

Barenaked Ladies Most Added Chimps



Barenaked Ladies are this week's Most Added champs at Hot AC and Triple A with "Another Postcard (Chimps)." The first single from the Toronto natives' forthcoming Reprise album *Everything to Everyone* follows in the footsteps of the band's previous hits "One Week" and "Pinch Me."

30TH YEAR

R&R

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La Música De México

As the Mexican population in the U.S. continues to soar, so does the music that's airing on Regional Mexican stations throughout the country. With growing influence, Regional Mexican is beginning to impact nontraditional markets, including those on the East Coast. This week R&R salutes Mexican Independence Day with an in-depth look at the dynamics of Regional Mexican radio and music.

R&R Alternative **25** +121
 R&R Active Rock **27** +63
 Monitor Modern Rock 27*-23* +161
 Monitor Active Rock 31* +78
 Fantastic New Adds Continue:
 WXRK/New York
 WPLY/Philadelphia
 WBCN/Boston
 KNRK/Portland
 WLZR/Milwaukee
 WAQX/Syracuse
 KOMP/Las Vegas

THREE DAYS GRACE

(I HATE)

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Most Played At:

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KRBZ 51x	KXRK 21x	WLUM 20x
WEND 24x	KXTE 37x	WNOR 20x



On tour with TRAPT now. Opening for Nickelback beginning Mid-October

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 Management: Mark Adelman/Stu Sobol
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www.threedaysgrace.com



R.E.M. : BAD DAY



the brand new single from *IN TIME : THE BEST OF R.E.M. 1988-2003*

Produced by Pat McCarthy & R.E.M. Recorded and Mixed by Pat McCarthy & Jamie Candiloro

[www.REMHD.COM](http://www.remhd.com)

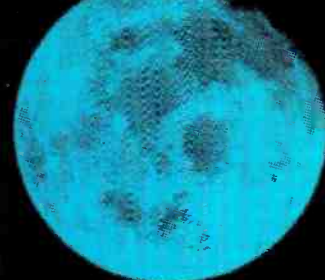
THE BEST OF R.E.M. IN TIME 1988-2003

R.E.M. ON TOUR NOW
LOOK FOR THE "BAD DAY" VIDEO.

Tour Dates:

- | | |
|---------------------------------|-----------------------------|
| 09/11/03 Las Vegas, NV | 09/27/03 Cuyahoga Falls, OH |
| 09/13/03 Morrison, CO | 09/28/03 Auburn Hills, MI |
| 09/14/03 Morrison, CO | 09/30/03 Toronto, ON |
| 09/16/03 Saint Paul, MN | 10/01/03 Philadelphia, PA |
| 09/17/03 Kansas City, MO | 10/03/03 New York, NY |
| 09/19/03 Grand Prairie, TX | 10/03/03 Wantagh, NY |
| 09/20/03 The Woodlands, TX | 10/04/03 New York, NY |
| 09/21/03 Austin, TX Zilker Park | 10/05/03 Mansfield, MA |
| 09/23/03 New Orleans, LA | 10/08/03 Fairfax, VA |
| 09/24/03 Pelham, AL | 10/10/03 Raleigh, NC |
| 09/26/03 Chicago, IL | 10/11/03 Atlanta, GA |

THE BEST OF R.E.M. IN TIME 1988-2003



In Stores 10.28.03

IMPACTING
RADIO 9/15 & 9/16

RADIO NEEDS A LABORATORY

In a completely out-of-the-box call for innovation, consultant **Walter Sabo** says radio should dedicate itself to creating new ways to manage, sell and program stations, including establishing a test lab. His remarkable essay appears in this week's Management/Marketing/Sales section. Also: the debut of advertising guru **Roy Williams**, who explains selling to extroverts; **Alan Mason** on e-mail strategies; **Irwin Pollack's** 16 ideas for your next sales meeting; and **John Lund** on organizing emergency battle plans.

Pages 10-13

FUELING UP PROMOTIONS

With soaring prices at the pumps, it was inevitable that radio would once again stage free-gasoline promotions. R&R CHR/Pop Editor **Kevin Carter** presents a look at how some CHR stations are imaging the free fumes.

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R&R NUMBER ONES

- CHR/POP**
• **BLACK EYED PEAS** Where Is The Love? (A&M/Interscope)
- CHR/RHYTHMIC**
• **NELLY I/P.DIDDY & M. LEE** Shake Ya... (Bad Boy/Universal)
- URBAN**
• **NELLY I/P.DIDDY & M. LEE** Shake Ya... (Bad Boy/Universal)
- URBAN AC**
• **LUTHER VANDROSS** Dance With My Father (J)
- COUNTRY**
• **JACKSON/BUFFETT** It's Five O'Clock... (Arista)
- AC**
• **UNCLE KRACKER I/DOBBIE GRAY** Drift Away (Lava)
- HOT AC**
• **TRAIN** Calling All Angels (Columbia)
- SMOOTH JAZZ**
• **DAVID SANBORN** Comin' Home Baby (GRP/VMG)
- ROCK**
• **STAINED** So Far Away (Flip/Elektra/EEG)
- ACTIVE ROCK**
• **LINKIN PARK** Faint (Warner Bros.)
- ALTERNATIVE**
• **LINKIN PARK** Faint (Warner Bros.)
- TRIPLE A**
• **GUSTER** Amsterdam (Palm/Reprise)
- CHRISTIAN AC**
• **ZDEGIRL** You Get Me (Sparrow)
- CHRISTIAN CHR**
• **SWITCHFOOT** Gone (Sparrow)
- CHRISTIAN ROCK**
• **FM STATIC** Crazy Mary (Tooth & Nail)
- CHRISTIAN NSPO**
• **CHRIS RICE** Smile (Just Want To Be With You) (INO)
- SPANISH CONTEMPORARY**
• **CHAYANNE** Un Siglo Sin Ti (Sony Discos)
- TEJANO**
• **INTOCABLE** Eso Duele (EMI Latin)
- REGIONAL MEXICAN**
• **BRONCO** "EL GIGANTE..." Estoy A Punto (Fonovisa)
- TROPICAL**
• **CELIA CRUZ** Rie Y Llora (Sony Discos)



Federal Court Issues Stay Of FCC Ownership Rules

Panel will also consider complete revocation

By Joe Howard
R&R Washington Bureau
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The war is far from over, but opponents of the FCC's new media-ownership rules recently won a major battle when a federal appeals court delayed finality of the rules just one day before they were slated to go into effect.

The court must now rule

on a petition asking it to completely revoke the new rules. And while the FCC wrings its hands worrying about what the court will do, it must also sift through its own mounting stack of appeals to the regulations — all the while keeping a close eye on congressional efforts that seek to completely undo the rules.

FCC > See Page 4

Senate Restores 35% TV Cap

By Adam Jacobson
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By a voice vote, the Senate Appropriations Committee on Sept. 4 effectively prevented the FCC from enforcing for one year its new rules allowing U.S. television networks to own local stations that collectively reach up to 45% of the national TV audience.

SENATE > See Page 27

HBC Shakes Up Management

With speculation rampant that the FCC had all but put its stamp of approval on Univision's long-pending merger with Hispanic Broadcasting Corp., HBC on Monday quietly made several key changes in its top executive ranks.

Don Davis, HBC's Chicago-based VP/Programming, has exited the company. Davis had been working out of HBC's Momentum Research offices. According to HBC spokesman Jorge Plasencia, Davis will not be replaced.

Working alongside the regional VPs is David Gleason, who has shed his VP/AM Programming responsibilities to become VP/Programming, Support Information Systems. In this newly created position, Gleason will work with Arnulfo Ramirez, Regional

HBC > See Page 27

VIVA MEXICO!

Regional Mexican Impacts The U.S.

By Jackie Madrigal
R&R Latin Formats Editor
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As Mexicans celebrate Mexican Independence Day on Sept. 16, we pay tribute to the Regional Mexican format, its music and its artists.

We chart the growth of the format from its beginning stages to now, as it has impacted the East Coast. We explore the importance of small Regional Mexican radio stations and list some of the many Regional Mexican stations throughout the country. We also take a closer look at Mexico's history and some of its most beloved traditions.

We begin, though, with an explanation of Mexican

Independence Day and a rundown of how some of the country's stations are celebrating this holiday with their audiences.

On the weekend before Sept. 16 radio stations across the country will celebrate Mexican Independence Day with the Mexican community. This holiday is about honoring Mexico, Mexican heritage and traditions, the country's people and its independence from Spain.

"El Grito de Independencia" or "El Grito de Dolores" is the traditional start of the celebration. To understand the meaning of El

See Page 87

RIAA Files First P2P Lawsuits, Offers Amnesty

UMG announces dramatic price cuts

By Brida Connolly
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It's not like they haven't been warned. The RIAA has said again and again that people who infringe on its member labels' copyrights by way of peer-to-peer file-trading networks may be sued. On Monday the RIAA followed through on years of warnings by filing copyright-in-



fringement lawsuits against 261 file-traders who, the label organization said, have offered as many as 3,000 infringing songs for upload on P2P networks.

RIAA President Cary Sherman said as the suits were announced, "Nobody likes playing the heavy and having to resort to

RIAA > See Page 14

Dashev Now Interep Sales Pres.

By Jeff Green
R&R Executive Editor
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After 10 years as President of Interep West, Jeff Dashev has been promoted to President of the Interep Sales Division, which focuses primarily on spot agency sales. Reporting to recently named Interep President/COO George Pine, Dashev will oversee the company's national agency teams, target planning groups and top agency decision-makers and form strategies for serving individual agencies.

Pine said, "The competitive advertising marketplace

DASHEV > See Page 3



Dashev

Jeff Z Official As PD Of WKTU

By Dontay Thompson
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Jeff Z has officially been named PD of Clear Channel's CHR/Rhythmic WKTU/New York. He had been interim PD since May and before that was Asst. PD/MD.

"I can't think of anyone better suited to take over the reins at 'KTU,'" Clear Channel/New York Sr. VP/Programming Tom Poleman said. "Jeff lives and breathes the station and understands the magic and uniqueness of 'KTU' more than anyone.

JEFF Z > See Page 27



Jeff Z

Kalusa Set As KSPN/L.A. PD

Braverman KABC Ops./Dir.

By Al Peterson
R&R News/Talk/Sports Editor
apeterson@radioandrecords.com

Twenty-four-year broadcast veteran Ray Kalusa has



Kalusa Braverman

been named PD at ABC Radio's West Coast ESPN Radio flagship, KSPN/Los Angeles, effective Sept. 29. He is currently PD for Citadel/Oklahoma City, where he oversees programming at ESPN Radio affiliate WWLS, as well as Hot AC KYIS and Talk WKY.

KALUSA > See Page 27

**Going For Adds At Urban
and Rhythmic Now!!!**

Early Add: WBTS - Atlanta

A DECLARATION OF INDEPENDENCE... WITH ATTITUDE.

