minneapolis, MN*</b>                      APD/MD: Mike Wolf                      No Adds</p>	<p><b>KSQY/Repld City, SD</b>                      PD/MD: Chad Carlson                      No Adds</p>	<p><b>75 Total Monitored</b></p>	<p><b>Did Not Report, Playlist Frozen (3):</b>                      KBAC/Santa Fe, NM                      KMMS/Bozeman, MT                      WDST/Poughkeepsie, NY</p>
<p><b>WBOS/Boston, MA*</b>                      DM: Buzz Knight                      PD: Michelle Williams                      MD: David Giesberg                      WELCO</p>	<p><b>WNCV/Greenville, SC</b>                      DM: Eliza Pirmann                      PD/MD: Kim Clark                      APD: Martin Anderson                      1 STEVE LAUREL                      1 JILL SOBLUE                      1 TIFT MERRITT                      1 POLLY PAULUSMA                      1 MICK JAGGER                      1 NEKO CASE                      1 TRASHCAN SINATRAS                      1 WEL YOUNG                      1 ROBB ROGERS                      1 SUE LOE                      1 TOOTS HIBBERT</p>	<p><b>WMMW/Madison, WI*</b>                      PD: Tom Tumber                      MD: Galley Parsons                      1 LOS LONELY BOYS                      6 DONAVON FRANKENREITER</p>	<p><b>KTGZ/Minneapolis, MN*</b>                      APD/MD: Mike Wolf                      No Adds</p>	<p><b>Sirius Spectrum/Network</b>                      MD: Rick Lohr                      1 DONAVON FRANKENREITER                      1 WEL YOUNG                      1 PEARL JAM                      1 PEARL JAM                      1 PEARL JAM                      1 FINN BROTHERS                      2 GOMEZ</p>	<p><b>75 Total Indicator</b></p>	<p><b>KTGX/Reno, NV*</b>                      DM: Gary Schaeffer                      PD: Harry Reynolds                      APD/MD: David Hays                      1 LOS LONELY BOYS                      1 DONAVON FRANKENREITER                      1 CAROLAN LEAF                      1 TIFT MERRITT</p>

## ON THE RECORD

With  
**Mark Abuzzahab**  
PD, WNCS/Burlington, VT



Phish's diverse sound and their evolution as musicians. While diehard fans are busy analyzing the songs for clues about the breakup, it's clear this album is not a sign of discontent. ● "The Connection" is begging to be a radio hit. It combines the Phish sound in one of the catchiest singles of the summer. There are tender moments on the album, like the piano-driven ballad "Army of One" and the string arrangement on "Secret Smile." The best moments, however, are the many songs that showcase the energy, passion and sense of humor that have been Phish's signature both on- and offstage. ● *Undermind* is much more than the last Phish album; it's the combination of four very talented musicians who have worked together for 20 years. It's good to see them end on a high note.

After 20 years, Phish have evolved into one of the biggest touring bands in the country, but the great irony is they have never had a big-selling album. That should all change with their new CD, *Undermind*, a well-crafted project that is perhaps their best yet.

● Just as no two Phish shows are alike, no two Phish albums sound alike either. *Undermind* showcases

On the monitored chart, Counting Crows hold at the top for another week, Bruce Hornsby jumps up to 2\*, Phish are now top five at 4\*, Finger Eleven jump to 6\*, Modest Mouse are at 8\*, and Mindy Smith returns to the top 10 ... Jamie Cullum, Rachael Yamagata and The Finn Brothers are knocking on the door at 11\*, 12\* and 13\*, respectively ... Other gainers this week include Ozomatli (17\*-15\*), Scissor Sisters (19\*-16\*), Butterfly Boucher (22\*-19\*), Crosby & Nash (24\*-22\*), John Eddie (26\*-23\*) and Jet (29\*-24\*) ... John Fogerty and Wilco debut ... On the Indicator chart, Phish hold at 1\*, BoDeans move up to 2\*, Hornsby increases to 3\*, and The Old 97's hit 5\* ... Yamagata, Crosby & Nash, The Finn Brothers and Ozomatli round out the bulleted top 10, with Gomez next, at 11\* ... Big gainers this week include Keane (21\*-15\*), k.d. lang (29\*-16\*), Eric Clapton (23\*-18\*), Carbon Leaf (22\*-19\*) and Fogerty (30\*-26\*) ... Christine McVie and Simple Kid debut ... In the Most Added category, the new Los Lonely Boys single brings in 12 total adds, Donavon Frankenreiter grabs 11 total adds, and Angela McCluskey brings in eight total adds ... Gomez, lang, Tift Merritt and Neil Young close some important holes. Keep an eye on the Ray Charles project, as well as the Dr. John album and The Thrills' new single.



— John Schoenberger, Triple A Editor

# AAA ARTIST

OF THE WEEK

ARTIST: **Sonia Dada**

LABEL: **Calliope/Razor & Tie**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



Ever since Sonia Dada formed in 1990, they have been difficult to categorize, and as far as they're concerned, that's just fine. Blending aspects of gospel, R&B, rock and world beat, the members of the band create a fluid style that is strong on passion and experimental in execution. Over the course of the past dozen or so years they have released six albums, including their newest, *Test Pattern*. After a debut on Chameleon and two albums with Capricorn before it folded, the band took the direction of their career completely into their own hands. They formed their own record label and now handle all of their own marketing, booking and management in-house.

Each album has been a progressive step from the one before, but the emphasis has always remained on the amazing vocal harmonies that have been the hallmark of Sonia Dada's sound from the day in 1990 when founder and bandleader Dan Pritzker heard three guys singing on a Chicago subway platform.

"Would you believe that the pope in the 12th or 13th century actually outlawed harmony?" says Pritzker. "He considered it to be showboating. By adding a harmony note, you were no longer exulting god. That gives you an idea of the impact harmony singing can have. And when I first heard those guys, I couldn't tear myself away."

The guys he is referring to are vocalists Michael Scott, Paris Delane and Sam Hogan. With Shawn Christopher added to the mix, the vocal power of Sonia Dada's music is truly heavenly. Add to that the guitar of Pitzker and Phil Miller, the keyboard playing of Chris Cameron and the rhythm section of bassist Eric Scott and drummer Hank Guaglianone, and you

have a formidable ensemble that takes their music very seriously.

Musically, the album flows seamlessly, with each track blending into the next, creating the effect of a single song. But certain songs stand wonderfully on their own, including "Moons of Jupiter," "Old Bones," "Diggin' on a Road" and "Dark Visions." As *The Washington Post* recently wrote, it's "a relentlessly eclectic mix of rock, soul, gospel, folk and jazz." *The Post* said, "There's hardly a track on *Test Pattern* that fails to display Sonia Dada's broad stylistic reach and finely honed musicianship."

In addition, the *Test Pattern* package includes an ambitious two-film DVD directed by famed cinematographer Jeth Weinrich. The first film is called *Test Pattern* and is an evocative visual collage of characters and streetscapes that stands as a work of its own. The second film, entitled *See the Music*, follows the album's audio sequence, employing eye-popping psychedelic elements.

"I'd always been reticent about doing videos in the past," says Pritzker. "It seems too literal to match a lyric to film. So, for this project I wanted to create something compelling, while preserving the ability to stimulate emotion rather than dictate it."

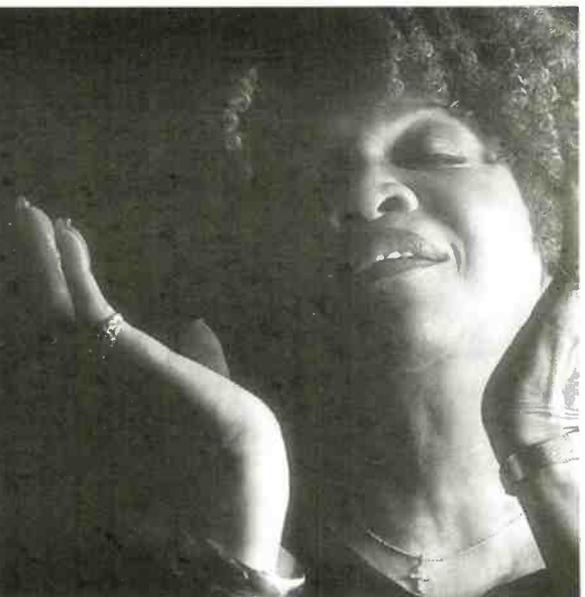
Sonia Dada are actively touring this summer, with a full agenda that spans the months of July and August and more dates in the works

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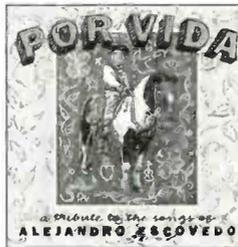
LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
3	1	<b>NOTORIOUS CHERRY BOMBS</b> <i>The Notorious... (Universal South)</i>	560	+20	2871
4	2	<b>K. KANE &amp; K. WELCH</b> <i>You Can't... (Compass/Dead Reckoning)</i>	549	+47	2619
1	3	<b>DAVE ALVIN</b> <i>Ashgrove (Yep Roc)</i>	521	-30	4334
10	4	<b>VARIOUS ARTISTS</b> <i>Por Vida: A Tribute To The Songs... (Or)</i>	499	+135	1202
8	5	<b>TODD SNIDER</b> <i>East Nashville Skyline (Oh Boy)</i>	493	+23	2241
6	6	<b>DWIGHT YOAKAM</b> <i>Dwight's Used Records (Koch)</i>	476	-9	3142
2	7	<b>LORETTA LYNN</b> <i>Van Lear Rose (Interscope)</i>	466	-76	10256
5	8	<b>LDS LOBOS</b> <i>The Ride (Hollywood)</i>	438	-48	6625
9	9	<b>DALE WATSON</b> <i>Dreamland (Koch)</i>	435	-3	5086
7	10	<b>JIM LAUDERDALE</b> <i>Headed For The Hills (Dualtone)</i>	420	-61	6767
18	11	<b>OLD 97'S</b> <i>Drag It Up (New West)</i>	349	+50	1392
12	12	<b>TERRI HENDRIX</b> <i>The Art Of Removing Wallpaper (Wilory)</i>	323	-12	2847
14	13	<b>RAILROAD EARTH</b> <i>The Good Life (Sugar Hill)</i>	323	-7	2321
17	14	<b>CRICKETS &amp; THEIR BUDDIES</b> <i>The Crickets... (Sovereign)</i>	301	+1	1033
26	15	<b>STEVE EARLE</b> <i>The Revolution Starts Now (Artemis)</i>	298	+71	644
15	16	<b>J.J. CALE</b> <i>To Tulsa And Back (Sanctuary/SRG)</i>	296	-26	3421
11	17	<b>STEVE FORBERT</b> <i>Just Like There's Nothing To It (Koch)</i>	288	-51	6221
13	18	<b>SAM BUSH</b> <i>King Of My World (Sugar Hill)</i>	282	-50	7516
Debut	19	<b>VARIOUS ARTISTS</b> <i>Touch My Heart... (Sugar Hill)</i>	272	+160	386
19	20	<b>WILCO</b> <i>A Ghost Is Born (Nonesuch)</i>	252	-3	1646
16	21	<b>PATTY GRIFFIN</b> <i>Impossible Dream (ATO/RCA/RMG)</i>	250	-70	10586
22	22	<b>JONI HARMS</b> <i>Let's Put The Western Back... (Wildcatter)</i>	249	0	2662
28	23	<b>TRES CHICAS</b> <i>Sweetwater (Yep Roc)</i>	227	+10	1212
21	24	<b>JAY FARRAR</b> <i>Stone, Steel &amp; Bright Lights (Transmit Sound)</i>	218	-34	2712
Debut	25	<b>JAMES TALLEY</b> <i>Journey (Cimarron)</i>	210	+30	1538
Debut	26	<b>BILLY JOE SHAVER</b> <i>Billy And The Kid (Compadre)</i>	204	+116	323
25	27	<b>KING WILKIE</b> <i>Broke (Rebel)</i>	197	-31	4755
24	28	<b>SLAID CLEAVES</b> <i>Wishbones (Philo/Rounder)</i>	193	-36	13845
Debut	29	<b>OTIS GIBBS</b> <i>One Day Our Whispers (Benchmark)</i>	192	+5	950
27	30	<b>ALLISON MOORER</b> <i>The Duel (Sugar Hill)</i>	191	-35	7135

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).  
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## Americana Spotlight

by John Schoenberger

Artist: Various Artists  
Label: Or Music



There isn't one artist in the Americana and roots-rock scene who doesn't point to Alejandro Escovedo as a major influence. He began his career in the mid-'70s with the band The Nuns and co-founded the cowpunk band Rank And File in 1979. After a short stint in New York, he and the band relocated to Austin. Although still occasionally involved with a few other musicians, Escovedo essentially stepped out on his own as a solo artist a number of years ago and has since released several albums. *Rolling Stone's* David Fricke honored Escovedo for creating what he calls "his own genre," and *No Depression* named him Artist of the Decade for the 1990s. Sadly, Escovedo fell ill with hepatitis

C in April of 2003 and has been struggling with the disease ever since. Now many of his friends and admirers have gotten together to honor him with a double CD covering many of his songs, with proceeds from the project going to support Escovedo and his family. There are also big plans for a tour in the works. Featured artists on *Por Vida: A Tribute to the Songs of Alejandro Escovedo* include Lucinda Williams, Calexico, John Cale, Los Lonely Boys, Cowboy Junkies, Charlie Sexton, Tres Chicas, Jayhawks, Rosie Flores, Jon Dee Graham and many more.