BLAQUE

I'M GOOD

The premiere single and video from their highly anticipated Elektra debut album **TORCH**, coming November 18.

Featured in the upcoming Universal Pictures film **HONEY**

Produced by Rodney Jerkins Executive Producers: Breyon Prescott and Merlin Bobb

Associate Executive Producers: Jay Brown and Alex Avant Management: Breyon Prescott for Chameleon Entertainment



WWW.BLAQUEMUSIC.COM WWW.ELEKTRA.COM

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Hess Has A Big New Job

WASH/DC PD adds duties to replace exiting Allan

Bill Hess, who joined Clear Channel/Washington, DC as PD of AC WASH/Washington on Aug. 4, has added similar duties for Oldies sibling WBIG (Big 100)/Washington. Hess replaces Steve Allan, who had been PD of WBIG since the station flipped from Smooth Jazz WJZE in 1993. Hess also succeeded Allan as WASH PD; Allan had added WASH PD duties in October 1999.

According to a staff memo from Clear Channel/Washington-Baltimore RVP Bennett Zier, Allan's final day at the station will be Sept. 19. Allan's departure from CC/Washington comes one month after WASH & WBIG GM Catherine Meloy left the stations for a position with Goodwill Industries.

Hess spoke fondly of Allan and his contributions to WASH when asked about his own new responsibilities. He told R&R, "Steve is the architect of Big 100 and the station's only PD, and I'm honored to be the guy who has been chosen to continue the tradition of success that he built, along with the wonderful airstaff that has done such a great job and made this station so successful in this market."

Hess has also been PD of Clear Channel's WHJJ, WSNE & WWBB/Providence and run Capstar's Westchester, Stamford, CT; and Danbury, CT stations. Prior to that he spent 10 years as PD of WHY-AM & FM/Springfield, MA.

WXFB's Smooth Move To WSMJ

Clear Channel blew up Classic Rock WXFB/Baltimore on Sept. 5 and launched WSMJ as Smooth Jazz, with jazz icon and WNUA/Chicago morning personality Ramsey Lewis throwing out the first pitch. The station's launch was overseen by Broadcast Architecture, which will also serve as consultant to WSMJ.

"Baltimore is so ready for Smooth Jazz," Clear Channel/Baltimore VP/Market Manager Jim Dolan told R&R "There is an explosion underway here of theater and the film industry. There's a new regional performing arts center and more things that are culturally completely in sync with this format. All the pieces are

coming together, and I know WSMJ is going to be wonderful."

WSMJ Director/Operations & Programming Scott Lindy said, "What excites me is learning the power of Smooth Jazz and its intricacies and nuances from someone like [Clear Channel VP/Smooth Jazz Programming and Broadcast Architecture Exec. VP/GM] Allen Kepler. All the data I've seen shows that Smooth Jazz is the hottest format going."

Kepler told R&R, "I'm just happy to be invited to the party."

WSMJ will announce members of the airstaff shortly. Meanwhile, Dolan seeks a Smooth Jazz PD with strong on-air skills.

Entercom/Portland Hires Hubert

Erin Hubert has returned to the radio industry after more than 10 years in the front office of the NBA's Portland Trail Blazers. Starting in November, Hubert will serve as VP/GM of Entercom's stations in Portland, OR: Sports Talk KFX and Salem, OR-based simulcast partner KSLM; Classic Rock KGON; Oldies KKS-FM; Alternative KNRK; Talk KOTK; Hot AC KRKS and Country KWJJ. Entercom is in the process of selling KKS-AM to Bustos Media Holdings.

"We are absolutely thrilled to have Erin join our team," said Entercom/Portland VP/Market Manager Jack Hutchison, to whom Hubert reports. "She is a true professional, and we welcome her back

to radio, and especially to Entercom/Portland."

Entercom Regional VP Deborah Kane added, "We are delighted to have Erin join the Entercom team. Her breadth of sales training and management experience and skills will be a tremendous resource."

Hubert most recently served as Exec. VP of the Portland Trail Blazers and the Oregon Arena Corp., which manages the arena in which the team plays. Hubert joined the Blazers in 1991 as Corporate Sales Manager after 10 years in radio sales and management in Portland. She was promoted to Director/Sponsor Sales for the Blazers in 1995, VP/Sponsor Sales & Service a year later and Sr. VP/Sales & Service in late 2000.

Dashev

Continued from Page 1

requires that we concentrate our resources to respond to a dual challenge — maximizing station revenue while continuing to earn a greater percentage of the total avail-

able dollars for the medium. Over recent months Jeff's track record of increasing agency shares for our client radio stations, as well as his successful program to target an account's decisionmakers across the agency's planning, account and



COME AWAY WITH HER — AGAIN Norah Jones' album *Come Away With Me* was recently certified as having sold 7 million units, and the EMI Group celebrated the achievement by presenting Jones with a plaque after she performed the first of three sold-out shows at New York's Beacon Theater. Seen here are (l-r) album producer Arif Mardin; EMI Jazz & Classics President/CEO Bruce Lundvall; Jones' managers, Steve Macklam and Sam Feldman; Jones; EMI Music North America CEO David Munns; RIAA President Cary Sherman; and EMI Group Chairman Eric Nicolli.

Fowler Becomes Q100 GM

Management veteran Mike Fowler has joined Susquehanna CHR/Pop WWWQ (Q100)/Atlanta as GM. He succeeds Joe Bayliss, who exited last month and is now Director/Sales for Infinity/San Francisco.

Most recently, Fowler was VP/GM at Infinity's Oldies WJMK/Chicago. His experience also includes stints as GM of WRCC & WUBT/Chicago and KZOK/Seattle and GSM at WKQX/Chicago.

"Mike is a very impressive broadcaster," Susquehanna Sr. VP/Regional Manager Mark Renier told R&R. "His successes in Chicago with Infinity and Chancellor, plus Z-Rock in Seattle, have given him a very competitive background. He has a broad spectrum of experience, ranging from on-air sales development to personality management such as Mancow."

IN MEMORIAM

Zevon Succumbs To Cancer

By John Schoenberger
R&R Triple A Editor
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Recording artist Warren Zevon, who was diagnosed with inoperable lung cancer a little over a year ago, died peacefully in his home on Sunday after failing to wake from an afternoon nap. He was 56.

Singer, songwriter, pianist, social commentator, poet and renowned wild man of his generation are but a few of the ways that Zevon has been described. Over the years his satirical take on life has earned him praise, commercial and fi-

nancial success and the lasting respect of people ranging from David Letterman to Hunter S. Thompson.

During the R&R Triple A Summit in Boulder, CO last month, attendees were given a sneak preview of the VH1 *(Inside)Out* special produced about Zevon's life. His son, Jordan, was present for the screening and mentioned how happy Zevon and his family were that Zevon was able to experience the completion and release of his final album, *The Wind*; the birth of his two grandchildren; and the airing of his VH1 special before his passing.



Zevon

media divisions, clearly merits this promotion."

A 33-year company veteran, Dashev said, "I worked closely with the West Coast agencies for many years, building valuable relationships. Now, as agency consolidation continues, we must have an increasingly national focus on agency needs. I will continue to hone a cohesive national strategy that benefits all Interep

client stations, across all markets."

Dashev joined Interep in 1970 as an AE for McGavren Guild Radio in Los Angeles, and in 1974 he was promoted to Regional Manager of the company's San Francisco office. In 1979 he advanced to Regional Manager in L.A., and in 1986 he became Exec. VP/Western Division Manager. He became Interep's Los Angeles Regional Executive before rising to his most recent post in 1993.

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Moore PD For KWJJ/Portland

WSIX/Nashville PD Mike Moore is leaving the Clear Channel station for the PD post at Entercom's KWJJ/Portland, OR. He replaces Robin Mitchell, who has been KWJJ's interim PD since Ken Boesen exited two months ago.



Moore

"It was a very difficult decision to leave Nashville and WSIX," Moore told R&R. "I have the utmost respect for the people on my team and in this building. But I have a wonderful opportunity with KWJJ. Everyone I talk with at Entercom is happy. It's a great company, and KWJJ is an exciting challenge. I'm sure Entercom didn't buy KWJJ to be the second-place Country station. I'll do everything I can to make sure that changes."

Moore also told R&R that he will be staying at WSIX until morning man Gerry House returns to the station following his recovery from recent brain surgery. In fact, Moore vowed, "I'm committed to staying so I can make Gerry's return the most obnoxious spectacle Nashville radio has ever seen. He is doing great, and I just can't wait

MOORE • See Page 27

Analysts Predict Radio Recovery Ahead

Clear Channel more ubiquitous than Starbucks?

By Joe Howard
R&R Washington Bureau
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Radio executives keep talking up the notion of an economic recovery for the radio industry in the second half of the year, and now several Wall Street analysts are also predicting blue skies ahead.

"After two years of uninspiring and halting revenue trends," Smith Barney's Larry Baker said in a report released Tuesday, "we believe 2004 will be the recovery year broadcast investors have long awaited."

Baker initiated coverage of eight broadcast stocks, including six radio companies, and said he believes a stronger economy, the Summer Olympics, the presidential election and the recent upsurge in national advertising will combine to help the overall broadcasting industry recover next year from a lackluster 2003.

While Baker believes the broadcast sector still offers strong potential for long-term investment growth, he said the growth could be tempered by competition from cable, the Internet and other new media. He also believes any major impact from deregulation has already occurred.

"The favorable deregulation cycle has already provided its biggest benefits," he said. "The more advanced stage of the industry's consolidation cycle will probably prevent broadcasting from generating share-price gains equal to those realized across the 1990s, but we believe that stronger

cyclical revenue growth in the next couple of years is likely to eclipse longer-term anxieties and rebuild investor confidence in the sector."

Baker initiated coverage of Clear Channel, Cox Radio and Westwood One with "outperform" ratings and assigned "in-line" ratings to Entercom and Radio One. He assigned an "underperform" rating to Entravision.

In initiating coverage of Clear Channel, to which she assigned an "outperform" rating, William Blair & Co. analyst Alissa Goldwasser said the company's presence in the United States is even greater than that of ubiquitous coffee vendor Starbucks.

"Unlike Starbucks, Clear Channel's market presence is not announced by a fanciful green and white logo," Goldwasser said in the Sept. 3 report. She went on to point out that while you can find Starbucks stores in approximately 150 markets, Clear Channel runs stations in 190 markets across the U.S.

Goldwasser observed that Clear Channel's size is "generally an ad-

vantage," thanks to the consolidated nature of each division and the company as a whole. Though she said the live-entertainment division "does not possess the investment merits of the radio and outdoor-advertising divisions," she doesn't expect the segment to deteriorate. "As execution improves with experience, the company should be able to take advantage of opportunities unreachable by its smaller competitors," Goldwasser said.

Analyst Upgrades Three

Merrill Lynch analyst Marc Nabi on Sept. 4 raised from "neutral" to "buy" his ratings on Entercom, Emmis and Radio One, sending each stock on an uphill climb in the day's trading. Nabi singled out the companies in a report as being poised to benefit from an advertising recovery based largely on national dollars. "With national advertising being the legs of the current pickup in radio," he said, "we expect large-market players to disproportionately benefit during the recovery."

Nabi continued, "Our outlook on the general radio advertising industry is becoming more positive in the second half of 2003 and in 2004, and we suggest that investors get more aggressive in their radio holdings."

the debate can be scheduled, and that hadn't yet been firmed up.

The rarely used resolution of disapproval allows Congress to completely overturn an action by a federal agency but can be vetoed by the president.

On the House side, Rep. Bernie Sanders — whose legislation in the House to rescind the FCC's new media-ownership rules attracted 97 co-sponsors — said, "The decision of the Third Court of Appeals is a major victory for the American people, who, in my view, do not want to see media in America owned by a smaller and smaller number of huge multimedia corporations. This decision will give Congress the time to pass legislation that will substantially increase media diversity, protect localism and allow for more competition."

Meanwhile, an NAB source told R&R the group's lawyers are studying the implications of the court's decision.

New Freeze

The stay forced the FCC to reinstitute a freeze on the filing of new sale and station construction applications,

great news," Sen. Byron Dorgan exclaimed after the stay was issued. "It stops the process dead in its tracks for now."

Dorgan, who's leading a congressional effort to completely veto the rules, added, "I think the court must have understood what we know. The FCC embarked on these dramatic rule changes without the benefit of national hearings and thoughtful analysis. The majority of the members of the Senate Commerce Committee asked the FCC to delay implementation of the rules. [The FCC] refused, and now a federal court has intervened. I think that is appropriate."

Meanwhile, the resolution of disapproval of the rules that Dorgan introduced earlier this year could come up for a vote as early as Sept. 15 and may be up for debate on the Senate floor by the time you read this. At press time a Capitol Hill source told R&R that Senate Majority Leader Bill Frist had indicated to Dorgan that the measure could come up for debate either Sept. 11 or 12, with a vote possible as soon as the following Monday. However, a formal unanimous consent agreement is required before

BUSINESS BRIEFS

Stricter Standards Adopted For Liquor Advertising

The Distilled Spirits Council on Tuesday made significant changes to its 69-year-old code of conduct for liquor advertising, including toughening the criteria for placement of ads on radio and TV, in print and at promotional events. Specifically, the council's 2,800 members agreed that alcohol advertising and marketing should be placed only where at least 70% of the audience can be reasonably expected to be above the legal purchase age for alcohol, based on "reliable, up-to-date audience-composition data." That's up from 51% under the old policy. Council members also agreed to review their advertising policies at least annually to ensure that the audience-composition data being used is current and appropriate, and the group committed to periodic internal audits of ad placements to verify that the placements comply with the new code.

Stern Wins Equal-Time Exemption

The FCC on Tuesday ruled that Howard Stern's WXRK/New York-based morning program is a "bona fide news interview program," meaning the show is exempt from equal-time rules for political candidates. Stern may now interview any candidate for political office without offering equal time to competing candidates. The ruling is a victory for WXRK parent Infinity, which petitioned the FCC for the exemption.

To be exempt, a program must be regularly scheduled, and its content, format and participants must be determined by the licensee. Additionally, the selection of guests must be determined by the licensee's news judgment and not for the advantage of a particular candidate. In its ruling the FCC determined that the interview segments on Stern's show meet the requirements: "Infinity has control over all aspects of the show. Infinity's decisions on format, content and participants are based on newsworthiness, and guests who happen to be political candidates are not selected to advance their candidacies."

It's All Over: Big City Sells Its Last Property

Big City Radio has sold its last station, CHR/Rhythmic WYXX-FM/Morris, IL, to suburban-Chicago operator Larry Nelson for \$426,000. WYXX was once part of Big City's "Viva 103.1" Spanish Contemporary simulcast and before that was half of "The Eighties Channel." The sale of WYXX marks the final chapter in Big City's divestiture of its radio assets, a step that became necessary after the company defaulted on its 11.25% senior discount notes due 2005. Proceeds from the sale of WYXX will go to the company's creditors, and Big City will proceed with its plan for liquidation and dissolution.

Journal Shareholders Approve IPO

Journal Communications stockholders on Sept. 3 approved a plan to sell stock to the public for the first time. Journal employees now own 90% of the company, which owns 36 radio stations and the *Milwaukee Journal Sentinel* and WTMJ-TV/Milwaukee — a grandfathered monopoly in the market.

The company in March reached an agreement in principle with the heirs of former Chairman Harry Grant under which the heirs agreed to exchange their stock for a package of common and preferred stock if Journal brought in new outside capital. Changes to the trust and to the company's capital structure were also approved at that time. Journal will trade on the New York Stock Exchange under the symbol "JRN," and the initial public offering should net close to \$222 million, the company said in an August SEC filing. Journal stock is expected to open at a strike price of between \$13.50 and \$15.50 per share.

Citadel Sells New Springfield, MO Pair

Citadel on Monday completed its \$133 million purchase of 11 radio stations in New Orleans; Des Moines; and Springfield, MO from Wilks Broadcasting and immediately agreed to sell KHTO & KZRC/Springfield to Journal Communications for approximately \$5 million. On completion of the deal Journal will have five stations in Springfield, where it already owns KSGF, KSPW & KTTS.

Arbitron Debuts New Calling Center

Arbitron has opened its new calling center, and staffers are now enrolling diarykeepers for the fall 2003 ratings survey, which begins Sept. 18. Where the center is has not been made public; Arbitron will reveal only that it is somewhere in the Southwestern U.S. The location lets

Continued on Page 16

FCC

Continued from Page 1

The U.S. Court of Appeals for the Third Circuit on Sept. 3 granted a stay of the Sept. 4 effective date for the new media-ownership rules in response to a request filed Aug. 13 by the Prometheus Radio Project. Prometheus also filed a separate motion asking the Philadelphia court to revoke the rules, which the FCC adopted by a 3-2 vote on June 2.

A hearing date for the three-member court to consider the revocation request has yet to be released, and the court did not set a term for how long the stay will remain in effect. But in its decision granting the stay, the court said, "Given the magnitude of this matter and the public's interest in reaching the proper resolution, a stay is warranted pending thorough and efficient judicial review."

Reacting to the stay, an FCC spokesman said, "While we are disappointed with the decision by the court to stay the new rules, we will continue to vigorously defend them and look forward to a decision by the court on the merits."

Hill Reaction

The reaction from Capitol Hill was decidedly different. "I think this is

R&R Stock Index

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

	Change Since				
	9/5/02	8/29/03	9/5/03	9/5/02	8/29/03-9/5/03
R&R Index	181.09	221.54	222.99	+23%	+1%
Dow Industrials	8,283.70	9,415.82	9,503.34	+15%	+1%
S&P 500	879.15	1,008.03	1,021.37	+16%	+1%

FCC See Page 6

PINK TROUBLE

IMPACTING 9/29

ON YOUR DESK FRIDAY MORNING

Produced by Tim Armstrong
Management: Roger Davies & Craig Logan

ARISTA

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FCC

Continued from Page 4

barely a month after it lifted a similar halt on application submissions. The latest freeze, which took effect on Sept. 5, applies to commercial applications that use Forms 301, 314 and 315 and will remain in effect until further notice from the FCC.

The Media Bureau will issue an announcement in the near future to provide further information regarding new applications and guidance on the processing of pending applications using those forms. Applications for pro forma assignments and transfers (FCC Form 316) for commercial and noncommercial/educational stations will continue to be processed.

The FCC instituted a similar freeze while it was conducting its media-ownership rules review but lifted that freeze on Aug. 14, when it introduced forms that reflected the new regulations.

Appeals Mount

While the FCC awaits rulings from both Congress and the Philadelphia appeals court, it must address a growing pile of appeals that parties have filed asking the agency itself to reconsider some or all of the new rules.

In a petition for reconsideration filed jointly on Sept. 4 by the Consumer Federation of America and the Consumers Union, the groups charged that the process the FCC followed to craft the new regulations was flawed and relied on "a partial, selective and faulty reading of the evidentiary record and applied faulty analytic reasoning that is inconsistent with generally accepted principles of antitrust and economic analysis."

Specifically, the groups took issue with the mathematical "diversity index" the FCC developed to measure how much influence a given media outlet exerts in a particular

market. "The diversity index was pulled from thin air at the last moment without affording any opportunity for public comment," the groups argued. "It produces results that are absurd on their face."

That same day a collection of 16 minority groups led by the Minority Media & Telecommunications Council filed their own petition for reconsideration. Calling itself the "Diversity and Competition Supporters," the coalition criticized the FCC for failing to acknowledge 11 of the 14 proposals the coalition submitted in its comments during the ownership-rules review that culminated in the June 2 approval of the new rules.

"No one has an expectation of approval of every paper she lodges with the government," the groups argued. "But all parties, large and small, are entitled to respect for exercising their rights."

The group also believes that the FCC's new rules don't do enough to increase the level of minority ownership in media. While it credited the commission for devoting a section of the new rules to minority and female ownership diversity, the coalition alleged, "Nothing in the Report and Order will put a significant dent in the endemic problem of minority underrepresentation in media ownership."

JSA Review

On Monday, Triad Broadcasting filed an appeal seeking reconsideration of the agency's new rule that makes joint sales agreements attributable for market-ownership purposes and asking for reconsideration of the FCC's failure to permanently grandfather existing JSAs. Triad argued that the new rule could work against smaller broadcasters, many of which, it said, use JSAs to better compete in consolidated markets.

"JSAs allow account executives to sell advertising time for a competing station, providing an opportunity to bundle advertising packages and synergies that are often unavailable to standalone operators," Triad argued.

The company also seeks reconsideration of the FCC's decision to abandon its old contour-based local radio market definitions in favor of Arbitron's market-based method.

"With contour-overlap mapping, radio operators have historically provided objective evidence of a radio station's reach by mapping its signal in a given market," Triad said. "By abandoning the mapping procedure for a ratings-based 'home market' definition, the new rule ignores the realities of the marketplace and is subject to misrepresentation."

Meanwhile, on Sept. 4 Mt. Wilson FM Broadcasters filed a petition asking the FCC to regulate marketing agreements between commercial radio stations and public radio stations as it would joint sales agreements. The filing came in reaction to a recent announcement by Clear Channel that it will handle the underwriting needs for the University of Southern California's noncommercial Classical KUSC/Los Angeles.

Mt. Wilson FM Broadcasters owns commercial Classical KMZT/Los Angeles, and in a previous interview with R&R Mt. Wilson President Saul Levine alleged that the deal between Clear Channel and USC was made to pressure his company to sell KMZT and Adult Standards simulcast KSUR/L.A. and XSUR/San Diego.