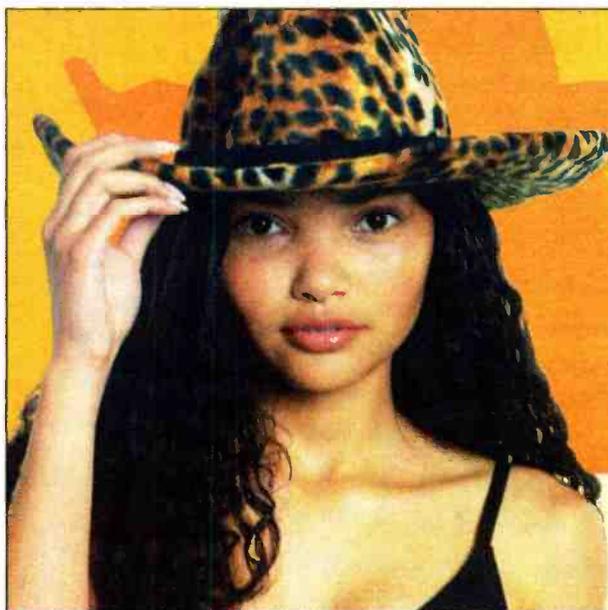
## Americana News

The Sweet Relief Musicians Fund is teaming with Music for Charity Productions to present a Sweet Relief 10th anniversary event in Nashville, TN. The all-star concert series, scheduled for Aug. 25-28, is set to feature four distinct events, including a mixer hosted by legendary music journalist Dave Marsh that will bring musicians, industry executives and community leaders together to discuss health care issues within the music community. Confirmed performers include Sweet Relief founder Victoria Williams, Julie Miller, Will Kimbrough, Jeff Black and many others ... Singer-songwriter Billy Joe Shaver will celebrate his 65th birthday with some good company. Artists lined up for the celebration in Austin include Guy Clark, Todd Snider, Bruce Robison, Jessi Colter, Jimmie Dale Gilmore, Joe Ely, Kinky Friedman, Robert Duvall, Jack Ingram and Dale Watson. The birthday bash will take place at the Paramount Theater on Aug. 16. Proceeds will be donated to the University of Texas MD Cancer Center ... Dualtone has just formed a partnership with Western Jubilee Recordings, home of today's best and most widely known real-life performing cowboys ... A four-CD set of bluegrass music titled *Can't You Hear Me Callin'* will be issued by Columbia Legacy on Sept. 21. The collection features players such as Bill Monroe, Flatt & Scruggs, Ricky Skaggs and The Del McCoury Band ... Loretta Lynn will release the cookbook *You're Cookin' It Country* on Sept. 8. Published by Rutledge Hill Press, the book features more than 130 recipes, as well as family photos and personal stories.

Note: If you have Americana news, please forward it to [jschoenberger@radioandrecords.com](mailto:jschoenberger@radioandrecords.com).

## Most Added®

ARTIST TITLE LABEL(S)	ADDS
<b>VARIOUS ARTISTS</b> <i>Beautiful Dreamer - The Songs Of Stephen Foster (American Roots)</i>	21
<b>BILLY JOE SHAVER</b> <i>Billy And The Kid (Compadre)</i>	19
<b>TIFT MERRITT</b> <i>Tambourine (Lost Highway)</i>	18
<b>VARIOUS ARTISTS</b> <i>Touch My Heart - A Tribute To Johnny Paycheck (Sugar Hill)</i>	17
<b>VARIOUS ARTISTS</b> <i>The Unbroken Circle (Dualtone)</i>	14



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# The New Women Of Rock

The 2004 version of Christian rock is going female

One thing that's been missing over the past few years on the Christian music scene has been a steady supply of female-fronted rock 'n' roll bands. In fact, Jennifer Knapp was about it. Thankfully, record labels are beginning to beef up this part of their rosters and add more girl power to the rock genre. This week I bring you three brand-new acts that are just beginning to impact radio and make waves across the country.

## Everlife

Sisters Amber, Julia and Sarah Ross make up the band Everlife. They have been a band since 1997, when Julia gathered her sisters together and said they were forming a group. Not too long after that the girls put together their stage show and began touring outside of their local market. For several years they have been regional favorites in their home state of Pennsylvania, even scoring a No. 1 single on WORD/Pittsburgh.

The trio have a passion for overseas missions, and many of their songs have come out of those experiences. "Those were the first times that we had to give God complete control," Julia says.

The tune "We Will Not Bow Down" was penned during a trip to Brazil. "We were there doing street missions and just trying to love the people," Sarah says. "The organization that was housing us



Everlife

realized that we were Christians, and they weren't very happy about it. They started cutting off our resources at the place we were staying, making life hard on our group.

"After a few days some of the leaders realized what was happening, and we had to leave in the middle of the night. They wanted us to stop being true to our calling. They wanted us to stop talking about

Jesus' love, but we couldn't bow down to what they were asking."

The band's first, self-titled national release, due in stores Aug. 24, will showcase the strengths the girls have developed after doing more than 150 shows over the past several years. The group's pop rock vibe and super songwriting talents should produce several radio-friendly cuts. The first release, "Evidence," is already impacting radio.

Signed to Tovah/SHELTER-records and under the guidance of producers Kevan Cyka (Hillary Duff, Jump5) and Dan Needham (Stacie Orrico, Steven Curtis Chapman), the girls have found a sound that reflects their understanding of the life of a Christian. That same life and onstage experience have prepared them for the challenge of establishing themselves as a new act in the music business.

"This record has a lot of songs encouraging Christians in the challenges of a daily walk with Christ," Sarah says. "We try to be as positive as we can, so everyone can see the joy you can have no matter what the circumstance. At the same time we see it as a seeker album, in that it's very introspective and has a lot of personal realizations in the mix."

## Charity Von

Awesome pipes. That's the phrase that kept rolling around in my brain a few weeks ago upon hearing Charity Von for the first time live. Von is probably one of the best blues rock singers I've ever heard. If you know me well, you know I don't hand out over-the-top compliments about artists very often, but she is *that* good.

All of the God-given talent that resides inside Von is built on the purpose and calling placed upon her life. Growing up in her dad's church in Olathe, KS gave her the opportunity to learn from a pastor in the house. She also traveled quite a bit, as her father was an evangelist on the move. Some of the challenges of living in this type of household come across in the lyrics on her debut release.

But Von also got to see God in action through her parents, and that motivated her to use her craft to affect other people's lives. The 19-year-old says, "I feel led to help people my age — teens just entering

**"I feel led to help people my age — teens just entering adulthood who feel like they've been playing games all through their Christian lives."**

Charity Von

adulthood who feel like they've been playing games all through their Christian lives. They are so sick of it, but they don't know how to get back into Christianity. Maybe they're afraid of what God will say or what their non-Christian friends will say. Maybe they are worried about their image."



Charity Von

Von was discovered when a cousin in Kansas City introduced her to producer Billy Smiley. Soon after, she was signed to Spring Hill Music Group's new CHR and rock imprint, Slanted Records.

Her self-titled project highlights her musical influences in a big way. "Vocally, my two biggest influences are probably Janis Joplin and Lauryn Hill," Von says. "Janis had an ability to mix rock and blues and draw you into the emotion that she was feeling at the time. Lauryn Hill mixes the great doo-wop bands with a hip-hop and neo-soul edge that I absolutely adore.

"As far as mixing music and spirituality, Keith Green is my role model. He was an amazing singer and songwriter, but the priority for him was Christ and to see the lost brought to Him."

How did Von actually first get into music? "It's more like the music got into me," she says. "God blessed me

with a gift and a love for it. Before I could object, it was in me."

## Sarah Kelly

Sarah Kelly never thought she would be standing on a stage, entertaining people. The title cut of her first project, *Take Me Away*, explains the awkward position she was in before her musical journey began.

She says, "I argued with God and hid in a corner, going, 'No, not me! You want someone else who's much better than me.' *Take Me Away* is about my finally giving in to God's will. I finally told Him to take me away, because all that I love is Him."

Kelly's current single is "Matter of Time," on which the listener gets to hear the true quality of her riveting voice. "I wrote this song from the perspective of Paul and Silas in prison," she says. "They were worshiping God before they knew their circumstances were going to change. We all have those moments in life when we think, 'If there is a God, He must be



Sarah Kelly

a cruel joker,' yet in the middle of that moment, Paul and Silas chose to worship God anyway."

Kelly reminds the listener of artists like Sheryl Crow and Jennifer Knapp and even a bit of Joan Osborne, and her live show complements and highlights the power of her voice. It wasn't always that way though. Kelly admits that before she signed with Gotee Records she wasn't comfortable onstage.

"But I knew that I was doing what God wanted me to do," she says. "I had to toss out my insecurities and realize that I am here for a reason. I may not be any good at this, but I'm not afraid to look like an idiot, because I'm doing what God called me to do.

"I've learned that if you're afraid to try, you'll never stretch your limits and let yourself go into the unknown. There's a lot of passion behind these songs, and to sing these kinds of songs, you can't be afraid."

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# R&R CHRISTIAN AC TOP 30

August 13, 2004

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	MERCYME Here With Me (INO/Curb)	1009	-105	20	37/0
2	2	THIRD DAY I Believe (Essential/PLG)	919	-18	14	35/0
4	3	TREE63 Blessed Be Your Name (Inpop)	911	+8	27	37/0
3	4	JEREMY CAMP Walk By Faith (BEC)	903	+48	13	34/1
5	5	CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	881	-29	23	37/0
8	6	STEVEN CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)	785	+1	9	36/0
6	7	SELAH You Raise Me Up (Curb)	763	-57	18	33/0
7	8	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	761	-33	25	36/0
9	9	KUTLESS Sea Of Faces (BEC)	699	+27	16	32/0
10	10	DAVID CROWDER BAND Open Skies (Sixsteps/Sparrow/EMI CMG)	640	-17	16	27/0
12	11	MATTHEW WEST The End (Sparrow/EMI CMG)	529	+35	10	23/1
13	12	MATTHEW WEST More (Universal South/EMI CMG)	493	+14	36	26/0
17	13	BETHANY DILLON All I Need (Sparrow/EMI CMG)	481	+116	3	26/5
11	14	MARK SCHULTZ Letters From War (Word/Curb/Warner Bros.)	443	-55	18	26/0
20	15	SHAWN MCDONALD Gravity (Sparrow/EMI CMG)	427	+90	6	21/2
15	16	AVALON You Were There (Sparrow/EMI CMG)	424	+6	11	20/1
19	17	ANTHONY EVANS Here's My Life (INO)	392	+52	6	20/2
16	18	WARREN BARFIELD Soak It Up (Creative Trust Workshop)	387	-22	14	17/0
18	19	CHRIS RICE Go Light Your World (Rocketown)	372	+11	8	18/0
26	20	TELECAST The Beauty Of Simplicity (BEC)	339	+77	2	16/5
21	21	FUSEBOX Once Again (Elevate/Inpop)	318	-8	8	14/0
22	22	JUMP5 Wonderful (Sparrow/EMI CMG)	313	+3	10	15/0
24	23	DELIRIOUS? Majesty (Here I Am) (Sparrow/EMI CMG)	311	+27	7	12/0
23	24	JARS OF CLAY Sunny Days (Essential/PLG)	310	+12	13	16/0
27	25	RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)	298	+47	3	17/0
Debut	26	BY THE TREE Beautiful One (Fervent)	288	+115	1	12/2
Debut	27	WATERMARK The Glory Of Your Name (Rocketown)	275	+91	1	14/1
25	28	JEFF DEYO As I Lift You Up (Gotee)	267	-15	4	11/1
28	29	TREVOR MORGAN Fall Down (BHT)	252	+34	2	10/1
Debut	30	CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	237	+104	1	13/1

37 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/1-8/7. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## New & Active

**BIG DADDY WEAVE** Set Me Free (Fervent)

Total Plays: 206, Total Stations: 8, Adds: 0

**SWIFT** Alive In Love (Flicker)

Total Plays: 195, Total Stations: 9, Adds: 0

**THIRD DAY** Come On Back To Me (Essential/PLG)

Total Plays: 157, Total Stations: 7, Adds: 0

**BEBO NORMAN** Disappear (Essential/PLG)

Total Plays: 132, Total Stations: 11, Adds: 3

**TREE63** King (Inpop)

Total Plays: 131, Total Stations: 5, Adds: 0

**FFH** Still The Cross (Essential/PLG)

Total Plays: 116, Total Stations: 8, Adds: 2

**SARAH KELLY** Living Hallelujah (Gotee)

Total Plays: 116, Total Stations: 8, Adds: 2

**PLUS DNE** Circle (Inpop)

Total Plays: 97, Total Stations: 4, Adds: 0

**SANCTUS REAL** Everything About You (Sparrow/EMI CMG)

Total Plays: 92, Total Stations: 4, Adds: 0

**MICHAEL GUNGOR** Friend Of God (Integrity/Vertical)

Total Plays: 86, Total Stations: 4, Adds: 0

Songs ranked by total plays

## Most Added\*

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ARTIST TITLE LABEL(S)	ADDS
BETHANY DILLON All I Need (Sparrow/EMI CMG)	5
TELECAST The Beauty Of Simplicity (BEC)	5
BEBO NORMAN Disappear (Essential/PLG)	3
BUILDING 429 The Space In Between Us (Word/Curb/Warner Bros.)	3
SHAWN MCDONALD Gravity (Sparrow/EMI CMG)	2
ANTHONY EVANS Here's My Life (INO)	2
BY THE TREE Beautiful One (Fervent)	2
BARLOWGIRL Never Alone (Fervent)	2
FFH Still The Cross (Essential/PLG)	2
SARAH KELLY Living Hallelujah (Gotee)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BETHANY DILLON All I Need (Sparrow/EMI CMG)	+116
BY THE TREE Beautiful One (Fervent)	+115
CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	+104
WATERMARK The Glory Of Your Name (Rocketown)	+91
SHAWN MCDONALD Gravity (Sparrow/EMI CMG)	+90
TELECAST The Beauty Of Simplicity (BEC)	+77
BIG DADDY WEAVE Heart Cries Holy (Fervent)	+74
MICHAEL W. SMITH You Are Holy (Prince Of Peace) (Reunion)	+72
FFH Still The Cross (Essential/PLG)	+67
SWIFT Alive In Love (Flicker)	+61

## Christian Activity

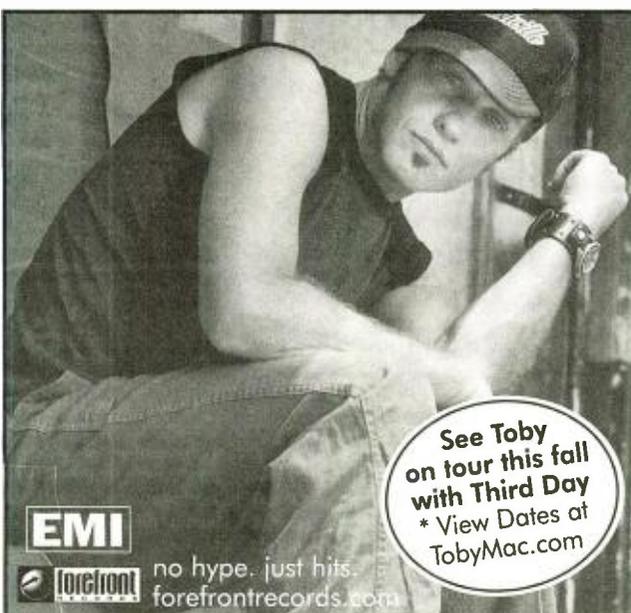
by Rick Welke

### A Chink In The Armor

After seven weeks at No. 1, MercyMe seem to have reached their peak as they lose more than 100 spins this time around. If trends hold true, it could be a battle next week between Third Day, Tree63 and Jeremy Camp for the perch position. Camp has the momentum now (5-4, +48), but Tree63 (4-3, +8) have the edge, with all reporters presently on their single. Stay tuned.