Should the FCC agree with Levine's proposal, Clear Channel could be forced to divest a station in Los Angeles, as it would be over the limit with the inclusion of KUSC. "Without such a ruling, Clear Channel, with 1,200 U.S. radio stations, could end up with cognizable interests in over 1,000

TRANSACTIONS AT A GLANCE

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

- KXCL-FM/Yuba City, CA \$400,000
- WDAN-AM, WDNL-FM & WRHK-FM/Danville, IL \$4.73 million
- WYXX-FM/Morris (Joliet), IL \$426,000
- WWXL-AM/Manchester, KY \$35,000
- WGAW-AM/Gardner, MA \$235,000
- KDJR-FM/De Soto, MO \$350,000
- KHLB-AM & KHLB-FM/Burnet, TX \$1 million
- KAZZ-FM/Deer Park (Spokane), WA \$1 million

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

DEAL OF THE WEEK

- **KZRQ-FM/Ash Grove and KHTO-FM/Mount Vernon (Springfield), MO**
PRICE: \$5 million
TERMS: Asset sale for cash
BUYER: Journal Broadcast Group, headed by Vice Chairman/CEO Doug Kiel. Phone: 414-332-9611. It owns 36 other stations, including KSGF-AM, KSPW-FM & KTTS-FM/Springfield.
SELLER: Citadel Broadcasting Corp., headed by Chairman/CEO Farid Suleman. Phone: 702-804-5200
BROKER: Michael J. Bergner of Bergner & Co.

2003 DEALS TO DATE

Dollars to Date:	\$1,522,672,668 <i>(Last Year: \$5,387,918,206)</i>
Dollars This Quarter:	\$151,094,000 <i>(Last Year: \$283,567,435)</i>
Stations Traded This Year:	534 <i>(Last Year: 807)</i>
Stations Traded This Quarter:	124 <i>(Last Year: 138)</i>

public radio stations in addition to its existing 1,200 stations," Levine said.

Clear Channel Sr. VP Charlie Ra-

hilly, who handled his company's arrangement with KUSC, did not reply to a message from R&R seeking comment.

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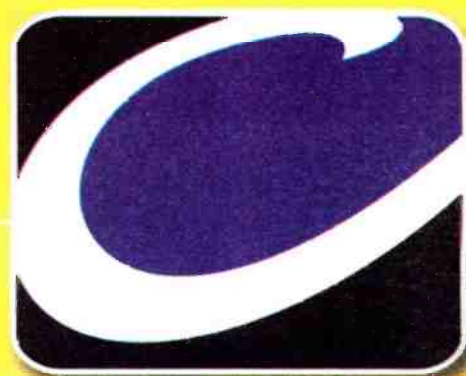
WLTW New York

Jim Ryan

News/Talk/Sports Station
of the Year

KFI Los Angeles

Robin Bertolucci



Rock Station
of the Year

WFBQ Indianapolis

Mike Thomas

Urban Station
of the Year

WVAZ Chicago

Elroy Smith

Legendary Station
of the Year

WLW Cincinnati

Darryl Parks

Large Market Station
of the Year

WMJI Cleveland

Dave Popovich

Small Market Station
of the Year

KLVI Beaumont

Al Caldwell

Major Market Personality
of the Year

Ramsey Lewis – *WNUA Chicago*

Howard McGee – *WGCI Chicago*

Large Market Personality
of the Year

Mike McConnell – *WLW Cincinnati*

Mike Trivisonno – *WTAM Cleveland*

Small Market Personality
of the Year

Max Tooker – *KBGO Waco*



jgreen@radioandrecords.com

Radio Needs A Saturn Plant

Imagine a 'test cluster' for innovation

By Walter Sabo

When the Japanese forced General Motors to face the new world order of car manufacturing, GM responded with a dramatic solution: the Saturn. The Saturn was the first car manufactured by GM in newly designed plants, using innovative construction systems and new labor rules. The Saturn was also sold in a new way, with an approach focused on attracting and serving female customers.

Radio needs a "Saturn division." Radio-station sales, programming and management conventions were conceived in the 1920s, when there was one station in a county. They have been adapted, in mutant fashion, to meet the demands of consolidation. The way stations are organized today is not necessarily bad; we just don't know if there is a better way, because we haven't really tried to find one.

Twenty years ago it was inconceivable that one company could own four FMs in a city. Twenty years ago there weren't a thousand channels to choose from on TV. Five years ago you couldn't download your favorite song, game, movie or TV show to a box on your lap in seconds. Two years ago there weren't 200 brand-new radio stations available in every city in America from Sirius and XM Satellite Radio.

The media landscape continues to change dramatically, shifting options for both listeners and advertisers. How would radio stations be organized if the industry started today?

How would we organize six stations if no one had ever heard of a GM or a sales manager?



Walter Sabo

So far, the driving strategy for reorganizing a radio station has been cost savings. That's very nice when you have to hit your first-year-after-purchase numbers for the bank, but after that, success will come from increased revenue.

Do you know of any radio station that could meaningfully cut costs today? The task now is to increase revenue share for radio by taking from other media. Gross revenue increases, not savings, will determine radio's future financial viability.

How are we doing? Lousy. In 1970 8% of all ad revenue went to radio. Today, with 7,000 more stations selling the radio story, the medium still captures 8% of all advertising revenue.

Yet radio captures 95% of the American population every week. From a programming perspective, radio remains a stunning success. The sales story is much sadder, and

that's not because of the sales effort. The salespeople we know work their asses off. Unfortunately, they are not given the tools to work smart.

Back To The Laboratory

Radio is the only mass medium with no research and development budget. No lab. Each TV network has an \$80 million development budget used to test shows, train talent and conduct audience research. Procter & Gamble knows its fate lies in the lab, and it invests tens of millions just to test the smell of the soap you use. Soap!

When a radio programmer is stumped, he has to call a friend in Phoenix or take his professional life in his hands and ask his format manager. What if the answer to his question is a new format? One that isn't on the air anywhere? When a salesman needs help he might ask, "Does the RAB have anything about this?" A good question, but what if the answer can only be found at the Television Advertising Bureau?

Here's what radio can borrow from GM's Saturn experience. First, set goals to learn:

- How radio can capture 16% of all advertising revenue
- How a radio station can have more control of its audience share

The Rules

1. Take a cluster of stations in a geographically isolated medium market (25-75). For one year, the cluster doesn't have to deliver anything to the corporation. It is used as a laboratory.

Take a cluster of stations in a geographically isolated medium market. For one year, the cluster doesn't have to deliver anything to the corporation. It is used as a laboratory.

- 2. Make sure none of the stations has an inherent liability, such as a bad signal or a mysterious history of failure.
- 3. There are no other rules.

The Team

The team at your laboratory cluster should include:

1. Three programmers: one retired and with a long history of success in many formats and cities, a recent college grad with lots of ideas and little sense of the rules, and a television programmer who has never worked in radio.

2. Three sales executives: one with a long history of success in retail in many formats and who is now retired from radio, a recent recruit who has lots of energy and lots of frustration with the way things are, and a sales manager who has been successful in selling magazine space.

Give the team consultants. Consider:

- Retail. The major stores you go to have consultants who tell them what color the first display should be when customers walk in the door. Yes, there is a reason the bathroom is hard to find.
- Ron Popeil. No one understands how to sell better than Ron, and he would accept the challenge. Go to Amazon.com and buy his book *The Salesman of the Century*.
- A retired head of a major advertising agency.
- A former Procter & Gamble brand manager. This person is very valuable, because P&G has sold in a

consolidated universe forever. The company markets competing brands, but it doesn't waste time on that "flanking" nonsense. Each brand is meant to be No. 1.

• A traveler. You'll need someone to circle the globe and study all the commercial radio stations in every country. All these stations have much shorter histories than American radio, and they may offer useful insights.

Questions For The Team

What should the team ask? You'll come up with plenty of questions, but here are mine:

1. For years GMs have said they could get the rates up if they didn't have to deliver this quarter's numbers. They believe that if they had the time and tools to sell a qualitative story and the freedom to walk away from business because of low rates, they could get rates higher. What tools, story, training and business models do GMs need to raise the rates not just 5%, but a lot?

2. What can we do, on and off the air, to make 12-24s think radio is cool? Consider this: No group seeks to be part of a community more than teens. That's why they call the request lines: to be on the air. They are fearless. Perfect for a Talk format aimed right at them.

3. Should we seek GMs exclusively from the product side, as they do at successful Canadian radio companies? Or should they come from consumer marketing?

Continued on Page 12

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When You Know More, You Program Better

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They've Got Mail. But Can You Make Them Care?

By Alan Mason

Increasing computer literacy and enthusiasm for everything Internet means that e-mail has become, like all marketing tools, a good news, bad news joke. But customer-relationship marketing through e-mail can be effective because it offers an almost unique way to reach listeners in their homes and offices. This article covers the essential elements of a good e-mail strategy.

Whose Job Is It?

As a manager, you must make sure the e-mail marketing initiative is a high enough priority at the staff level that time will be budgeted to manage it. While e-mail is inexpensive compared to other forms of marketing, some money is required to maximize it. Just sending something to a list of addresses from time to time isn't going to work.

For better time management, you can:

- Assign maintenance (that is, actually making sure the e-mail goes out) to someone. But keep the writing of the e-mail for yourself unless you have another person who can do it.

- Outsource the program to a third-party specialist.

- Use radio-centric software that lets you produce good-looking HTML e-mail and is mostly self-operating — that is, listeners opt in or out of the list themselves, and bounce-backs are automatically dropped. The program should include templates you can use to establish a look without the expense of a new design.

If you want to use contesting to build your database, you'll need to factor in the cost of the prizes. But because it doesn't cost extra to reuse the system, additional e-mail marketing can provide a great return on investment.

Set Goals & Promote Interactivity

Before you begin, determine how e-mail marketing will help you achieve your goals, reinforce your strategy and build your unique brand. The best use of e-mail marketing is to help establish and reinforce specific images in the listeners' minds and to increase top-of-mind awareness. For example, is your station family-friendly? How would your e-mails reflect that?

I subscribe to several station e-mails, most of which are written in a generic, "What's in it for the station?" fashion. They aren't one-to-one listener e-mails as much as they are mass-marketing dispatches, perhaps promoting the latest contest.

An effective e-mail marketing strategy capitalizes on what makes e-

mail different and, in some ways, better than traditional marketing methods. An e-mail campaign can be highly personal to listeners if the content is relevant and interesting.

E-mail also offers an important interactive element, in that listeners can reply to your messages instantly. Encourage listeners to respond so you can learn about their needs and preferences. Give them a chance to choose what

they're interested in and send only messages on the topics they want to hear about. This is a force multiplier for e-mail marketing.

Regular questionnaires should be an important element of your strategy, as they keep personal interactivity going and tap in to one of the most important proven criteria for diarykeepers: They love to give their opinions.

The more you know about your listeners, the easier it is to spot trends and opportunities. So take every opportunity to collect useful listener information, whether it's through a website survey or an e-mail response form.

Address-Collection Methods

I wouldn't recommend buying e-mail lists or trying to use e-mail to reach nonlisteners. Those messages will probably be filtered out as spam or deleted on arrival. Here are some ways to grow your own listener e-mail database:

1. Ask listeners to e-mail song feedback and requests, and reply by asking them to join your database.

2. Have a laptop or PDA at remote where listeners can register.

3. Run contests exclusively online, and promote them on the air.

4. Solicit comments on bits by the morning show and other personalities.

5. Run daily polls on news and events.

6. Offer to send e-mail about contests listeners have said they're interested in. Tell them about fun things to do on the weekend that they've said they'd like to do. Send notes about cool events and guest appearances; tips on parenting; notices of stores, restaurants or bars with special prices, etc.

Make sure your e-mail's opt-in button is displayed prominently on your website so people can easily register and accept a cookie to avoid re-entering personal information. Some stations use a pop-up asking the visitor to join and giving the benefits of doing so. Include a privacy statement on your site, and promise listeners you won't sell their names to someone else — ever. Remember, this is about them, not about you.

Try to avoid segmenting your e-mail list by age, sex, income level or listening level, but otherwise, categorize the people in your e-mail database. I'd rather have 200 highly specific and relevant e-mails that build brand equity for my station sent to people who are PIs and have passed a "diary screen" than I would 2,000 e-mails about my latest contest sent to everyone. The most important people in your database are those who are fans of your station and who are interested in what it does.

Getting Read, Again And Again

Make sure your subject line is quickly and easily understood. Many people skip over or delete messages unless there's some compelling reason to open and read them. Many of the e-mails I receive simply say "The WKRP Listener E-mail" or something like it. That might get some attention from those really interested in your station, but "WKRP Wants You to Tan in Cancun!" is likely to get a lot more response. That's important if there's an advertiser involved, especially if the content has a click-through element.

Depending on your format, here are some e-mail ideas:

1. Birthday greetings, signed by all the staff, or at least by your highly popular morning show. Never be impersonal.

2. Surveys about how listeners like the station. Ask one question in an informal way that invites a narrative response.

3. Ask what their favorite three artists are.

4. Inquire if they prefer to use e-mail or telephone for their contact with the station, then honor what they say.

5. Send a one-day listening attachment so listeners can record their listening for a day, and provide a good incentive for filling it out. Those who return the e-mail diary are likely to be the kind of people who will participate in other diary surveys.

6. Let listeners know about new, relevant content on your website and on other sites, such as *The Oprah Winfrey Show's*, *Maxim's* or whatever matches the lifegroup of your audience.

7. Hey, just thank them for listening!
8. Send listeners an e-mail wish-

Do You Have A Battle Plan?

By John Lund

When a crisis or emergency occurs, you'll wish you had a plan to deal with it. That's the very reason fire crews hold disaster drills. If you live and work near the San Andreas Fault, an earthquake plan is in order. If your station is in the Snow Belt, the plan should deal with road closures, power outages and school and workplace closings.

Coastal areas have hurricanes, and the Midwest gets tornadoes. Everyone has the threat of fires, explosions, civil unrest, plane crashes and terrorist actions. How you deal with each of these things will be different, but here are some elements that should be part of any emergency battle plan.

1. What constitutes an emergency? Knowing when to say something on the air is important. You want to provide timely information, but you don't want every parent in town panicking over a school-bus crash.

2. Who's in charge? Every battle needs a general who is in full command. This is no time for a committee.

3. Who goes where? Assign staff members, including salespeople and office staff, to special jobs. Add more people on the phones as needed, and have extra eyes and ears with cell phones looking for road reports, eyewitness stories and other potential leads.

4. Who do you call? A good phone list or Rolodex is vital. Get cell phones, pagers and e-mail addresses in advance. Murphy's Law of Disasters is that the phone book always disappears when you need it, and the fire chief has an unlisted number.

5. Where are the batteries? Some emergencies happen without electricity. Keep rechargeable batteries on hand and freshly charged. Does your station have a generator to power the transmitter and studios?

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



John Lund



Alan Mason

ing them a good time on an upcoming holiday, with a couple of suggestions for things they can do.

9. Tell listeners about an upcoming concert they've told you they'd be interested in, or give them the word about new releases from their favorite artists.

Ultimately, your e-mail newsletter will succeed or fail based on how well you target, personalize and provide actual value. It's an important time to step outside the radio and

think like a listener. Be prepared to answer the question "Why should I care?"

A longtime radio broadcaster, Alan Mason is a partner with the Audience Development Group consulting firm, based in Grand Rapids. He can be reached at 616-940-8300, alan@goodratings.com or through www.goodratings.com.

Radio Needs....

Continued from Page 10

4. In Australia the awards ceremony for radio performers and producers is as big a deal as the Emmys are here. One of the categories is Most Promising Executive, for people in the industry less than two years. How do we make this *the* industry for the smart kids?
5. How do we increase the value of the dark side of radio, 7pm-6am?

An Alternative Suggestion

Create a virtual lab. Start with a brainstorm session in your cluster. Get out of the station for two whole days and go to a nice, fun resort. No cell phones. Conduct the virtual lab with an outside facilitator. One rule: The cluster manager can't participate in the conversation.

This may all sound like a charming scheme hatched from the luxu-

ry of a consultant's mind. It's not. Right now there are \$100 million-plus radio signals being supported by a management organization created when the only way to hear that signal was by moving a needle over a crystal.

You say Wall Street would never accept the notion of purposely cutting revenues by taking a cluster offline? But what would Wall Street say if it focused on what our research and development budget is now?

Walter Sabo has led consulting firm Sabo Media since 1984. His client list of major-media companies includes Millennium Broadcasting, Standard Broadcasting and all 100 Sirius channels. Sabo has also been VP/GM of ABC Radio Networks and Exec. VP of the NBC-owned FM stations. Reach him at 212-681-8181 or walter@sabomedia.com.

Selling To Introverts

By Roy Williams

The ratio of extroverts to introverts in our nation is 50.5% to 49.5%. So why do sales trainers assume that every customer is extroverted?

Extroverts like to engage you verbally, believing that dialogue produces superior thinking. Consequently, the best way to keep an extrovert thinking about your product is to continue talking with them about it. But that's the worst thing you can do when selling the half of America that's introverted.

Introverts aren't necessarily bashful, and extroverts aren't necessarily gregarious. In fact, half the world's public performers are deeply introverted, and extroverts can be painfully shy. Psychologically, introversion and extroversion refer only to where a person finds their energy. Extroverts are energized by people, places and things outside themselves. Introverts prefer to turn their thoughts inward to a "laboratory of the mind," where they like to try things out before taking any action.

When they say, "Let me think about it," extroverts often mean, "You haven't really engaged my interest, so I'll be leaving now." An introvert usually means, "You've told me something new, surprising or different, so now I need some undistracted time to decide how I feel about it." But this doesn't mean that introverts can't make snap decisions. In fact, introverts usually respond with lightning speed when asked about something they've already thought about.

Knowing that half our population is introverted, I advise my clients to show the price on every item they offer for sale. Upscale retailers are resistant to this idea, feeling that it somehow demeans the merchandise. But an introvert who's deeply impressed with an unpriced item will think, "It's obviously overpriced, or they'd be willing to reveal how much

they're asking. If I inquire about the price, I'm going to have to listen to a salesperson yammer on and on until they force me to tell them that it's outside my price range. And I'm just not willing to put myself through all that." By not attaching a price to every item, upscale retailers are missing a lot of potential buyers.

The same is true of classified ads that offer a glowing description without naming a price. The (probably extroverted) writers of these ads think, "I'm going to make the reader call and ask me the price. That way, I'll have an opportunity to interact with them and tell them all the good things I didn't put into the ad."

But introverted readers will likely keep reading until they find an ad that gives them enough information to "try the product out" in their inner laboratory. The result of this inner lab is that when an introvert-

ed person calls about your ad, they're usually already half sold. The great David Ogilvy was famous for his long ad copy. I'm betting David Ogilvy was an introvert.

Due to the fact that they can act exactly the same way, there are no simple, outward signs that will easily allow you to distinguish introverts from extroverts. But when you've finally learned to do it, you'll be better able to sell each customer their way.

And you just can't imagine what that will do to your close rate.

Roy Williams is President of Wizard of Ads Inc., a teaching organization with offices in the U.S., Canada and Australia. The company offers partner services (marketing strategies, message development and media planning), Wizard Business Seminars and the Free Monday Morning Memo. Reach Roy Williams at 800-425-4769 or via www.wizardacademy.com.

Pros On The Move

• David Howard advances from GSM to Station Manager at Infinity's KTWV (The Wave)/Los Angeles. A 22-year market veteran, he became The Wave's GSM in 1999 after serving as GM and GSM of L.A.-area KLYY. His other market experience includes terms as LSM for KLAC & KZLA and KQLZ, in addition to an AE post at KTWV and its predecessor at the 94.7 frequency, KMET.

• Wes Matejka comes aboard Cumulus Broadcasting's Beaumont, TX cluster as Director/Sales, overseeing KAYD, KIKR, KQHN, KQXY, KSTB & KTCX.

• Thom Moon returns to Critical Mass

Media as Nest Marketing Project Manager to develop Clear Channel marketing campaigns. Moon, who has previously worked with CMM subsidiaries, has also served as VP/Client Services for the Radio Research Consortium, the intermediary between Arbitron and noncommercial radio.

• Frank Murtagh is the new President/Syndication for Sabo Media, supervising the growth of the Parade radio show-prep and entertainment-news service. Murtagh has been a marketing consultant to radio and has worked in Boston as Marketing Director for WRKO and Asst. PD at WBZ.

Sixteen Sweet Ideas For Your Next Sales Call

By Irwin Pollack

Every time you make a sales call, you've got to do something different. If you don't, think about this: More of the same gets you just that — more of the same. Think about which of the following ideas might be a good contribution to your mix of sales calls.