Bethany Dillon (17-13, +116) again makes her presence known, as does labelmate Shawn McDonald, who rockets up five spots (20-15, +90). Not to be outdone, newcomers Telecast leap up six (26-20, +77) to take Most Increased honors.

Other cuts that deserve notice are by Rachael Lampa (27-25, +47), By The Tree (\*26, +115), Watermark (\*27, +91) and Chris Tomlin (\*30, +104). The chart also boasts six brand-new tunes at New & Active — a record for the Christian AC monitored chart.



# Toby Mac Is Back

the new single, "Gone"

from the CD, "Welcome To Diverse City," in stores October 5th

## Impacting CHR & Rock Radio August 20th

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**CHR TOP 30**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	BARLOWGIRL Never Alone (Fervent)	1415	-16	18	30/0
3	2	MERCYME Here With Me (INO/Curb)	1090	+5	20	27/0
2	3	KUTLESS See Of Faces (BEC)	1059	-81	22	24/0
6	4	SANCTUS REAL Everything... (Sparrow/EMI CMG)	978	+77	10	28/0
4	5	CASTING... Who Am I (Beach Street/Reunion/PLG)	948	-133	21	23/0
5	6	THIRD DAY Come On Back To Me (Essential/PLG)	860	-56	18	24/0
9	7	JEREMY CAMP Stay (BEC)	766	+32	11	22/2
11	8	D. CROWDER... Open Skies (Sixsteps/Sparrow/EMI CMG)	690	+40	10	21/2
7		SWITCHFOOT Dare You To Move (Red Ink/Columbia)	638	-50	5	18/0
10	10	MATTHEW WEST The End (Sparrow/EMI CMG)	621	-29	8	20/0
13	11	JARS OF CLAY Sunny Days (Essential/PLG)	601	-2	16	16/0
14	12	PAUL WRIGHT You're Beautiful (Gotee)	590	+24	6	20/1
8	13	TREE63 Blessed Be Your Name (Inpop)	588	-119	6	15/0
16	14	STARFIELD Filled With Your Glory (Sparrow/EMI CMG)	532	+25	14	16/0
20	15	JADON LAVIK Following You (BEC)	517	+79	9	17/2
19	16	OUT OF EDEN Soldiers (Gotee)	507	+51	4	20/1
22	17	PLUMB Taken (Curb)	496	+71	7	19/2
17	18	WARREN BARFIELD Soak It Up (Creative Trust Workshop)	490	-11	11	16/0
21	19	SHAWN McDONALD Gravity (Sparrow/EMI CMG)	487	+59	4	18/1
15	20	FM STATIC Something To Believe In (Tooth & Nail)	478	-35	19	15/0
18	21	TAIT God Can You Hear Me (ForeFront/EMI CMG)	445	-29	13	15/0
23	22	SWITCHFOOT Meant To Live (Red Ink/Columbia)	442	+29	5	10/1
24	23	JAMES CLAY Franklin Park (Inpop)	417	+17	8	14/0
28	24	BY THE TREE Beautiful One (Fervent)	415	+87	5	19/6
27	25	S. CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)	382	+30	7	15/0
29	26	AUDIO ADRENALINE Miracle (ForeFront/EMI CMG)	369	+73	2	15/2
28	27	HAWK NELSON Every Little Thing (Tooth & Nail)	364	+3	3	10/0
30	28	BETHANY DILLON All I Need (Sparrow/EMI CMG)	350	+67	2	16/6
	29	RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)	320	+75	1	16/3
	30	DOWNHERE Starspin (Word/Curb/Warner Bros.)	271	+10	11	8/0

31 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 8/1 - Saturday 8/7.  
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**New & Active**

**JEREMY CAMP** Walk By Faith (BEC)  
Total Plays: 264, Total Stations: 9, Adds: 1  
**FALLING UP** Broken Heart (BEC)  
Total Plays: 254, Total Stations: 7, Adds: 0  
**OVERFLOW** Better Place (Essential/PLG)  
Total Plays: 233, Total Stations: 8, Adds: 2  
**SARAH KELLY** Matter Of Time (Gotee)  
Total Plays: 215, Total Stations: 8, Adds: 1  
**JONAH33** Working Man Hands (Ardent)  
Total Plays: 211, Total Stations: 9, Adds: 0

**ANTHONY EVANS** You Know My Name (INO)  
Total Plays: 199, Total Stations: 9, Adds: 0  
**SEVEN PLACES** Like It Never Happened (BEC)  
Total Plays: 164, Total Stations: 7, Adds: 0  
**EVERLIFE** Evidence (Tova/Crowne)  
Total Plays: 151, Total Stations: 6, Adds: 3  
**DELIRIOUS?** Majesty (Here I Am) (Sparrow/EMI CMG)  
Total Plays: 131, Total Stations: 5, Adds: 1  
**BIG DADDY WEAVE** Set Me Free (Fervent)  
Total Plays: 126, Total Stations: 5, Adds: 0

**ROCK TOP 30**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	SANCTUS REAL Everything About You (Sparrow/EMI CMG)	426	+6	13	33/0
2	2	FALLING UP Bittersweet (Tooth & Nail)	390	+14	12	29/0
4	3	HAWK NELSON Every Little Thing (Tooth & Nail)	382	+14	14	26/0
8	4	JEREMY CAMP Stay (BEC)	351	+79	11	26/3
3	5	BARLOWGIRL Never Alone (Fervent)	350	-26	16	24/0
5		APRIL SIXTH You Come Around (Atlantic)	327	-13	6	25/0
9	7	EVERYDAY SUNDAY What Love Is (Flicker)	279	+12	13	25/0
12	8	KUTLESS Not What You See (BEC)	264	+34	7	24/1
7	9	SUBSEVEN Emotion (Flicker)	264	-32	17	28/1
10	10	DEMON HUNTER My Heartstrings... (Solid State)	256	+2	12	20/1
6	11	PILLAR Bring Me Down (Flicker/EMI CMG/Virgin)	248	-65	19	31/1
1	12	THIRD DAY Come On Back To Me (Essential/PLG)	244	-4	15	20/1
13	13	THOUSAND FOOT... Faith, Love... (Tooth & Nail/EMC)	239	+15	4	26/4
14	14	MOURNING SEPTEMBER Giorietta (Floodgate)	219	+17	4	16/1
15	15	EMERY Reconnecting (ForeFront/EMI CMG)	200	+5	5	27/4
16	16	OC SUPERTONES We Shall Overcome (Tooth & Nail)	189	+3	0	19/0
18	17	LAST TUESDAY Beat Dependent (DUG)	162	+7	5	21/2
21	18	NUMBER ONE GUN You Fall... (Salvage/Floodgate)	159	+23	4	13/3
23	19	EOWYN Take Me Away (Independent)	152	+20	7	20/0
19	20	KINGSDOWN Dearest Nameless (Independent)	149	-1	7	19/3
24	21	DEAD POETIC New Medicines (Solid State)	135	+5	9	12/0
22	22	TAIT The Ponytail Parades (Tooth & Nail)	30	-4	7	11/0
	23	<b>Debut</b> KIDS IN THE WAY Phoenix (Flicker)	127	+58	1	9/4
	24	<b>Debut</b> MENDING POINT Embers (Word Of Mouth)	121	+27	1	6/0
17	25	TINMAN JONES Party (Cross Driven)	115	-56	17	15/0
28	26	12 STONES Far Away (Wind-up)	112	+8	2	18/4
27	27	VAGABOND12 Crystal Clear (Independent)	111	+5	5	11/0
26	28	TODD SMITH Alive (Curb)	111	+4	2	17/4
	29	<b>Debut</b> SOMETHING LIKE... When I Search (Sparrow/EMI CMG)	109	+23	1	10/3
30	30	PROJECT 86 Safe Haven (Tooth & Nail)	109	+13	2	14/3

37 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 8/1 - Saturday 8/7.  
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**New & Active**

**PIVITPLEX** Rosetta Stone (BEC)  
Total Plays: 109, Total Stations: 18, Adds: 2  
**UNDEROATH** Reinventing Your Exit (Independent)  
Total Plays: 89, Total Stations: 4, Adds: 1  
**NATE SALLIE** Without You (Curb)  
Total Plays: 88, Total Stations: 4, Adds: 2  
**POOR MAN'S RICHES** Energy (Word Of Mouth)  
Total Plays: 88, Total Stations: 10, Adds: 1  
**EVER STAYS RED** I'll Tell The World (Wrinkle Free)  
Total Plays: 87, Total Stations: 10, Adds: 1

**EMISSARY** Authority (Independent)  
Total Plays: 71, Total Stations: 7, Adds: 0  
**CASTING CROWNS** American Dream (Beach Street/Reunion/PLG)  
Total Plays: 71, Total Stations: 11, Adds: 1  
**FUSEBOX** Gotta Have Your Love (Inpop)  
Total Plays: 71, Total Stations: 10, Adds: 0  
**ADDISON ROAD** Can't Get Over It (Independent)  
Total Plays: 68, Total Stations: 5, Adds: 0  
**APOLGETIX** Downer Of A Sister (Parodies)  
Total Plays: 67, Total Stations: 11, Adds: 1

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• August 13, 2004

**INSPO TOP 20**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	MERCYME Here With Me (INO/Curb)	417	-34	18	20/0
2	2	KELLY MINTER This Is My Offering (Cross Driven)	368	+2	12	20/0
3	3	AVALON You Were There (Sparrow/EMI CMG)	347	+16	11	20/0
4	4	S. CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)	339	+12	8	22/0
5	5	JEREMY CAMP Walk By Faith (BEC)	335	+41	9	19/1
8	6	CHRIS RICE Go Light Your World (Rocketown)	296	+27	5	18/0
6	7	SELAH You Raise Me Up (Curb)	273	-18	20	16/0
7	8	CASTING... Who Am I (Beach Street/Reunion/PLG)	267	-21	22	14/0
9	9	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	258	-6	14	15/0
10	10	BABBIE MASON Shine The Light (Spring Hill)	254	+12	7	16/0
12	11	DESPERATION Beauty Of The Lord (Integrity/Vertical)	224	+33	3	16/0
17	12	WATERMARK The Glory Of Your Name (Rocketown)	194	+28	3	16/1
11	13	M. SCHULTZ Letters From War (Word/Curb/Warner Bros.)	186	-35	16	11/0
16	14	GREG LONG Fifteen (Christian)	179	+13	4	14/1
20	15	ANTHONY EVANS Here's My Life (INO)	175	+23	2	13/1
15	16	BIG DADDY WEAVE Heart Cries Holy (Fervent)	175	+3	7	12/2
13	17	DARLENE ZSCHECH Heaven On Earth (INO)	174	-7	12	11/0
	18	<b>Debut</b> TREE63 Blessed Be Your Name (Inpop)	158	+9	1	8/1
	19	<b>Debut</b> DON MOEN Thank You Lord (Integrity/Vertical)	148	0	1	12/2
-	20	DAVID HUFF My Song Of Praise (Christian)	143	-7	2	9/0

23 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 8/1 - Saturday 8/7.  
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**Rhythmic Specialty Programming**

RANK	ARTIST TITLE LABEL(S)
1	GRITS Hittin' Curves (Gotee)
2	FLYNN Love Is Dead (When) (Ilect)
3	OUT OF EDEN Soldiers (Gotee)
4	KJ-52 Back In The Day (Uprok)
5	JOHN REUBEN Life Is Short (Gotee)
6	DISCIPLES OF CHRIST (D.D.C.) Antidote (Disciples Of Christ/Throne Room)
7	PEACE OF MIND We Gon A Make It (BEC)
8	VERBS Love Triangle (Gotee)
9	DJ MAJ DJ Maj Attack (Gotee)
10	ANTHONY EVANS You Know My Name (INO)