Irwin Pollack

1. Bring the prospect an article about his or her business. Even better, design a rubber stamp to put on articles that says, "Information provided by [your name] and [station or company]."
2. Conduct a sales meeting for the client's staff on a particular subject about which you are passionate. Become a real resource to the client company.
3. Bring along a manager to thank the client for their business. It makes a strong impression when a manager takes the time to make an appearance.
4. Bring bagels or doughnuts (the client's staff will love you). Also, take the staff out for a quick breakfast, lunch or just a bite to eat. Remember, 75% of all professional sports games are won at home. Take them away from their home turf!
5. Use success letters. Either show clients a new letter or solicit a letter from the client.
6. Buy something from a prospective client.
7. Congratulate the client on a special accomplishment.
8. Ask for a referral.
9. Make a stop to thank the client for the business. Once in a while, showing graciousness without asking for more money makes a strong impression.
10. Bring in a newspaper ad from a competitor so you can brainstorm how to position against it.
11. Ask your client for advice.
12. Take the client to a sporting or cultural event.
13. Give the client the extra push they might need to make a decision. Remind them of a cutoff date for your original offer.
14. Show up to welcome the client back from a vacation or illness.
15. Conduct an in-store demographic survey of the client's customers. Find out what their opinions and beliefs may be.
16. Bring a third party — a fellow salesperson or client — who may have experience or expertise neither you nor your client has.

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

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RIAA Files First P2P Lawsuits, Offers Amnesty

Continued from Page 1

litigation, but when you are being victimized by illegal activities, there comes a time when you have to stand up and take appropriate action. We simply cannot allow online piracy to continue." He noted that, along with artists and songwriters, P2P piracy threatens the livelihoods of "tens of thousands of less celebrated people in the music industry, from engineers and technicians to record-store clerks to CD-plant workers."

It's obviously better from both the practical and the public relations points of view to sue companies rather than individuals, and that has been the RIAA and other rights owners' preferred approach. But online infringement continues to run wild, record sales continue to drop, and April's ruling that major P2P players Grokster and StreamCast aren't liable for infringement committed by their users left the labels little choice. While the appeal of that ruling works its way through the courts, individual file-traders are the obvious place to direct anti-piracy attention.

Sherman declined to provide details but said the suits were filed in multiple jurisdictions nationwide. File-traders could theoretically be liable for up to \$150,000 per infringing song, but Sherman said all the defendants have been given information on how to settle their suits out of court. A few defendants, he noted, settled even before the press conference, for about \$3,000 each.

Confess & Be Forgiven

Details of the first P2P amnesty, the RIAA's "Clean Slate" program, were released as the lawsuits were being announced, and for an amnesty, the program is strangely aggressive.

Clean Slate asks P2P pirates to confess their crimes, destroy their ill-gotten music and promise to infringe no more, all by way of a notarized affidavit. Infringers are also asked to acknowledge that they're fair game for lawsuits if they start downloading or offering infringing music again. The offer is not being extended to the people who were sued Monday; it's only for individuals who have not been sued by the RIAA or a member label and whose personal information has not been subpoenaed. Businesses, schools and other groups aren't eligible, nor is anyone who has infringed for profit.

About the program, Sherman said, "We are prepared to hold out

our version of an olive branch. Our offer is simple and, we think, more than reasonable. Any individual we haven't yet targeted who is willing to pledge that they will destroy all the illegally obtained music files that they have and never again illegally distribute or download music will have nothing to worry about from us. It really is that simple."

I don't doubt that the RIAA means what it says: In return for the affidavit, it will not "support or assist in copyright infringement suits based on past conduct" against admitted file-traders. But is that promise sufficiently reassuring when pirates are being asked to open a relationship by handing over a signed confession to what the RIAA has said repeatedly is criminal behavior that could lead to jail time?

"When you are being victimized by illegal activities, there comes a time when you have to stand up and take appropriate action."

Cary Sherman

The RIAA does not control the rights to all music being infringed on P2Ps, and it cannot let traders off the hook for infringement against the underlying musical work — that's the publishers' privilege. This amnesty does not guarantee that infringers won't be sued by other rights owners for exactly the material on which the RIAA gives them a pass.

It's hard to understand as well why the RIAA believes it needs to have personal information on infringers. Aren't there less complicated approaches? How about a cutoff date: "Be off the P2Ps by Sept. 30, and we won't come after you?" That still wouldn't protect pirates from suits by other rights owners, but it wouldn't ask them to hand over their own heads.

Sen. Norm Coleman, who in August said he planned to hold hearings on how the RIAA has used the Digital Millennium Copyright Act subpoena process to track down file-traders, immediately expressed doubts about the Clean Slate program. He said, "An amnesty that

could involve millions of kids submitting and signing legal documents that plead themselves guilty to the Recording Industry Association of America may not be the best approach to achieving a balance between protecting copyright laws and punishing those who violate those laws."

UMG's Dramatic Gesture

In the midst of all the uproar, Universal Music Group is doing something that may make more difference to the fading music business than any anti-piracy effort: It's cutting prices — a lot. Beginning in the fourth quarter, the list price for most top-line UMG CDs is going down to \$12.98, which means new discs could be in stores for less than \$10. The label group is doing away with its old \$16.98-\$18.98 CD price points and dropping the list price for cassettes to \$8.98.

UMG CEO Doug Morris said, "UMG is responsible for almost 30% of the album sales in the U.S., so we are uniquely positioned to try this new strategy. We strongly believe that when the prices are dramatically reduced on so many titles, we will drive consumers back to stores and significantly bolster music sales." The UMG roster includes such artists as Ashanti, Mary J. Blige and Diana Krall, and the label group said the new price point will also apply to catalog material, including music by Elton John, The Police, Rod Stewart and The Supremes.

The complaint that CDs are overpriced predates the pirates, but P2P coverage has spread that and other pirate notions far and wide, to people who wouldn't dream of stealing music. Fair or unfair, "CDs are a rip-off" is one argument the labels have the power to answer right now. This is UMG's response, and the other majors may soon be forced to follow.

Will it help? A new survey by Music Forecasting released Tuesday reported that 56% of respondents said they'll buy "slightly more" CDs at the new price, while 19% said they'll buy "many more." Eighty-five percent of respondents agreed that "it's about time" CD prices were cut, but the other 15% said it's "too little, too late."

UMG's price cuts don't take effect until October, and no one knows exactly what the retail prices will be (Music Forecasting based its survey on a \$12.98 price to consumers). But at least the survey results are an early sign that UMG may have done the right thing.

Additional reporting by Joe Howard.

The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading non-subscription digital-music service in the U.S., offering a catalog of more than 200,000 songs from all five major label groups. Here's a snapshot of the top-selling downloads on Monday, Sept. 8, 2003.

Top 10 Songs

1. **BEYONCÉ #JAY-Z** Crazy In Love
2. **BLACK EYED PEAS** Where Is The Love?
3. **DIDO** White Flag
4. **JOHNNY CASH** Hurt
5. **BARENAKED LADIES** Another Postcard...
6. **COLDPLAY** Scientist
7. **NELLY #P. DIDDY & MURPHY LEE** Shake...
8. **JOHN MAYER** Bigger Than My Body
9. **STING** Send Your Love
10. **E. PRESLEY#P. OAKENFOLD** Rubberneckin'

Top 10 Albums

1. **VARIOUS ARTISTS** *Verve Remixed*
2. **THE NEPTUNES** *The Neptunes Present...*
3. **COLDPLAY** *A Rush Of Blood To The Head*
4. **JOHNNY CASH** *American IV...*
5. **"WEIRD AL" YANKOVIC** *Poodle Hat*
6. **DASHBOARD CONFESSIONAL** *A Mark...*
7. **MARY J. BLIGE** *Love & Life*
8. **MILES DAVIS** *Best Of Miles Davis & John Coltrane*
9. **BEN FOLDS** *Speed Graphic* (EP)
10. **SEAL** *The Acoustic Session*



www.gracenote.com
charts@gracenote.com

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

DIGITAL TOP 25SM

LW	TW	ARTIST	Album Title	Weeks On
1	1	EVANESCENCE	Fallen	27
2	2	NORAH JONES	Come Away With Me	71
5	3	COLOPLAY	A Rush Of Blood To The Head	53
4	4	EMINEM	The Eminem Show	68
3	5	50 CENT	Get Rich Or Die Tryin'	31
6	6	CHRISTINA AGUILERA	Stripped	44
9	7	LINKIN PARK	Meteora	24
8	8	AVRIL LAVIGNE	Let Go	64
10	9	RED HOT CHILI PEPPERS	By The Way	60
7	10	JUSTIN TIMBERLAKE	Justified	43
14	11	AUDIOSLAVE	Audioslave	41
13	12	SHANIA TWAIN	Up!	41
11	13	VARIOUS ARTISTS	The Neptunes Present ... Clones	3
—	14	ALEJANDRO SANZ	No Es Lo Mismo	1
17	15	BEYONCÉ	Dangerously In Love	11
15	16	METALLICA	St. Anger	14
16	17	WHITE STRIPES	Elephant	23
12	18	MARY J. BLIGE	Love & Life	2
18	19	ROLLING STONES	Forty Licks	48
20	20	VARIOUS ARTISTS	8 Mile	44
22	21	VARIOUS ARTISTS	Bad Boys II	8
26	22	R. KELLY	Chocolate Factory	29
19	23	RADIOHEAD	Hail To The Thief	16
27	24	GOOD CHARLOTTE	The Young And The Hopeless	29
24	25	NELLY	Nellyville	62

Emmis Elevates Edgar In Indy

David Edgar has been named OM of Emmis' Indianapolis FMs — Hot AC WENS, CHR/Pop WNOU and Soft AC WYXB — as well as PD of WENS & WYXB. He most recently spent three years as OM/PD of WNOU, but he now relinquishes his day-to-day programming duties at that station. He replaces Greg Dunkin, who recently exited.

"I seem to thrive on 15-hour days, so this is perfect for me," Edgar told R&R. "I want to thank [VP/Market Manager] Tom Severino for showing faith in me. I also want to thank Jimmy Steal, Rick Cummings and [regional exec] Marv Nyren for not talking Tom out of his decision."

EDGAR See Page 27

Boatner Adds OM Duties At KSTE

Carla Boatner, OM for Clear Channel's Blues WODT, Urban WQUE and Gospel and Urban AC combo WYLD-AM & FM in New Orleans, has added similar duties for CHR/Pop clustermate KSTE. She has been with the New Orleans stations since

June 2002.

Before moving to the Big Easy, Boatner was Asst. PD/MD of Clear Channel's WGCI-FM/Chicago. She began her career at KMJQ/Houston as an intern, then worked her way up to Asst. PD/MD.



(l-r) Qadree El-Amin, Mario Winans and Bill Edwards.

Big3 Records Gives Green Light To Winans' Yellow City Imprint

Producer-songwriter Mario "Yellow Man" Winans, who has worked with artists including P. Diddy, Limp Bizkit, Jennifer Lopez, David Bowie and Mary J. Blige, has signed a joint-venture imprint deal with Big3 Records. The new imprint will be known as Yellow City/Big3 Records, and the deal will allow Winans the opportunity to sign, write for and produce new talent for the new imprint and provide A&R for Big3's current roster of artists.

"Mario Winans is one of the most talented producer-songwriters of our time," said Big3 Chairman Bill Edwards. "The range of artists for which he has crafted hits speaks to his enormous musical talent. We are excited about the opportunities for him to bring in new talent and to develop the Big3 roster as an executive."