**CHRISTIAN AC TOP 30 INDICATOR**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	JEREMY CAMP Walk By Faith (BEC)	987	+51	12	34/1
3	2	THIRD DAY I Believe (Essential/PLG)	984	+66	13	32/1
1	3	MERCYME Here With Me (INO/Curb)	973	+20	14	31/2
4	4	S. CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)	942	+78	9	33/1
5	5	SELAH You Raise Me Up (Curb)	778	-75	14	29/1
6	6	KUTLESS Sea Of Faces (BEC)	772	-16	14	29/1
7	7	CASTING... Who Am I (Beach Street/Reunion/PLG)	742	-21	14	25/1
8	8	D. CROWDER... Open Skies (Sixsteps/Sparrow/EMI CMG)	579	-36	14	24/1
11	9	WARREN BARFIELD Soak It Up (Creative Trust Workshop)	567	+41	13	20/1
16	10	ANTHONY EVANS Here's My Life (INO)	560	+130	6	26/4
9	11	AVALON You Were There (Sparrow/EMI CMG)	551	+4	11	23/1
13	12	MATTHEW WEST The End (Sparrow/EMI CMG)	550	+50	6	23/2
10	13	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	529	+1	14	18/1
12	14	BARLOWGIRL Never Alone (Fervent)	522	+19	7	21/0
15	15	TREE63 Blessed Be Your Name (Inpop)	475	-6	14	15/0
22	16	SHAWN MCDONALD Gravity (Sparrow/EMI CMG)	430	+135	3	20/5
18	17	BEBO NORMAN Disappear (Essential/PLG)	423	+61	4	21/1
19	18	CHRIS RICE Go Light Your World (Rocketown)	418	+75	6	19/2
23	19	BETHANY DILLON All I Need (Sparrow/EMI CMG)	401	+108	3	20/5
17	20	BY THE TREE Beautiful One (Fervent)	400	+20	4	20/1
14	21	M. SCHULTZ Letters From War (Word/Curb/Warner Bros.)	399	-84	14	18/0
21	22	DELIRIOUS? Majesty (Here I Am) (Sparrow/EMI CMG)	376	+75	6	16/2
25	23	RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)	347	+90	3	15/2
24	24	BIG DADDY WEAVE Set Me Free (Fervent)	337	+57	3	16/1
20	25	JARS OF CLAY Sunny Days (Essential/PLG)	272	-47	14	11/1
27	26	TREVOR MORGAN Fall Down (BHT)	270	+29	2	15/2
	27	<b>Debut</b> JEFF DEYO As I Lift You Up (Gotee)	268	+62	1	13/2
	28	<b>Debut</b> WATERMARK The Glory Of Your Name (Rocketown)	248	+32	1	13/1
26	29	ERIN O'DONNELL And So I Am (Inpop)	243	-11	10	13/0
30	30	NEWSONG Cherish (Reunion/PLG)	239	+4	6	10/0

36 AC reporters. Songs ranked by total plays for the airplay week of Sunday 8/1 - Saturday 8/7.  
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**New & Active**

SARAH KELLY Living Hallelujah (Gotee) Total Plays: 236, Total Stations: 10, Adds: 2	NICOL SPONBERG Safe (Curb) Total Plays: 172, Total Stations: 10, Adds: 1
CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG) Total Plays: 231, Total Stations: 13, Adds: 5	TREE63 King (Inpop) Total Plays: 171, Total Stations: 9, Adds: 2
FFH Still The Cross (Essential/PLG) Total Plays: 215, Total Stations: 17, Adds: 10	JUMPS Wonderful (Sparrow/EMI CMG) Total Plays: 148, Total Stations: 9, Adds: 2
TELECAST The Beauty Of Simplicity (BEC) Total Plays: 195, Total Stations: 10, Adds: 2	STARFIELD Filled With Your Glory (Sparrow/EMI CMG) Total Plays: 143, Total Stations: 8, Adds: 1
SWIFT Alive In Love (Flicker) Total Plays: 182, Total Stations: 10, Adds: 0	DAVID HUFF My Song Of Praise (Christian) Total Plays: 125, Total Stations: 5, Adds: 0

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# Woman, Mother, Producer, Songwriter

An interview with Latin Grammy nominee Claudia Brant

**C**laudia Brant is living proof that a woman can do it all. She is a mother and songwriter, as well as the Latin Grammy-nominated producer of DJ Kane's self-titled debut album. She is also known as an accomplished singer in her native Argentina. On Sept. 1, when the Latin Grammy winners are announced, we will all be watching to see if Brant takes home one of the few awards she doesn't already have on her mantel.

Versatility is the name of the game for Brant, who writes for everyone from pop artists like Paulina Rubio to regional Mexican and tropical artists. AB Quintanilla III Y Kumbia Kings are currently recording one of her songs, and she is working on material for Obie Bermúdez, Luis Fonsi and Ednita Nazario. She also wrote the Portuguese version of Marc Anthony's album. And there's much more to come. Brant recently spoke with R&R about her amazing career.

**R&R:** You've just been nominated for the Latin Grammy as Producer of the Year alongside Chuy Flores, Jeeve and Gen Rubin. What does the nomination represent to you?

**CB:** It's a recognition of all the work on this project, because it took months of hard work and months of discovering who DJ Kane was and what he wanted to do on the album. We had to find which direction we wanted to go and do something different from what is currently out in the market. The nomination is also recognition of my many years in the business. I've won many awards, but not a Grammy, so to me it's a win just to be nominated.

**R&R:** You hadn't met DJ Kane before you worked with him, right?

**CB:** No, I hadn't. EMI Latin called me to work with him. We clicked from the beginning and formed a wonderful team. Suddenly, things I didn't know could happen began to emerge: a cumbia, an R&B ballad, something with a reggaeton feel, something with an oriental flavor and so many styles I had already

touched on as a songwriter. As a producer, it was an interesting process.

**R&R:** When working with an artist you haven't met before, do you take time to get to know them before starting to write or produce for them?

**CB:** It all depends on the project and the artist's availability. Artists are always traveling, and sometimes it's difficult to really get to know them. I've been asked to write songs for people I barely knew, and it's a matter of having enough imagination to write something that fits the artist like a fine suit. With people like Paulina, Luis or Ednita, with whom I've spent time, it's much easier to get inside the person and persona and know which route they want to take.

**R&R:** You were also a singer. Did you write the material for your albums or work with other songwriters?

**CB:** When I was a singer — and I will once again be singing as a personal pleasure — I was still somewhat of a virgin in the collaborative aspect of songwriting. I wrote by myself. I still do, but as I've grown, I've been able to write with very talented people, and I think it's been an asset to my career.

**R&R:** Does having experience on-stage also give you an edge when it comes to songwriting?

**CB:** Sure. The fact that I have many years of experience as a singer has given me an edge in producing, in knowing how to manage the vocals, for example. I've also learned that a singer cannot sing words they don't believe in. When an artist chooses a song — and I've had the

honor of having many, many artists record my music — it is because they identify with the lyrics, the style or the message.

That's why I think it's important to be versatile enough to be able to write for different genres and to get deep inside each one and apply one's talent to be faithful to the genre. When I write a song for Paulina it's not the same as writing for Rogelio Martínez, Graciela Beltrán, Luis Fonsi or Chayanne. They all work in different genres and have different styles. Even within pop there are a thousand different flags, so I have to get inside the artist and the genre and take them in the direction they want to go.

**R&R:** What was your learning process in order to be able to understand the needs and sensibilities of different genres and music styles?

**"I've won many awards, but not a Grammy, so to me it's a win just to be nominated."**

**CB:** I believe I have the ability to be a chameleon and to go deep into each genre, but I have also collaborated with songwriters in Monterrey, Mexico, and I learned from that. It really opened my mind to work in the regional Mexican market. Pablo Montero just recorded one of my songs, and so have Graciela Beltrán and El Poder Del Norte. That tells me I'm not too far off from the language and style that Mexican music requires.

I have also worked with American songwriters in English, and that allows me to have another edge. I'm able to write pop or rock songs for that market too. The fact that I've been able to work with songwriters



**IS SHE BACK?** María Conchita Alonso (l) visited Radio Romántica Network's studios in Los Angeles. Is the actress thinking of recording again? We'll find out soon enough. She's seen here with Romántica DJ Esther Verónica.

from Colombia and Venezuela has opened my mind to something that may be more tropical. I try to learn from everything, and I listen to a lot of music to explore the many genres and styles — who produced the albums, which direction they took, what worked and what didn't. I try to be aware of what's going on, but sometimes the 24 hours in the day are not enough.

**R&R:** What are the differences or similarities when writing in English and Spanish?

**CB:** The two are very different, and I prefer to write in Spanish. When I listen to a pop song in English, there is really nothing that blows my mind. I don't find any poetry in the verses. There are some songwriters who have an interesting side, but it's hard to find. For me, it's a challenge to work in the Latin market, to play with words and to try to reach higher than what the standard is now, because sometimes the artists are afraid a song may not be commercial enough.

I try to set higher standards anyway. A good metaphor, something that is worth reading again, is much more interesting than something that is completely straightforward, and it can also be popular. In English, it's completely different, but I try to work with interesting people and give what I have to give.

**R&R:** Is there more pressure now from the labels or the artists to give them a hit song?

**CB:** I don't take it as pressure. When they call me and ask me for a song for an artist, I want to write the album's best song. Whether or not that song is a hit, we'll find out later. But I want to write the best song and hear it on the radio. I do everything possible so that it happens. If it does or doesn't, well, sometimes the muse is with us, and other times it takes a day off. But I try to give my best effort to get the best result.

**R&R:** You just had twins. How do you manage a successful career and a family?

**CB:** The boys are only 3 weeks old, so it's something new to me. Thank God I have help and a hus-

band who is an equal partner. We work in the same field, and we are able to work from home. I have everything distributed so that it works, and it has been really smooth for me. I am already working. I've had two recording sessions this week, kids and all. I believe it can work. I never thought I'd have children and stop working.

**"Whether or not a song is a hit, we'll find out later. But I want to write the best song and hear it on the radio."**

Life wanted me to have two kids instead of one, and I think they're good luck, because the week I brought them home, I was called with the Latin Grammy nomination. I will be a working mom. There aren't a lot of people who are producers, and that makes me feel even better. The kids will grow and will spend a lot of time in the studio with me. What else can I ask for?

**R&R:** Is there an artist you haven't worked with whom you would like to work with?

**CB:** Good question. I haven't worked with Chayanne or Ricky Martin or Alejandro Sanz, and I would like to work with all three. I have worked with almost everyone else. It's been good for me. I'm the kind of person who likes to have people over and talk music until late, and I've made a lot of friends. Like Beto Cuevas, whom I adore, and Luis Fonsi, who is like family, and so many others. I'd also like to work with Spanish artists like Rosario and Presuntos Implicados, but that's something that will come with time.

# RAD101Y MÚSICA™

by R&R.

This Week In Spanish-Language Music

## On the Spot: Aleks Syntek

**A**leks Syntek has reached true international stardom with his latest album, *Mundo Lite*. Some might think his career is relatively new, but he's actually been in the business since childhood.

At age 6 Syntek was already playing the acoustic guitar, and he later learned piano on his own. He's been part of several bands, including his own La Gente Normal. He's produced and written music for other artists, as well as for television shows and films like the hugely successful *Sexo, Pudor y Lágrimas*. In 2001 he released his first solo album, *De Noche En La Ciudad*. The album's single, "Por Volverte A Ver," a song made popular by Spanish singer Dyango in 1983, was a smash at radio.

Syntek has now released his sophomore album to international success, thanks in part to a duet with Mecano lead singer Ana Torroja on the No. 1 single "Duele El Amor," although the song is appealing enough to stand on its own two feet. The Mexican artist talked to R&R about his current success as a performer, his long career and what the future holds.

**R&R:** How is the whole promotional process going?

**AS:** Great. What more could I ask for than the kind of support the label is now giving me? I've been with the label 14 years, and



Aleks Syntek

they are finally doing justice to the battle.

**R&R:** Congratulations on your great duet with Ana Torroja, "Duele El Amor." Although you have had many hits and written many hits, this song is the one that has given you international success.

**AS:** Definitely. I never expected it. I did this duet with Ana because I admire and respect her. It was a dream of mine to share a musical romance with her, and all that has happened as a result of that dream is extra.

**R&R:** What do you think made this song so appealing?

**AS:** I think the duet caught people's attention, and I think it's a

very well-rounded song. Of the many songs I've written, this is one of the most accessible, and it reaches a vast audience. It's a song that a rocker could really get into, as well as a pop queen, a young kid and even a dad.

It's a universal type of song, and its essence is pop. It also opened the door for me in Spain big-time, because the song was No. 1 on the radio for more than two months. That also has an effect on the Latin American audience, and it gives you prestige.

**R&R:** You have other duets on the album, right?

**AS:** I have three guests on the album: Ana Torroja, Soraya and Benny. They are three artists I admire and respect, but they are also known for being authentic, and they have enormous credibility with their audiences because they have had long and successful careers.

**R&R:** You started out as a comedy actor on the memorable Mexican TV show *Chiquilladas* and later went on to music. How have you grown as an artist now that you have so many years of experience?

**AS:** The child-actor part of my career was a very fortunate coincidence in my life that I enjoyed very much, but when I began my musical career, I started from the bottom and earned my right to be onstage. I began my search for opportunities and for credibility.

In the end it's like baking a cake: If you bake it too fast, it turns out burnt on the outside and undone on the inside. The slow process of my career has really suited me well, because I feel I've been baking for a long time, and that has been my goal. I never really leaned toward being the No. 1 artist or the most famous; instead, I've focused on passing the test of time.

If I've changed since then, it's because I've become musically mature, although I'm the same person. I don't really notice that maturity until I finish my work. That's when I realize that I reached my objective with fewer elements. At the beginning of my career I was a bit pretentious, and I wanted to be really sophisticated-



**HOT HOT HOT** There's nothing hotter than David Bisbal onstage. He has moves that few can resist. He's seen here during a performance in Burgos, Spain.

with my arrangements. Now the arrangements naturally turn out elegant and good. It's part of the growth.

**R&R:** You've written for many artists. Now that you're so busy with this record, do you have time to work on material for other people, and do you even want to?

**AS:** It all depends. I have my laptop and my portable keyboard with me all the time, and I work on things when I get ideas. I can't be as involved in production as I was before, but I can write. For example, Enrique Iglesias' manager, Fernando Giaccardi, got in touch with me because Enrique is very surprised at my album's success and the duet with Ana, and he wants some of my songs for his new album.

I wrote a couple of songs for him and included others from my stock, because there are so many great songs that somehow never make it onto an album. I ended up sending Enrique a CD with about 19 songs. It would be great if he liked one of them, because, as a songwriter, it's a thrill to work with an internationally famous artist like him.

**R&R:** Why did you call the record *Mundo Lite*?

**"At the beginning of my career I wanted to be really sophisticated with my arrangements. Now the arrangements turn out naturally elegant and good. It's part of the growth."**

**AS:** I gave it that name because I believe the album has a spiritual, reflective feel. At the end of the day the many experiences that I went through while working on the album made me calm. They gave me serenity and relaxed me. I liked the title *Mundo Lite* because I liked the idea of inviting people to explore this "mundo lite," which is nothing more than putting a positive face on life. It's a very positive, relaxing record.

**R&R:** Where else will you be promoting the album?

**AS:** The promotion schedule is long, and I'll also be doing some concerts. I'm going back to Mexico to do concerts during the weekend. Then I do a small tour in Texas. From there I'm headed to Central America to do several live performances, and then I head off to Spain to do more concerts.

Then I go to Puerto Rico, because I've been invited to Premios Tu Música to perform. I also plan to visit California and the rest of the States, but I have no dates confirmed yet. We're planning a tour through California, but we're still working on it. I'm hoping it will be soon.

**"Of the many songs I've written, 'Duele El Amor' is one of the most accessible. It's a song that a rocker could really get into, as well as a pop queen, a young kid and even a dad."**



**CLOWNIN' AROUND** El Tri frontman Alex Lora (r) clowns around with a friend and DJ Yadam De Aguinaga while strolling the streets of Pasadena, CA.

## CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	KALIMBA No Me Quiero Enamorar (Sony Discos)	248
2	ALEKS SYNTEK fJANA TORROJA Duele El Amor (EMI Latin)	238
3	JENNIFER PEÑA Vivo Y Muero En Tu Piel (Univision)	227
4	MARC ANTHONY Ahora Quién (Sony Discos)	173
5	PEPE AGUILAR Miedo (Sony Discos)	169
6	PAULINA RUBIO Algo Tienes (Universal)	156
7	CLIMAX El Za Za La Mesa Que Más Aplauda (Balboa)	143
8	SIN BANDERA Que Lloro (Sony Discos)	134
9	FRANCO DE VITA Tú De Qué Vas (Sony Discos)	133
10	JULIETA VENEGAS Andar Conmigo (BMG Latin)	105
11	TIZIANO FERRO Tardes Negras (EMI Latin)	94
12	YAHIR La Locura (Warner M.L.)	92
13	FRANCO DE VITA f/SIN BANDERA Si La Ves (Sony Discos)	90
14	CHAYANNE Sentada Aquí En Mi Alma (Sony Discos)	90
15	TEMERARIOS Qué De Raro Tiene (Fonovisa)	89
16	CARLOS VIVES Como Tú (EMI Latin)	86
17	ALEX UBAGO Aunque No Te Pueda Ver (Warner M.L.)	85
18	ALICIA VILLARREAL Soy Tu Mujer (Universal)	75
19	REYLI BARBA Desde Que Llegaste (Sony Discos)	74
20	HA-ASH Estés En Donde Estés (Sony Discos)	66
21	MANA Sábanas Frías (Warner M.L.)	65
22	MARCO A. SOLIS Prefiero Partir (Fonovisa)	65
23	CHAYANNE Cuidarte El Alma (Sony Discos)	65
24	RICARDO MONTANER Desesperado (Warner M.L.)	65
25	ANDY & LUCAS Tanto La Quería (BMG Latin)	62

Data is compiled from the airplay week of August 1-7, and based on a point system.  
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ALEJANDRA GUZMAN Tú Eres Mi Luz (BMG Latin)  
ANDY & LUCAS Son De Amores (BMG Latin)  
DIEGO TORRES Déjame Estar (BMG Latin)  
JULIETA VENEGAS Lento (BMG Latin)

## TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	MARC ANTHONY Valió La Pena (Sony Discos)	209
2	DON OMAR Pobre Diabla (VI Music)	197
3	GRUPO NICHE Culebra (Sony Discos)	192
4	VICTOR MANUELLE Lloré Lloré (Sony Discos)	173
5	GILBERTO S. ROSA Sombra Loca (Sony Discos)	154
6	MARC ANTHONY Ahora Quién (Sony Discos)	139
7	REY RUIZ El Diablo Anda Suelto (Sony Discos)	114
8	CARLOS VIVES Como Tú (EMI Latin)	103
9	ELVIS CRESPO 7 Días (Ole Music)	98
10	PUERTO RICAN POWER Sí Pero No (J&N)	96
11	DADDY YANKEE Gasolina (VI Music)	87
12	JOSE ALBERTO "EL CANARIO" Hay Amores (Universal)	87
13	ANDY & LUCAS Son De Amores (BMG Latin)	81
14	JUAN LUIS GUERRA Las Avispas (Karen)	79
15	FULANITO Pégate (Cutting)	75
16	FLORIDO FLORES Necesito Money (Universal)	70
17	GRAN BANDA Amiga Soledad (DAM Productions)	64
18	TOROS BAND Si Tú Estuvieras (Universal)	63
19	TITO NIEVES Fabricando Fantasías (Warner M.L.)	62
20	ALEX "EL BIZCOCHITO" Dos Amantes (Sony Discos)	62
21	TONNY TUN TUN Dile A El (Karen)	62
22	POCHY Y SU COCOBAND Amor De Lejos (Kubaney)	60
23	ALEX UBAGO Dame Tu Aire (Warner M.L.)	52
24	AVENTURA Llorar (Premium)	49
25	LIMIT 21 Me Acordaré (EMI Latin)	49

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## REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	<b>HOROSCOPOS DE DURANGO</b> Dos Locos ( <i>Disa</i> )	437
2	<b>TEMERARIOS</b> Qué De Raro Tiene ( <i>Fonovisa</i> )	348
3	<b>PALOMO</b> Miedo ( <i>Disa</i> )	245
4	<b>HURACANES OEL NORTE</b> Te Perdoné Una Vez ( <i>Univision</i> )	220
5	<b>TIGRES DEL NORTE</b> No Tiene La Culpa El Indio ( <i>Fonovisa</i> )	210
6	<b>JOAN SEBASTIAN</b> Amar Como Te Amé ( <i>Balboa</i> )	206
7	<b>ALICIA VILLARREAL</b> Soy Tu Mujer ( <i>Universal</i> )	205
8	<b>LUPILLO RIVERA</b> Qué Tal Si Te Compró ( <i>Univision</i> )	185
9	<b>MONTEZ DE DURANGO</b> Última Es Mi Mujer ( <i>Disa</i> )	182
10	<b>CUISILLOS</b> Suavito ( <i>Balboa</i> )	178
11	<b>LIBERACION</b> El Za Za Za La Mesa Que Más Aplauda ( <i>Disa</i> )	168
12	<b>CONJUNTO PRIMAVERA</b> Vuelve Conmigo ( <i>Fonovisa</i> )	158
13	<b>JENNIFER PEÑA</b> Vivo Y Muero En Tu Piel ( <i>Univision</i> )	156
14	<b>BETO Y SUS CANARIOS</b> Está Llorando Mi Corazón ( <i>Disa</i> )	154
15	<b>MONTEZ DE DURANGO</b> Te Quise Olvidar ( <i>Disa</i> )	139
16	<b>CLIMAX</b> El Za Za Za La Mesa Que Más Aplauda ( <i>Balboa</i> )	137
17	<b>CONJUNTO PRIMAVERA</b> Hazme Olvidarla ( <i>Fonovisa</i> )	133
18	<b>INTOCABLE A</b> Dónde Estabas ( <i>EMI Latin</i> )	131
19	<b>BANDA EL RECODO</b> Para Toda La Vida ( <i>Fonovisa</i> )	128
20	<b>KUMBIA KINGS</b> Sabes A Chocolate ( <i>EMI Latin</i> )	120
21	<b>VICENTE FERNANDEZ</b> La Primera Con Agua ( <i>Sony Discos</i> )	118
22	<b>PATRULLA 81</b> Cómo Pude Enamorarme De Ti ( <i>Disa</i> )	117
23	<b>MARCO A. SOLIS</b> Prefiero Partir ( <i>Fonovisa</i> )	112
24	<b>BANDA EL RECODO</b> Delante De Mi ( <i>Fonovisa</i> )	110
25	<b>BRAZeros MUSICAL</b> Lágrimas Y Lluvia ( <i>Disa</i> )	109

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### Going For Adds

**INSIGNIA** Algo En Ti (*Unimusik*)

## TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	<b>JENNIFER PEÑA</b> Vivo Y Muero En Tu Piel ( <i>Univision</i> )	214
2	<b>PESADO</b> Ojalá Que Te Mueras ( <i>Warner M.L.</i> )	201
3	<b>KUMBIA KINGS</b> Sabes A Chocolate ( <i>EMI Latin</i> )	184
4	<b>MICHAEL SALGADO</b> Mi Cielo Gris ( <i>Freddie</i> )	173
5	<b>SOLIOO</b> Cómo Olvidarte ( <i>Freddie</i> )	151
6	<b>DUELO</b> Para Sobrevivir ( <i>Univision</i> )	142
7	<b>PALOMINOS</b> Chulita ( <i>Urbana</i> )	137
8	<b>ALICIA VILLARREAL</b> Soy Tu Mujer ( <i>Universal</i> )	128
9	<b>LA FIEBRE</b> Quiero ( <i>Freddie</i> )	109
10	<b>IMAN</b> Si Me Hubieras Dicho ( <i>Univision</i> )	97
11	<b>SOLIDO</b> Tal Vez ( <i>Freddie</i> )	80
12	<b>LA FUERZA</b> Ilusión ( <i>Independiente</i> )	73
13	<b>BIG CIRCO</b> Rata Inmunda ( <i>EMI Latin</i> )	67
14	<b>TROPA F</b> Amor A La Ligera ( <i>Freddie</i> )	66
15	<b>JOE LOPEZ</b> Esta Vez ( <i>EMI Latin</i> )	63
16	<b>DJ KANE</b> Mia ( <i>EMI Latin</i> )	54
17	<b>JAY PEREZ</b> Sabes ( <i>La Voice</i> )	53
18	<b>K1 TÚ</b> ( <i>Die Music</i> )	50
19	<b>MARGARITA</b> Te Fuiste A Acapulco ( <i>PMG/Mexa</i> )	47
20	<b>GARY HOBBS</b> Quiero Amarte ( <i>AMMX</i> )	41
21	<b>RAMON AYALA</b> A Mi Mejor Amigo ( <i>Freddie</i> )	38
22	<b>JIMMY GONZALEZ &amp; GRUPO MAZZ</b> Perla Del Mar ( <i>Freddie</i> )	38
23	<b>DAVID LEE GARZA</b> No Puedo Estar Sin Ti ( <i>Azrag Music Inc.</i> )	34
24	<b>CHENTE BARRERA Y TACONAZO</b> La Misma Intención ( <i>D-Vo</i> )	33
25	<b>CASANOVAS</b> Corazón Divino ( <i>Hacienda</i> )	33

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### Going For Adds

**INSIGNIA** Algo En Ti (*Unimusik*)  
**RODEO** No Te Puedo Olvidar (*Luxor*)

## Rock/Alternative

TW	ARTIST Title Label(s)
1	<b>ZOE</b> Peace And Love ( <i>Sony Discos</i> )
2	<b>JULIETA VENEGAS</b> Lento ( <i>BMG Latin</i> )
3	<b>BERSUIT VERGARABAT</b> Argentinidad Al Palo ( <i>Universal</i> )
4	<b>BERSUIT VERGARABAT</b> La Soledad ( <i>Universal</i> )
5	<b>KINKY</b> Presidente ( <i>Nettwerk</i> )
6	<b>VICENTICO</b> Se Despierta La Ciudad ( <i>BMG Latin</i> )
7	<b>OZOMATLI</b> Te Estoy Buscando ( <i>Concord</i> )
8	<b>INSPECTOR</b> Ska Vooie Boobie Baby ( <i>Universal</i> )
9	<b>OZOMATLI</b> Cuando Canto ( <i>Concord</i> )
10	<b>FOBIA</b> Más Caliente Que El Sol ( <i>BMG Latin</i> )
11	<b>CONTROL MACHETE</b> El Apostador ( <i>Universal</i> )
12	<b>JULIETA VENEGAS</b> Andar Conmigo ( <i>BMG Latin</i> )
13	<b>CAFE TACUBA</b> Eres ( <i>MCA</i> )
14	<b>ROBI DRACO ROSA</b> Más Y Más ( <i>Sony Discos</i> )
15	<b>ALEKS SYNTEK f/ JANA TORROJA</b> Duele El Amor ( <i>EMI Latin</i> )

Songs ranked by total number of points. 10 Rock/Alternative reporters.