Big3 CEO Qadree El-Amin said, "Yellow Man is part of a

rich musical heritage. I have watched him develop his talent over the years, making hit after hit for artists ranging from Jennifer Lopez to Limp Bizkit. I'm proud that he is now an integral part of Big3's future. We look forward to a long and successful relationship with him."

Winans said, "Having the opportunity for my own label is a dream come true. Although there have been many suitors over the years, this is the first opportunity that felt right. Working with Bill, Qadree and the Big3 staff is so easy. It feels like a family — and I'm home."

Named by BMI one of the top five songwriters of 2002 and 2003, Winans is a studio musician and part of P. Diddy's writing and producing collective, The Hitmen. In addition to the new deal with Big3, Winans remains a Bad Boy Records artist, songwriter and producer.

EXECUTIVE ACTION

Infinity Makes Mateo Director/Communications

Karen Mateo has been named Director/Communications for Infinity Broadcasting. She reports to Sr. VP/Communications Dana McClintock.

Mateo has held a similar position at WCBS-TV/New York since August 2001. Before that she was a senior press representative for CBS Sports, a division of the CBS Television Network.

"As a veteran of this company, Karen not only has a proven track record working large-scale events like the Olympics and the Super Bowl, but, just as important, through her years at CBS's flagship television station here in New York, she understands the power and nuances of local broadcasting," said McClintock. "She is uniquely qualified to help communicate the benefits of Infinity's major-market radio properties as the company builds upon its leadership position in the industry."

Sig Ends Up As PD Of KKND

Alternative KKND (The End)/New Orleans has promoted Sig to PD, filling the vacancy created when Rob Summers resigned two weeks ago. A four-year station vet, Sig was most recently Asst. PD/MD and had been serving as interim PD since Summers' departure.

Sig joined the station as afternoon host and added Asst. PD/MD responsibilities in 2002. His background also includes stints as morning host at WPLL/Miami;



Sig

WRNR/Annapolis, MD; and WGRX/Baltimore.

"The first order of business is getting this place steady again after a tumultuous year," Sig told R&R. "We're kind of fragmented as far as the way we handle stuff. We need to get back on track with programming, promotion and sales. We just need cohesiveness again."

Citadel closed on its acquisition of KKND and 10 other Wilks Broadcasting stations on Monday.

WLYT/Charlotte Makes Allen PD

Nick Allen has been named PD of Clear Channel Soft AC WLYT/Charlotte. He comes from a similar position at co-owned Soft AC WMAG/Greensboro.

"I've had the great fortune to work with this excellent AC for years," said Allen, who has been PD of WMAG for 10 years. "It has a 20-year heri-

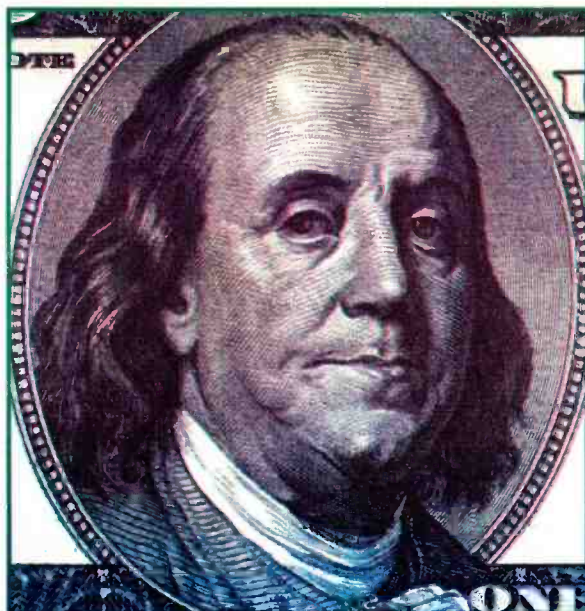


Allen

tage and the same morning show since Day One. It's a spectacular station.

"[My new appointment] is a wonderful opportunity to work with another tremendous station that's at the top of the trends. It's not one you tinker around with much."

Allen's start date has yet to be determined.



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National Radio

• **WESTWOOD ONE** debuts *CBS Sportsline's Fantasy Football Forecast*, hosted by Tommy Tighe. The one-hour program features tips from fantasy-football experts and insights from CBS Sportsline writers. For more information, contact Abby Krasny at 212-641-2009 or abby_krasny@westwoodone.com.

Also from WW1, a series of specials airing the weekend of Sept. 13. The one-hour *Steve Miller Band's Young Hearts: Complete Greatest Hits* documents Miller's 35-year career with an interview, live performances and previews of newly remastered versions of some of his hits. An episode of WW1's *Superstar Concert Series* features Miller, and the singer-guitarist also appears on *Off the Record With Joe Benson*. For more information, contact Abby Krasny at 212-641-2009 or abby_krasny@westwoodone.com.

And more from WW1: Westwood One's CMT Radio Network presents the concert special *Rascal Flatts: Melt on the Beach*, airing the weekend of Sept. 13. The one-hour program is hosted by CMT's Katie Cook. For more information, contact Abby Krasny at

CHRONICLE

CONDOLENCES

Former WXXR/Rockford, IL personality **Jeff Ingraham**, 25, Sept. 8.

KUER/Salt Lake City *Just Jazz* host **Wes Bowen**, 79, Sept. 2.

Tex & Jinx co-host **Jinx Falkenburg**, 84, Aug. 24.

212-641-2009 or abby_krasny@westwoodone.com.

• **JONES RADIO NETWORKS** syndicates Celebrity Media Entertainment's *The World of Entertainment With Olga*, hosted by Olga Breeskin. The weekly two-hour Spanish-language program features interviews with top Hispanic celebrities. For more information, contact Sarah Beatty at 800-426-9082.

• **SYNDICATED SOLUTIONS** adds affiliation rights for "Postcards Home," a daily two-minute feature chronicling a young man's journey across America. SSI is offering "Postcards" on CD or in MP3 format via FTP. For more information, call 203-431-0790.

Changes

Radio: Kimberly Cutchall becomes Sr. VP/Employee Development for Clear Channel Radio.

Classical: KING-FM/Seattle adds

BBC World Service newscasts to its morning show.

News/Talk: WOR/New York adds *The Michael Savage Show*, 7-9pm ... WPHT/Philadelphia adds ABC Radio Networks' *Sean Hannity* in the 3-6pm slot.

FCC ACTIONS

Yet Another HBC-Univision Merger Approval Date Passes

Despite rampant speculation that the deal would get the FCC's blessing on Tuesday, by press time Univision's long-delayed merger acquisition of Hispanic Broadcasting Corp. still hadn't received final action from the agency. A source familiar with the FCC's eighth-floor wrangling told R&R the main sticking point was Chairman Michael Powell's reaction to comments Commissioner Jonathan Adelstein made in his separate statement regarding the deal. After reading Adelstein's statement, Powell reportedly decided he wanted to amend his own statement to address Adelstein's. Approval of the \$3.5 billion deal, announced in June 2002, is expected to come on a 3-2 party-line vote. Univision shareholders will own about 73.5% of the company following the HBC merger, while HBC and Clear Channel shareholders will possess a total of about 26.5% of Univision stock.

BUSINESS BRIEFS

Continued from Page 4

the company take advantage of a large pool of skilled telephone interviewers who speak both Spanish and English, thus addressing ongoing concerns about language weighting. Arbitron said the new center has 100 full- and part-time employees and space for 130 calling stations, and it's equipped with technologies designed to help raise survey response rates. The center also doubles Arbitron's capacity for in-house recruiters.

Meanwhile, the Arbitron Radio Advisory Council, whose 14 elected members work with Arbitron to discuss and resolve issues regarding the company's ratings service, has set its next election. The available seats are CHR/Top 40, continuous markets only; Country, continuous markets only; MOR, all markets; and News/Talk, continuous markets only. Each seat carries a three-year term, beginning Jan. 1, 2004. Arbitron subscribers holding the position of GM or higher and who are involved in the daily operation of a qualifying station or group are eligible to run for the council.

Yager Leaves NAB Radio-TV Board

Barrington Broadcasting CEO Jim Yager has resigned as the NAB Radio-TV Board's Chairman for family reasons. While the NAB Executive Committee has held discussions about a permanent replacement for Yager, no one had been named to the post by R&R's press time.

XM Stock Sale May Fund New Satellite

XM Satellite Radio has priced a public offering of approximately 11.3 million shares of class A common stock with expected net proceeds of around \$150 million, and it may use the funds to pay for construction of a new ground-spore satellite if it is unable to collect enough funds for the spare from its insurers. XM plans to launch its existing spare satellite late next year because its two orbiting satellites have technical problems that are expected to considerably decrease their effective life spans. The company is pursuing compensation from its insurers for the problem, and if the insurers pay up, XM plans to use the proceeds of the stock sale for working capital and general corporate purposes, which may include the repurchase or prepayment of outstanding debt. Legg Mason Funds Management, Legg Mason Capital Management and an unnamed large institutional investor are the main investors in the new stock offering. Meanwhile, the Standard & Poor's ratings service said the stock sale will have no effect on its ratings or outlook for XM. S&P currently has a "CCC+/Stable" rating on the satcaster and its outstanding debt.

In other news, XM has debuted a huge marketing campaign designed to help it meet its goal of 1.2 million subscribers by the end of 2003. Among the promotions: a sweepstakes for a 2004 Cadillac SRX and a 2004 Pontiac GTO, each equipped with a lifetime XM subscription, and a contest for 50 XM home systems and 300 boom boxes featuring portable SKYFi receivers and a year of free XM service. The company is also offering points that can be redeemed for XM service, hardware or gift cards to subscribers who bring new customers to the service.

Sirius Debuts New Receivers

Sirius has teamed with Kenwood to create the first dedicated home satellite radio receiver, which will be available at electronics stores throughout the U.S. in October. The Kenwood DT-7000S, unveiled last week at the CEDIA Expo in Indianapolis, has new features including a four-line scrolling display, a "song-seek" function and customized presets. The unit has a list price of \$299.99. Sirius also unveiled the SRX-3 TriplePlay receiver from Antex Electronics. The receiver, which lets listeners in different rooms play different Sirius streams simultaneously over a single distributed-audio system, lists for \$1,695.

Meanwhile, Sirius has set the date for its annual stockholders meeting: The gathering will be held Nov. 25 at Sirius headquarters in New York.

NAB Extends Early-Bird Radio Show Registration

The NAB has extended the early-bird deadline for NAB Radio Show registration from Aug. 29 to Sept. 15 in response to broadcasters' concerns that the earlier date was too near the Labor Day holiday. "We're trying to be responsive to feedback from broadcasters who were vacationing in August and overlooked the just-before-Labor Day registration deadline," said NAB Exec. VP/Radio John David. The early-bird rates are \$395 for members and \$795 for nonmembers, compared to regular rates of \$495 and \$895. The two-for-one deal for members is still in effect and will remain so through the end of the show.