## Record Pool

TW	ARTIST Title Label(s)
1	<b>GRUPO NICHE</b> Culebra ( <i>Sony Discos</i> )
2	<b>PEDRO JESUS</b> Miradita Y Meneito ( <i>MP</i> )
3	<b>FULANITO</b> Pégate ( <i>Cutting</i> )
4	<b>MARC ANTHONY</b> Ahora Quién ( <i>Sony Discos</i> )
5	<b>SONORA CARRUSELES</b> Coquetona ( <i>Fuentes</i> )
6	<b>CLIMAX</b> El Za Za Za La Mesa Que Más Aplauda ( <i>Balboa</i> )
7	<b>TITO GOMEZ</b> Tierra Bendita De Higuey ( <i>MP</i> )
8	<b>PUERTO RICAN POWER</b> Si Pero No ( <i>J&amp;N</i> )
9	<b>FRAGANCIA</b> Ahora Vengo Yo (El Toque Toque) ( <i>Latinflava</i> )
10	<b>PAULINA RUBIO</b> Perros ( <i>Universal</i> )
11	<b>AGUAKATE</b> Todo El Mundo ( <i>Universal</i> )
12	<b>ALBERTO BARROS Y TITANES</b> Chévere ( <i>MP</i> )
13	<b>ANDY &amp; LUCAS</b> Tanto La Quería ( <i>BMG Latin</i> )
14	<b>GISSELLE</b> No Queda Nada ( <i>Universal</i> )
15	<b>ALEJANDRA GUZMAN</b> Lipstick ( <i>BMG Latin</i> )

Songs ranked by total number of points. 22 Record Pool reporters.

## EAST



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## MIDWEST

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## RADIO &amp; RECORDS

10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

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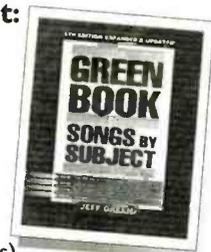
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- New music by format
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## CHR/POP

LW	TW	
1	1	JOJO Leave (Get Out) (BlackGround/Universal)
2	2	ASHLEE SIMPSON Pieces Of Me (Geffen)
3	3	CHRISTINA MILIAN Dip It Low (Island/DJMG)
4	4	KEVIN LYTTLE Tum Me On (Atlantic)
7	5	NINA SKY Move Ya Body (Next Plateau/Universal)
5	6	HOOBASTANK The Reason (Island/DJMG)
6	7	USHER Confessions Part 2 (LaFace/Zomba)
10	8	MAROON 5 She Will Be Loved (Octone/JRMG)
8	9	SWITCHFOOT Meant To Live (Red Ink/Columbia)
12	10	AVRIL LAVIGNE My Happy Ending (Arista/RMG)
11	11	ALICIA KEYS If I Ain't Got You (J/RMG)
16	12	JUVENILE Slow Motion (Cash Money/Universal)
9	13	USHER Burn (LaFace/Zomba)
14	14	LOS LONELY BOYS Heaven (Dr/Epic)
15	15	D12 How Come (Shady/Interscope)
18	16	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)
20	17	NELLY My Place (Derrty/Fo' Reel/Universal)
17	18	USHER f/LUOACRIS & LIL' YON Yeah (LaFace/Zomba)
13	19	BRITNEY SPEARS Everytime (Jive/Zomba)
22	20	FINGER ELEVEN One Thing (Wind-up)
26	21	HOUSTON F/CHINGY & NATE DOGG I Like That (Capitol)
27	22	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)
25	23	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/DJMG)
31	24	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)
23	25	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)
30	26	BRITNEY SPEARS Outrageous (Jive/Zomba)
24	27	PETEY PABLO Freak-A-Leek (Jive/Zomba)
28	28	YELLOWCARD Ocean Avenue (Capitol)
35	29	LINKIN PARK Breaking The Habit (Warner Bros.)
32	30	LLOYD BANKS On Fire (Interscope)

## #1 MOST ADDED

HILARY DUFF Fly (Buena Vista/Hollywood)

## #1 MOST INCREASED PLAYS

ASHLEE SIMPSON Pieces Of Me (Geffen)

## TOP 5 NEW &amp; ACTIVE

PITBULL f/LIL' JON Culo (TVT)  
 SKYE SWEETNAM Tangled Up In Me (Capitol)  
 NITTY Nastly Girl (Universal)  
 JC CHASEZ Build My World (Jive/Zomba)  
 ANGEL Just The Way I Am (Midas/ADA/WMG)

CHR/POP begins on Page 21.

## AC

LW	TW	
4	1	DIDO White Flag (Arista/RMG)
1	2	MARTINA MCBRIDE This One's For The Girls (RCA)
3	3	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)
2	4	FIVE FOR FIGHTING 100 Years (Aware/Columbia)
6	5	SEAL Love's Divine (Warner Bros.)
5	6	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)
8	7	MAROON 5 This Love (Octone/JRMG)
9	8	UNCLE KRACKER f/DOBBIE GRAY Drift Away (Leva)
7	9	LIONEL RICHIE Just For You (Island/DJMG)
10	10	JOSH GROBAN You Raise Me Up (143/Reprise)
11	11	KIMBERLEY LOCKE 8th Wonder (Curb)
12	12	3 DOORS DOWN Here Without You (Republic/Universal)
13	13	MERCYME Here With Me (INO/Curb)
17	14	LOS LONELY BOYS Heaven (Dr/Epic)
14	15	CELINE DION You And I (Epic)
15	16	SEALS & CROFTS Summer Breeze '04 (Warner Bros.)
19	17	J. BRICKMAN f/M. SCHULTZ 'Til I See You Again (Windham Hill/RMG)
18	18	KEITH URBAN You'll Think Of Me (Capitol)
20	19	LEANN RIMES f/RONAN KEATING Last Thing On My Mind (Curb)
21	20	EVANESCENCE My Immortal (Wind-up)
16	21	WILSON PHILLIPS Go Your Own Way (Columbia)
25	22	HOOBASTANK The Reason (Island/DJMG)
24	23	JOSH GROBAN Remember When It Rained (143/Reprise)
23	24	CHERIE Older Than My Years (Leva)
22	25	FANTASIA I Believe (J/RMG)
27	26	CORRS Summer Sunshine (Atlantic)
29	27	JAMIE CULLUM All At Sea (Verve/Universal)
26	28	RICK SPRINGFIELD Beautiful You (Gomer/Red Ink)
30	29	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)
-	30	JEFF TIMMONS Whisper That Way (SLG/Rising Phoenix)

## #1 MOST ADDED

ALICIA KEYS If I Ain't Got You (J/RMG)

## #1 MOST INCREASED PLAYS

LOS LONELY BOYS Heaven (Dr/Epic)

## TOP 5 NEW &amp; ACTIVE

CLAY AIKEN I Will Carry You (RCA/RMG)  
 JESSICA SIMPSON Angels (Columbia)  
 DIANA KRALL Narrow Daylight (GRP/YMG)  
 BOYZ n MEN Sara Smile (MSM/Koch)  
 NEWSONG f/MATALIE GRANT When God Made You (Renaissance)

AC begins on Page 52.

## CHR/RHYTHMIC

LW	TW	
2	1	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)
3	2	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)
4	3	TERROR SQUAD Lean Back (Universal)
1	4	JUVENILE Slow Motion (Cash Money/Universal)
5	5	HOUSTON F/CHINGY & NATE DOGG I Like That (Capitol)
6	6	USHER Confessions Part 2 (LaFace/Zomba)
7	7	NINA SKY Move Ya Body (Next Plateau/Universal)
9	8	LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/DJMG)
11	9	NELLY My Place (Derrty/Fo' Reel/Universal)
12	10	KEVIN LYTTLE Tum Me On (Atlantic)
8	11	LLOYD BANKS On Fire (Interscope)
14	12	CHRISTINA MILIAN Dip It Low (Island/DJMG)
13	13	KANYE WEST Jesus Walks (Roc-A-Fella/DJMG)
10	14	YING YANG TWINS Whats Happnin! (TVT)
15	15	PETEY PABLO Freak-A-Leek (Jive/Zomba)
20	16	LL COOL J Headsprung (Def Jam/DJMG)
19	17	TWISTA f/R. KELLY So Sexy (Atlantic)
22	18	YOUNG BUCK Let Me In (Interscope)
17	19	ALICIA KEYS If I Ain't Got You (J/RMG)
16	20	D12 How Come (Shady/Interscope)
26	21	JAOAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)
25	22	T.I. Let's Get Away (Grand Hustle/Atlantic)
27	23	AKON f/STYLES P. Locked Up (SRC/Universal)
24	24	MONICA U Should've Known Better (J/RMG)
23	25	PITBULL f/LIL' JON Culo (TVT)
28	26	PLAY-N-SKILLZ Freaks (Universal)
29	27	PITBULL Back Up (TVT)
30	28	SLUM VILLAGE Selfish (Barak/Capitol)
33	29	J-KWON You & Me (So So Def/Zomba)
32	30	PETEY PABLO f/RASHEEDA Vibrate (Jive/Zomba)

## #1 MOST ADDED

ALICIA KEYS Diary (J/RMG)

## #1 MOST INCREASED PLAYS

TERROR SQUAD Lean Back (Universal)

## TOP 5 NEW &amp; ACTIVE

LIL' EDDIE f/MARIO WINANS I Don't Think I Ever (Yellowcity/Big3)  
 D.O.D. f/KANYE WEST Higher (Laguna)  
 NEW EDITION Ho: 2 Nite (Bad Boy/Universal)  
 BABY BASH Menage A Trois (Empire Musicwerks/Universal)  
 TQ Right On (Hub/Lightyear)

CHR/RHYTHMIC begins on Page 27.

## HOT AC

LW	TW	
1	1	HOOBASTANK The Reason (Island/DJMG)
2	2	LOS LONELY BOYS Heaven (Dr/Epic)
3	3	MAROON 5 This Love (Octone/JRMG)
4	4	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)
5	5	3 DOORS DOWN Away From The Sun (Republic/Universal)
6	6	SWITCHFOOT Meant To Live (Red Ink/Columbia)
7	7	311 Love Song (Maverick/Volcano/Zomba)
10	8	MAROON 5 She Will Be Loved (Octone/JRMG)
12	9	FINGER ELEVEN One Thing (Wind-up)
11	10	GAVIN DEGRAW I Don't Want To Be (J/RMG)
8	11	NICKELBACK Someday (Roadrunner/DJMG)
9	12	EVANESCENCE My Immortal (Wind-up)
15	13	TRAIN Ordinary (Columbia)
13	14	SHERYL CROW Light In Your Eyes (A&M/Interscope)
14	15	FIVE FOR FIGHTING 100 Years (Aware/Columbia)
16	16	CALLING Our Lives (RCA/RMG)
17	17	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/DJMG)
18	18	ALANIS MORISSETTE Everything (Maverick/Reprise)
31	19	ASHLEE SIMPSON Pieces Of Me (Geffen)
25	20	AVRIL LAVIGNE My Happy Ending (Arista/RMG)
20	21	RICHARD MARX When You're Gone (Manhattan/EMC)
21	22	AVION Seven Days Without You (Independent)
24	23	SARAH MCLACHLAN World On Fire (Arista/RMG)
22	24	SCISSOR SISTERS Take Your Mama (Universal)
19	25	UNCLE KRACKER Rescue (Leva)
30	26	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)
23	27	YELLOWCARD Ocean Avenue (Capitol)
27	28	MARTINA MCBRIDE This One's For The Girls (RCA)
26	29	BRITNEY SPEARS Everytime (Jive/Zomba)
29	30	BLINK-182 I Miss You (Geffen)

## #1 MOST ADDED

ASHLEE SIMPSON Pieces Of Me (Geffen)

## #1 MOST INCREASED PLAYS

ASHLEE SIMPSON Pieces Of Me (Geffen)

## TOP 5 NEW &amp; ACTIVE

NOWIE DAY Collide (Epic)  
 BONNIE MCKEE Somebody (Reprise)  
 EDWIN MCCAIN f/MALIA SHARP Say Anything (DRT)  
 KILLERS Somebody Told Me (Island/DJMG)  
 JEM They (ATO/RCA/RMG)

AC begins on Page 52.

## URBAN

LW	TW	
1	1	TERROR SQUAD Lean Back (Universal)
2	2	ALICIA KEYS Diary (J/RMG)
3	3	KANYE WEST Jesus Walks (Roc-A-Fella/DJMG)
7	4	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)
4	5	JUVENILE Slow Motion (Cash Money/Universal)
8	6	TWISTA f/R. KELLY So Sexy (Atlantic)
9	7	JADAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)
11	8	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)
6	9	MONICA U Should've Known Better (J/RMG)
5	10	USHER Confessions Part 2 (LaFace/Zomba)
14	11	NELLY My Place (Derrty/Fo' Reel/Universal)
13	12	LL COOL J Headsprung (Def Jam/DJMG)
10	13	LLOYD BANKS On Fire (Interscope)
17	14	LIL SCRAPPY No Problem (BME/Reprise)
15	15	YOUNG BUCK Let Me In (Interscope)
16	16	LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/DJMG)
18	17	T.I. Let's Get Away (Grand Hustle/Atlantic)
16	18	ALICIA KEYS If I Ain't Got You (J/RMG)
20	19	AKON f/STYLES P. Locked Up (SRC/Universal)
20	20	HOUSTON F/CHINGY & NATE DOGG I Like That (Capitol)
21	21	R. KELLY U Saved Me (Jive/Zomba)
27	22	ANTHONY HAMILTON Charlene (So So Def/Zomba)
24	23	YING YANG TWINS Whats Happnin! (TVT)
22	24	SLUM VILLAGE Selfish (Barak/Capitol)
30	25	CHRISTINA MILIAN Dip It Low (Island/DJMG)
28	26	HEAVENLY FIVE f/JAY-Z Storm (Virgin)
23	27	MASE Welcome Back (Bad Boy/Universal)
25	28	LIL' WAYNE Bring It Back (Cash Money/Universal)
29	29	JILL SCOTT Golden (Hidden Beach/Epic)
32	30	JUVENILE f/WACKO & SKIP Nolite Clap (Rap-A-Lot)

## #1 MOST ADDED

SHYNE FASHANTI Jimmy Choo (Gangland/Def Jam/DJMG)

## #1 MOST INCREASED PLAYS

CIARA f/PETEY PABLO Goodies (LaFace/Zomba)

## TOP 5 NEW &amp; ACTIVE

SHAWN KANE Girl I Wonder (J/RMG)  
 FANTASIA I Believe (J/RMG)  
 MASE Breathe, Stretch, Shake (Bad Boy/Universal)  
 JIM JONES f/IGAME, CAM'RON & LIL' FLIP Certified Gangstas (Koch)  
 BEENIE MAN King Of The Dancehall (Virgin)

URBAN begins on Page 31.

## ROCK

LW	TW	
1	1	VELVET REVOLVER Slither (RCA/RMG)
2	2	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/DJMG)
3	3	THREE DAYS GRACE Just Like You (Jive/Zomba)
6	4	ALTER BRIDGE Open Your Eyes (Wind-up)
4	5	SHINEDOWN Simple Man (Atlantic)
5	6	JET Cold Hard Bitch (Atlantic)
10	7	LINKIN PARK Breaking The Habit (Warner Bros.)
7	8	SALIVA Survival Of The Sickest (Island/DJMG)
9	9	SEETHER I AMY LEE Broken (Wind-up)
11	10	CROSSFADE Cold (Columbia)
8	11	SHINEDOWN 45 (Atlantic)
14	12	JET Rollover D.J. (Atlantic)
15	13	SLIPKNOT Duality (Roadrunner/DJMG)
16	14	BREAKING BENJAMIN So Cold (Hollywood)
25	15	VELVET REVOLVER Fall To Pieces (RCA/RMG)
13	16	VAN HALEN It's About Time (Warner Bros.)
18	17	PAPA ROACH Getting Away With Murder (Geffen)
23	18	GODSMACK f/DROPBOX Touche (Republic/Universal)
20	19	METALLICA Some Kind Of Monster (Elektra/Warner Bros.)
22	20	TESLA Words Can't Explain (Sanctuary/SRG)
17	21	KID ROCK I Am (Tap Dog/Atlantic)
19	22	RUSH Summertime Blues (Anthem/Atlantic)
26	23	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)
21	24	PUDDLE OF MUDD Spin You Around (Geffen)
24	25	EARSHOT Wait (Warner Bros.)
-	26	CHEVELLE Vitamin R (Leading Us Along) (Epic)
-	27	SWITCHFOOT Meant To Live (Red Ink/Columbia)
29	28	HOOBASTANK Same Direction (Island/DJMG)
28	29	LOSTPROPHETS Wake Up (Make A Move) (Columbia)
-	30	BLACK LABEL SOCIETY House Of Doom (Spitfire)

## #1 MOST ADDED

GREEN DAY American Idiot (Reprise)

## #1 MOST INCREASED PLAYS

CHEVELLE Vitamin R (Leading Us Along) (Epic)

## TOP 5 NEW &amp; ACTIVE

GREEN DAY American Idiot (Reprise)  
 SILVERTIDE Ain't Comin' Home (J/RMG)  
 THORNTON Easy Comes (Roadrunner/DJMG)  
 A PERFECT CIRCLE Blue (Virgin)  
 MEGADETH Die Dead Enough (Sanctuary/SRG)

ROCK begins on Page 61.

## URBAN AC

LW	TW	
1	1	ANITA BAKER You're My Everything (Blue Note/Virgin)
2	2	PRINCE Call My Name (Columbia)
3	3	ALICIA KEYS Diary (J/RMG)
4	4	LUTHER VANDROSS Think About You (J/RMG)
5	5	TEENA MARIE Still In Love (Cash Money/Universal)
6	6	ALICIA KEYS If I Ain't Got You (J/RMG)
10	7	JILL SCOTT Golden (Hidden Beach/Epic)
7	8	R. KELLY Happy People (Jive/Zomba)
9	9	USHER Burn (LaFace/Zomba)
10	10	PATTI LABELLE New Day (Def Soul/IDJMG)
12	11	BRIAN MCKNIGHT What We Do Here (Motown)
11	12	KEM Love Calls (Motown/Universal)
18	13	R. KELLY U Saved Me (Jive/Zomba)
17	14	BOYZ II MEN What You Won't Do For Love (MSM/Koch)
14	15	AVANT Don't Take Your Love Away (Geffen)
19	16	LUTHER VANDROSS W/ BEYONCÉ The Closer I Get To You (J/RMG)
15	17	MONICA U Should've Known Better (J/RMG)
16	18	JANET JACKSON R&B Junkie (Virgin)
22	19	BONEY JAMES #1BILAL Better With Time (Warner Bros.)
13	20	JDE Priceless (Jive/Zomba)
20	21	LASHELL GRIFFIN Free (Epic)
23	22	FANTASIA I Believe (J/RMG)
21	23	TAMYRA GRAY Raindrops Will Fall (19/Sober)
26	24	WILL DOWNING Rhythm Of U & Me (GRP/VMG)
24	25	VAN HUNT Down Here In Hell (With You) (Capitol)
28	26	PATTI LABELLE & RONALD ISLEY Gotta Go Solo (Def Soul/IDJMG)
27	27	M. WINANS #ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)
-	28	ANGIE STONE I Wanna Thank Ya (J/RMG)
25	29	USHER Confessions Part 2 (LaFace/Zomba)
-	30	TAMIA Still (Atlantic)

### #1 MOST ADDED

LALAH HATHAWAY Forever, For Always, For Love (GRP/VMG)

### #1 MOST INCREASED PLAYS

R. KELLY U Saved Me (Jive/Zomba)

### TOP 5 NEW & ACTIVE

- ANGIE STONE U-Haul (J/RMG)
- REGINA BELLE For The Love Of U (Peak)
- NELLY My Place (Derry/Force 100/Universal)
- AMEL LARRIEUX For Real (Bless Life)
- TARRALYN RAMSEY Remedy (Casablanca/Universal)

URBAN begins on Page 31.

## ACTIVE ROCK

LW	TW	
2	1	THREE DAYS GRACE Just Like You (Jive/Zomba)
1	2	CROSSFADE Cold (Columbia)
4	3	BREAKING BENJAMIN So Cold (Hollywood)
3	4	VELVET REVOLVER Slither (RCA/RMG)
6	5	LINKIN PARK Breaking The Habit (Warner Bros.)
5	6	SLIPKNOT Quality (Roadrunner/IDJMG)
7	7	SALIVA Survival Of The Sickest (Island/IDJMG)
8	8	ALTER BRIDGE Open Your Eyes (Wind-up)
8	9	SHINEDOWN Simple Man (Atlantic)
12	10	PAPA ROACH Getting Away With Murder (Geffen)
13	11	EARSHOT Wait (Warner Bros.)
14	12	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)
10	13	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)
11	14	SEETHER #IAMY LEE Broken (Wind-up)
19	15	JET Rollover D.J. (Atlantic)
21	16	GOOSMACK #DROPOBOX Touche (Republic/Universal)
17	17	LOSTPROPHETS Wake Up (Make A Move) (Columbia)
18	18	HOBBASTANK Same Direction (Island/IDJMG)
16	19	PUDDLE OF MUDD Spin You Around (Geffen)
15	20	METALLICA Some Kind Of Monster (Elektra/Warner Bros.)
22	21	NONPOINT The Truth (Lava)
27	22	VELVET REVOLVER Fall To Pieces (RCA/RMG)
28	23	A PERFECT CIRCLE Blue (Virgin)
48	24	CHEVELLE Vitamin R (Leading Us Along) (Epic)
23	25	TANTRIC After We Go (Maverick/Reprise)
24	26	PILLAR Bring Me Down (Flicker/EMI CMG/Virgin)
25	27	KID ROCK I Am (Top Dog/Atlantic)
26	28	MONSTER MAGNET Unbroken (Hotel Baby) (SPV USA)
-	29	GREEN DAY American Idiot (Reprise)
35	30	SKINDRED Nobody (Lava)

### #1 MOST ADDED

GREEN DAY American Idiot (Reprise)

### #1 MOST INCREASED PLAYS

CHEVELLE Vitamin R (Leading Us Along) (Epic)

### TOP 5 NEW & ACTIVE

- INSTRUCTION Breakdown (Geffen)
- KORN Word Up (Epic)
- FALL AS WELL Lazy Eye (Universal)
- KILLSWITCH ENGAGE The End Of Heartache (Roadrunner/IDJMG)
- TONY C. AND THE TRUTH Little Bit More (Lava)

ROCK begins on Page 61.

## COUNTRY

LW	TW	
1	1	TIM MCGRAW Live Like You Were Dying (Curb)
2	2	KENNY CHESNEY I Go Back (BNA)
4	3	BRAD PAISLEY #ALISON KRAUSS Whiskey Lullaby (Arista)
6	4	JOSH GRACIN I Want To Live (Lyric Street)
7	5	KEITH URBAN Days Go By (Capitol)
5	6	BILLY CURRINGTON I Got A Feelin' (Mercury)
8	7	TERRI CLARK Girls Lie Too (Mercury)
3	8	REBA MCKENTRE Somebody (MCA)
9	9	BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)
10	10	GRETCHEN WILSON Here For The Party (Epic)
12	11	ANDY GRIGGS She Thinks She Needs Me (RCA)
11	12	ALAN JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)
16	13	GEORGE STRAIT I Hate Everything (MCA)
15	14	SARA EVANS Suds In The Bucket (RCA)
13	15	MARTINA MCBRIDE How Far (RCA)
17	16	JOE NICHOLS If Nobody Believed In You (Universal South)
19	17	RASCAL FLATTS Feels Like Today (Lyric Street)
20	18	PHIL VASSAR In A Real Love (Arista)
21	19	BROOKS & DUNN That's What It's All About (Arista)
27	20	Toby Keith Stays In Mexico (DreamWorks)
22	21	JULIE ROBERTS Break Down Here (Mercury)
18	22	RACHEL PROCTOR Me And Emily (BNA)
24	23	TRACE ADKINS Rough & Ready (Capitol)
23	24	AMY DALLEY Men Don't Change (Curb)
25	25	JIMMY WAYNE You Are (DreamWorks)
26	26	DIERKS BENTLEY How Am I Doin' (Capitol)
28	27	GARY ALLAN Nothing On But The Radio (MCA)
29	28	TRAVIS TRITT The Girl's Gone Wild (Columbia)
32	29	SHEDAISI Come Home Soon (Lyric Street)
30	30	CRAIG MORGAN Look At Us (BBR)

### #1 MOST ADDED

CATHERINE BRITT The Upside Of Being Down (RCA)

### #1 MOST INCREASED PLAYS

Toby Keith Stays In Mexico (DreamWorks)

### TOP 5 NEW & ACTIVE

- JOHN MICHAEL MONTGOMERY Goes Good With Beer (Warner Bros.)
- DIAMOND RIO Can't You Tell (Arista)
- JENKINS Getaway Car (Capitol)
- CATHERINE BRITT The Upside Of Being Down (RCA)
- CHRISTY SUTHERLAND Freedom (Epic)

COUNTRY begins on Page 37.

## ALTERNATIVE

LW	TW	
1	1	THREE DAYS GRACE Just Like You (Jive/Zomba)
2	2	LINKIN PARK Breaking The Habit (Warner Bros.)
3	3	DASHBOARD CONFIDENTIAL Vindicated (Vagrant/Interscope)
4	4	FRANZ FERDINAND Take Me Out (Domino/Epic)
6	5	VELVET REVOLVER Slither (RCA/RMG)
8	6	KILLERS Somebody Told Me (Island/IDJMG)
9	7	SLIPKNOT Quality (Roadrunner/IDJMG)
5	8	INCUBUS Talk Shows On Mute (Epic)
7	9	MODEST MOUSE Float On (Epic)
12	10	BREAKING BENJAMIN So Cold (Hollywood)
10	11	SEETHER #IAMY LEE Broken (Wind-up)
11	12	STORY OF THE YEAR Anthem Of Our Dying Day (Maverick/Reprise)
-	13	GREEN DAY American Idiot (Reprise)
13	14	SHINEDOWN 45 (Atlantic)
14	15	LOSTPROPHETS Wake Up (Make A Move) (Columbia)
17	16	JET Rollover D.J. (Atlantic)
21	17	BEASTIE BOYS Triple Trouble (Capitol)
18	18	PAPA ROACH Getting Away With Murder (Geffen)
46	19	CHEVELLE Vitamin R (Leading Us Along) (Epic)
20	20	HIVES Walk Idiot Walk (Interscope)
23	21	HOBBASTANK Same Direction (Island/IDJMG)
24	22	YELLOWCARD Only One (Capitol)
25	23	CROSSFADE Cold (Columbia)
22	24	SALIVA Survival Of The Sickest (Island/IDJMG)
27	25	COHEED AND CAMBRIA A Favor House Atlantic (Columbia)
15	26	311 First Straw (Volcano/Zomba)
28	27	ALTER BRIDGE Open Your Eyes (Wind-up)
16	28	BLINK-182 Down (Geffen)
33	29	VELVET REVOLVER Fall To Pieces (RCA/RMG)
31	30	TAKING BACK SUNDAY A Decade Under the Influence (Victory)

### #1 MOST ADDED

GREEN DAY American Idiot (Reprise)

### #1 MOST INCREASED PLAYS

GREEN DAY American Idiot (Reprise)

### TOP 5 NEW & ACTIVE

- PRESIDENTS OF THE UNITED STATES Some Postman Is Grooving (Independent)
- KEANE Somewhere Only We Know (Interscope)
- MODEST MOUSE Ocean Breathes Salty (Epic)
- AMBULANCE Primitivo (The Way I Treat You...) (TVT)
- SECRET MACHINES Nowhere Again (Reprise)

ALTERNATIVE begins on Page 83.

## SMOOTH JAZZ

LW	TW	
2	1	MARC ANTOINE Mediterraneo (Rendezvous)
1	2	DAVE KOZ All I See Is You (Capitol)
3	3	GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)
7	4	MICHAEL LINGTON Show Me (Rendezvous)
5	5	PAUL TAYLOR Steppin' Out (Peak)
6	6	BONEY JAMES Here She Comes (Warner Bros.)
4	7	EUGE GROOVE Livin' Large (Narada)
8	8	PAUL BROWN 24/7 (GRP/VMG)
11	9	GERALD ALBRIGHT To The Max (GRP/VMG)
9	10	ANITA BAKER You're My Everything (Blue Note/Virgin)
10	11	Joyce Cooling Expression (Narada)
15	12	DIANA KRALL Temptation (GRP/VMG)
14	13	SEAL Love's Divine (Warner Bros.)
12	14	RICHARD SMITH Sing A Song (A440)
16	15	PAUL JACKSON, JR. Walkin' (Blue Note/EMC)
18	16	CHRIS BOTTI Back Into My Heart (Columbia)
17	17	WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)
-	18	DAN SIEGEL In Your Eyes (Native Language)
22	19	MARION MEADOWS Sweet Grapes (Heads Up)
19	20	RAMSEY LEWIS TRIO The In Crowd (Narada)
20	21	LUTHER VANDROSS W/ BEYONCÉ The Closer I Get To You (J/RMG)
23	22	NICK CDJONNE It's Been Too Long (3 Keys Music)
24	23	GLADYS KNIGHT #DESIDERIO ALEJANDRO Feelin' Good (Vacation) (Pyramid)
25	24	RICHARD ELLIOT Your Secret Love (GRP/VMG)
27	25	KIM WATERS In Deep (Shanachie)
26	26	PATTI LABELLE New Day (Def Soul/IDJMG)
28	27	NORMAN BROWN Up 'W' At 'Em (Warner Bros.)
-	28	TIM BOWMAN Summer Groove (Liquid 8)
29	29	NESTOR TORRES Maybe Tonight (Heads Up)
30	30	RENEE OLSTEAD A Love That Will Last (143/Reprise)

### #1 MOST ADDED

SOUL BALLET Cream (215)

### #1 MOST INCREASED PLAYS

CHRIS BOTTI Back Into My Heart (Columbia)

### TOP 5 NEW & ACTIVE

- THA' HOT CLUB I'm Gonna Love You Just A Little More Baby (Shanachie)
- PIECES OF A DREAM It's Go Time (Heads Up)
- STEVE OLIVER Chips & Salsa (Koch)
- AL JARREAU Cold Duck (GRP/VMG)
- SOUL BALLET Cream (215)

Smooth Jazz begins on Page 58.

## TRIPLE A

LW	TW	
1	1	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)
5	2	BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)
2	3	NORAH JONES What Am I To You? (Blue Note/EMC)
6	4	PHISH The Connection (Atlantic)
3	5	DAVE MATTHEWS Oh (RCA/RMG)
8	6	FINGER ELEVEN One Thing (Wind-up)
4	7	SHERYL CROW Light In Your Eyes (A&M/Interscope)
9	8	MODEST MOUSE Float On (Epic)
7	9	BODEANS If It Makes You (Zoe/Rounder)
11	10	MINDY SMITH Come To Jesus (Vanguard)
12	11	JAMIE CULLUM All At Sea (Verve/Universal)
13	12	RACHAEL YAMAGATA Worn Me Down (RCA Victor)
14	13	FINN BROTHERS Won't Give In (Nettwerk)
10	14	DONAVON FRANKENREITER #JACK JOHNSON Free (Brushfire/Universal)
17	15	OZOMATLI (Who Discovered) America? (Concord)
19	16	SCISSOR SISTERS Take Your Mama (Universal)
18	17	TOOTS AND THE MAYTALS W/B. RAITT True Love Is Hard To Find (V2)
16	18	INDIGO GIRLS Fill It Up Again (Epic)
22	19	BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)
-	20	JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)
15	21	WHEAT I Met A Girl (Aware/Columbia)
24	22	CROSBY & NASH Lay Me Down (Sanctuary/SRG)
26	23	JOHN EDDIE Everything (Thrill Show/Last Highway)
29	24	JET Rollover D.J. (Atlantic)
21	25	STING Stolen Car (Take Me Dancing) (A&M/Interscope)
23	26	ALANIS MORISSETTE Everything (Maverick/Reprise)
30	27	311 Love Song (Maverick/Volcano/Zomba)
20	28	LENNY KRAVITZ Where Are We Runnin'? (Virgin)
27	29	JEM THEY (ATD/RCA/RMG)
-	30	WILCO I'm A Wheel (Nonesuch)

### #1 MOST ADDED

LOS LONELY BOYS More Than Love (Dr/Epic)

### #1 MOST INCREASED PLAYS

JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)

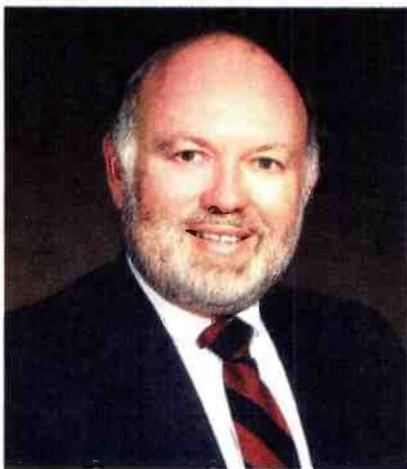
### TOP 5 NEW & ACTIVE

- MAROON 5 She Will Be Loved (Dctone/J/RMG)
- GOMEZ Nothing Is Wrong (Hut/Virgin)
- CARBON LEAF Life Less Ordinary (Vanguard)
- CHRISTINE MCVIE Friend (Koch)
- SONIA DADA Old Bones (Calliope)

TRIPLE A begins on Page 86.

# Publisher's Profile

By Erica Farber



## RUSS WITHERS

President & Founder, Withers Broadcasting Companies

positive and worthwhile players, I consider that a success. If we do that, we'll be a financial success. You can't help it in this business."

**Long-term goals:** "I want to continue to consolidate where we are. I look at different markets, but they have to be something that makes some sense logistically. My daughter is in the business; she has eight stations of her own. I marvel at some of the things she's done. She makes it look easier than it appeared to me. I don't know where she picked up some of this information and knowledge, but she's done well."

"In banking, the big banks don't care. They care about tonnage, not the communities. In towns all over southern Illinois the community banks and the smaller regional banks are coming in and providing a necessary service. That's analogous to what we're doing in broadcasting. There are other companies doing the same thing. They don't want to be the biggest fish, they just want to be a good neighbor, companion and resource."

**Biggest challenge:** "The biggest challenges are keeping up technologically — in-band, out-of-band, big band, whatever band. Some people think that if we stick our head under the dash, satellite radio will go away. Those people have lost touch with reality. I saw a blurb just yesterday that said if you get a new Porsche or whatever, you can get both Sirius and XM on the radio."

**State of the industry:** "It's stronger than it was 10 years ago. It's cyclical. You heard old people talk about how television was going to ruin us. It didn't. FCC Chairman Michael Powell just did a speech at Stanford. He talked about one of his children not knowing the difference between Channel 5 and Channel 105, as far as decency and content go. I'm surprised that somebody hasn't announced a new invention called wireless television. Somebody will."

"I both fear and don't think that radio will become as ubiquitous as television has become. I'm also in television, and I spend a lot of time dealing with it. When television first started to proliferate, I thought the best TV operators were going to be the great radio operators. They understood how to take something and promote it and program it and have mass appeal. That's what television has become. The old days of 2 1/2 networks — counting ABC as a half — where you sat in the office and waited for the phone to ring because you didn't get that much business — those days are gone."

**On consistently being the No. 1 fundraiser for the Television and Radio Political Action Committee:**

"They've given me the Wally Jorgensen Award for eight years. That's embarrassing. My goal was not to be the sole recipient of the award. Let's not have it just be me; let's have about 20 me's. I was raising money for TARPAC before TARPAC was cool. They did a great job of promoting it and coming up with awards. It's the mother's milk of the NAB, particularly under the McCain-Feingold Bill. It's hard money that we can distribute to congressional candidates."

**The importance of TARPAC:** "Our relationships with the FCC and Congress determine our long-term destiny. If you're just looking to see what's going to happen in 2004-2005, then don't give a dime and don't give a damn. TARPAC doesn't buy congressmen. All it does is get attention and get access. There are people coming into the business or coming back into the business who have greater political awareness than they did 15 years ago."

**Why he is so successful at fundraising:** "It's like anything else: If you work hard and believe in something, you can be successful at it. I've got good relationships with the people who give through me. In many cases, they haven't been asked before, and they didn't understand how important it was."

**Something about his company that might surprise our readers:** "It's a lot smaller than it used to be, but I tried to downsize intelligently. I've been working at

consolidating for a long time. I don't think of myself as surprising."

**Most influential individual:** "Frederic Gregg Jr. He was the founder and first CEO of Linn Broadcasting. He was bright, pragmatic and a good promoter. He had absolute fiscal restraint, so he didn't have a strong controller. It killed him twice in business. But he was a great promoter. He trusted me enough that he let me do what I needed to do to build whatever division he put me in charge of. I liked that. That was my biggest influence. He didn't micromanage me, and I try to do that with my people, because I understand how important it is."

**Career highlight:** "One would be the progress of my daughter toward taking over the company. I told her all her life that it wasn't fair for a parent to push a child into something. It was her call, and she's pleased with it. The other highlight is that, with the help of a lot of hard-working people who believed in me, I was able to start from nothing and put together not the biggest company in the world, but a good, comfortable company. I have people who are proud to have started their career with me. They've moved on, and I applaud that. That's something I don't try to inhibit. If they have a desire to own their own station or whatever they want to do, I'll help them in any way I can. I'm living my dream, and a lot of people can't or haven't done that."

**Career disappointment:** "I never had a 50,000-watt AM station, back when that was a big deal. But, by the same token, I've done things the way I wanted to do them. You modify as you go forward. If you're talking about business, I've made some mistakes. I bought some stations that didn't do what I thought they'd do."

**Favorite radio format:** "I like light Rock, Jazz and good Country. I've loved music all my life. I was and am a big fan of Stan Kenton. I like the standards. They're personal to me, because I used to play them. But I like any station that has a good format that is well executed and that plays songs that I am not embarrassed to play in front of 10-to-16-year-old kids."

**Favorite television show:** "The District and Cold Case. I've been a CBS affiliate since 1972. I like the job Fox News does. They're running a radio station on television, and they do a good job of it."

**Favorite song:** "My Way" and "Send in the Clowns."

**Favorite movie:** "I haven't seen a movie since *The Jazz Singer*."

**Favorite book:** "I love to read; I read all the time. I don't have a favorite, but I like good mysteries. I really enjoy the written word."

**Favorite restaurant:** "I've got several favorites in New Orleans that change as the ownership changes."

**Beverage of choice:** "Diet 7-Up."

**Hobbies:** "People. I'm in the people business and broadcasting."

**E-mail address:** "rwwithers@mvn.net."

**Advice for broadcasters:** "If you really want to be a good broadcaster, commit yourself to the business and to serving the public. Get away from looking at it like it's a commodity. It can, and should be one of the most respected services in this nation. We're not that far from being there. Perception is reality. We have to perform so people perceive us as being tremendous participants in the community, acting in their best interest. It's an awesome way to communicate with so many people."

"People are isolated today, because everyone is so busy. They want something they can hug to their chest and feel personal about. We have the opportunity to be that. It's incumbent upon us to become as good as we can be, then try to surpass that. The goal in life is perfection. If we strive for that, we won't achieve it, but everyone we are in contact with will be better for it. Anyone can shoot for mediocrity. If we try to achieve perfection, just the effort will make us better people and better broadcasters."

**A**fter founding his own company in 1972, Russ Withers never looked back. Originally partnered with family members, Withers in time became the sole proprietor of his broadcast empire. Over the years he has bought and sold multiple properties, and today he has 30 radio stations, two full-power television stations and a couple of low-power radio signals.

Withers has made a lifetime commitment not only to broadcasting, but also to the many communities his licenses serve. He sits on a multitude of boards and was recently elected to the Executive Committee of the NAB.

**Getting into the business:** "I was 10 years old in Cape Girardeau, MO, when I sat on a hillside one afternoon, trying to decide what to do with my life. My affections had been rejected by Mary Evelyn Miller. At 10, this was a crisis. Cape Girardeau had one radio station at the time, and it was fascinated by the people who were on it."

**First paid job:** "KGMO/Cape Girardeau. I went there every day for a year and applied for a job. They finally hired me. It was a daytime AM station, and they hired me as an announcer. Then they asked if I would sell, and I said, 'I don't know anything about selling.' I realized that I hadn't known anything about anything else when I started, so the first week I went out and sold four of the biggest accounts in town, including the Ford dealer and one of the large supermarkets. I sold at the same time I was on the air. I'd open up from sign-on and work from 6-8am. That would allow me to go to college when school was on. Then I'd come back at 3pm and work until sign-off."

**Founding his own company:** "I always thought, 'Wouldn't it be great if five or six people owned a radio station? And wouldn't it be great if five or six people owned a half-dozen stations?' At the time you could only own seven AMs, seven FM's and seven TV stations. As I progressed and watched people, I saw that if five people had owned those stations, one poor bastard would have been working his ass off, and the other four would have been at the bar at the golf course, bitching about the job he was doing. I said, 'I don't think I need all those people.'"

"I started out partnering with my brother Jim and my parents. We put together KGMO. I was running a microwave company in New York and wasn't going to leave and run that one station. The opportunity presented itself to buy television Channel 5 in Clarksburg, IL. It was in double bankruptcy. WMLX/Mt. Vernon, WV, the lender, said they'd do it, but I had to quit my day job. So I did."

**Mission of the company:** "To be the best citizen in the communities in which we are operating. Not only the city of license, but all the others too. If we can be a good citizen, contribute and are considered to be a positive addition to the community, and our people are considered



**The R&R Triple A Summit 2004 was a tremendous success. We'd like to thank the following companies for helping us make it happen.**

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Katrina Carlson

# drive

(originally performed by The Cars)  
Mixed by Mike Shipley



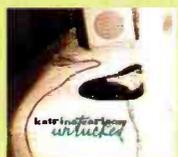
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