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Avails:
 6 min. network, 10 min. local

Hints From Heloise:

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 90 second feature

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 MANDY MOORE Have A Little Faith In Me
 NICKELBACK Someday
 OUTCAST Hey Ya!

SOFT ROCK
 Seth Neiman
 MICHAEL BUBLE How Can You Mend A Broken Heart
 SEAL Waiting For You

R&B & HIP-HOP
 Damon Williams
 B2K What A Girl Wants
 MARY J. BLIGE I SO CENT Let Me Be The 1
 MURPHY LEE (KERRI) DUPRI What Da Hook Gon Be
 JENNIFER LOPEZ Baby I Love You

RAP
 Damon Williams
 213 Fly
 NEPTUNES ICLIPSE Blaze Of Glory
 VISHISS Thaswassup

ROCK
 Gary Susalis
 ACROMA Wash Away
 FINCH Worms Of The Earth
 SPINESHANK Smothered
 STATIC-X The Only

ALTERNATIVE
 Adam Neiman
 ALIEN ANT FARM Glow
 TRAVIS Re-Offender

TODAY'S COUNTRY
 Liz Opoka
 REBECCA LYNN HOWARD What A Shame
 JOSH TURNER Long Black Train
 MARK WILLS And The Crowd Goes Wild

PROGRESSIVE
 Liz Opoka
 NORAH JONES The Grass Is Blue
 JOHNNY LANG Red Light
 MAVERICKS I Wanna Know
 RACHAEL SAGE Bravedancing

SMOOTH JAZZ
 Gary Susalis
 BLAKE AARON Bringin' It Back
 RICK BRAUN Esperanto
 A. RAY FULLER The Weeper

AMERICANA
 Liz Opoka
 JAYHAWKS Tampa To Tulsa
 SCOTT MILLER The Way
 MARTY STUART A Satisfied Mind
 GILLIAN WELCH Wrecking Ball



Artist/Title	Total Plays
HILARY DUFF So Yesterday	74
LINDSAY LOHAN Ultimate	73
HILARY DUFF Why Not	73
STEVIE BLOCK All For Love	73
JUMPS We Are Family	72
0-TENT BOYS Dig It	72
LIZZIE MCGUIRE What Dreams Are Made Of	71
KELLY CLARKSON Miss Independent	36
CHEETAH GIRLS Cinderella	34
ATOMIC KITTEN Tide Is High...	33
AVRIL LAVIGNE Sk8er Boi	33
LILLIX What I Like About You	32
NIKKI CLEARY 1, 2, 3	32
JUSTIN TIMBERLAKE Cry Me A River	31
BRITNEY SPEARS Lucky	31
HAMPTON Hamsterdance 2	30
MICHELLE BRANCH Are You Happy Now?	29
ROSE FALCON Up, Up, Up	29
AVRIL LAVIGNE Complicated	29

Artist of the Week
 Playlist for the week of
 Sept. 1-8.

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DMX Fashion Retail Video
 David Mihail

The top music videos shown on DMX fashion video, targeted at 18-34 adults.

JANE'S ADDICTION Just Because
GODD CHARLOTTE Girls & Boys
BLUE MAN GROUP (GAVIN) ROSSDALE The Current
ROBERT RANDOLPH & THE FAMILY BAND I Need...
NAPPY RDOTS Roun' The Globe
RADIOHEAD Go To There

B.R.M.C. Stop
ATL Calling All Girls
RANCIO Fall Back
NORTHERN STATE Al The Party
OUTCAST Hey Ya!
CHANTAL KREVIUZUK Time
ELVIS PRESLEY Rubberneckin'

KELLY CLARKSON Low
JENNIFER LOPEZ Baby I Love U

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

CHR/POP
 Jack Patterson
 KELLY CLARKSON Low
 MANDY MOORE Have A Little Faith In Me
 GAVIN DEGRAW Follow Through

CHR/RHYTHMIC
 Mark Shands
 ASHANTI Rain On Me
 OUTCAST The Way You Move
 JAGGED EDGE Walked Out Of Heaven

URBAN
 Jack Patterson
 WYCLEF PARTY To Damascus
 RAH DIGGA Party And...
 WILLIE CLAYTON Loving Each Other 4 Life
 SHAWN KANE Like Whitney Loves Bobby

ALTERNATIVE
 Dave Sloan
 STROKES 12:51
 JET Are You Gonna Be My Girl

ADULT CONTEMPORARY
 Jason Shift
 MANDY MOORE Have A Little Faith In Me

INTERNATIONAL HITS
 Mark Shands
 GET SET GO Break Your Heart
 EVA CASSIDY Drowning In The Sea Of Love
 EVA CASSIDY True Colors
 EVA CASSIDY American Tune
 EVA CASSIDY Yesterday
 EVA CASSIDY You Take My Breath Away

DANCE
 Danielle Ruysschaert
 MILK & SUGAR Let The Sunshine In
 MAJESTIC I Am
 CONJURE ONE Centre Of The Sun
 CATCHER Destiny Sunrise
 ATB I Don't Wanna Stop
 TRINITY You Are My Sunshine
 GARDEWEG All I Want (Fast Club Mix)
 GALLEDON So I Begin (Mandy Massage Mix)

RAP/HIP-HOP
 Mark Shands
 KELIS Milkshake
 DMX Where The Hood At?
 ROSCOE Smooth Sailing'
 LUOACRIS Stand Up
 YOUNGBLOODZ Whatchu Lookin' At
 YOUNGBLOODZ Sean Paul (Get 'Em Crunk)
 YOUNGBLOODZ Hustle
 YOUNGBLOODZ Cadillac Pimpin'
 YOUNGBLOODZ My Automobile
 YOUNGBLOODZ Lane To Lane
 YOUNGBLOODZ Tequila
 YOUNGBLOODZ Drankin' Patnaz
 YOUNGBLOODZ Lean Low
 YOUNGBLOODZ No Average Playa
 BUSTA RHYMES Light Your Ass On Fire

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 Kane
 MARY J. BLIGE Love @ 1st Sight
 WHITE STRIPES Seven Nation Army
 BOW WOW Let's Get Down
 BEYONCE (MISSY) ELLIOTT Fighting Temptation

BPM (XM81)
 Blake Lawrence
 IN-GRID You Promised Me
 DIVINE INSPIRATION What Will Be Will Be
 DEEPEST BLUE Deepest Blue
 ATB I Don't Wanna Stop

Squizz (XM48)
 Charlie Logan
 STATIC-X The Only
 SEVENHUST Enemy
 SPINESHANK Smothered

U-POP (XM29)
 Ted Kelly
 SARAH CONNOR Bounce
 ARTICOLO & BOB DYLAN Come Una Pietra...
 DANIEL BEDINGFIELD Right Girl
 DELTA GOODREEM Innocent Eyes
 BON GARCON Shake Shake
 OCEAN COLOUR SCENE Make The Deal

The Loft (XM50)
 Mike Marrone
 RUFUS WAINWRIGHT Vibrate
 RUFUS WAINWRIGHT I Don't Know What It Is
 MINIBAR Badlands
 MINIBAR Unstoppable
 MINIBAR New Mexico

Raw (XM66)
 Leo G.
 BUSTA RHYMES I2PAC... House Of Pain

X Country (XM12)
 Jessie Scott
 ADRIENNE YOUNG Plow To The End Of The Row
 POCO Running Horse
 SHELBY LYNE Identify Crisis

XM Café (XM45)
 MACY GRAY The Trouble With Being Myself
 BLUES TRAVELER Truth Be Told
 MINIBAR Fly Below The Radar
 JACK JOHNSON On And On
 NEW AMSTERDAMS Worse For The Wear
 TURIN BRAKES Ether Song
 STEVE WINWOOD About Time
 TRAIN My Private Nation
 STEELY DAN Everything Must Go
 JOEY ROUSE 1972
 TWO LODGS FOR TEA Looking For Landmarks
 GUSTER Keep It Together
 SHELBY LYNE Identify Crisis
 LIZZIE WEST Holy Road: Freedom Songs
 BEN FOLDS Speed Graphic
 EELS Shootenanny
 EASTMOUNTAINSOUTH Eastmountainsouth
 BELA FLECK & THE FLECKTONES Little Worlds
 BEN HARPER Diamonds On The Inside
 MALCOLM HOLCOMBE Another Wisdom
 JAYHAWKS Rainy Day Music
 ROBERT CRAY Time Will Tell
 DAVE MATTHEWS Some Devil
 MADISON SMARTT BELL Forty Words For Fear
 ANHIE LENHOX Bare
 PHIL RYD Issues & Options
 BLUESTRING Bluestring
 PETE DRUDGE Slaywatching
 STING Sacred Love
 POI DOG PONDERING In Seed Comes Fruit
 JOHN MAYER Heavier Things
 TRAVIS 12 Memories
 DEREK TRUCKS BAND Soul Serenade

MOVIETUNES
 21,000 movie theaters

WEST

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

MIDWEST

1. BARENAKED LADIES Another Postcard (Chimps)
 2. THALIA (FAT) JOE I Want You
 3. LAURA TURNER Soul Deep
 4. MARY J. BLIGE Love @ 1st Sight
 5. EVA CASSIDY Drowning In The Sea Of Love

SOUTHWEST

1. THALIA (FAT) JOE I Want You
 2. BARENAKED LADIES Another Postcard (Chimps)
 3. MARY J. BLIGE Love @ 1st Sight
 4. LAURA TURNER Soul Deep
 5. SOCH Just Because

NORTHEAST

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

SOUTHEAST

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

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

Planet Dance
 Swedish Egil
 AUDIO BULLYS We Don't Care
 DIVINE INSPIRATION What Will Be Will Be
 FAB FOR Last Night A DJ Blew My Mind
 FC KAHUNA Hayling

U.S. 1
 Kid Kelly
 EVANESCENCE Going Under
 JOSH KELLEY Amazing
 OUTCAST Hey Ya!
 PHARRELL (JAY-Z) Frontin'

Hot Jamz
 ALICIA KEYS Streets Of New York

Hip Hop Nation
 M.S. DYNAMITE Dy-Na-Mi-Tea

New Country
 LONESTAR Walking In Memphis
 REBA MCENTIRE I'm Gonna Take That Mountain
 BRAD PAISLEY Little Moments

Octane
 LACUNA COIL Heaven's A Lie
 SPINESHANK Smothered
 STATIC-X The Only

The Beat
 Geronimo
 LID Smooth
 SEAL Get It Together
 SIMPLY RED Sunrise

Heart & Soul
 B.J. Stone
 ARETHA FRANKLIN Wonderful

The Trend
 Joel Salkowitz
 COLDFPLAY God Put A Smile Upon Your Face
 JOHN HIATT Circle Back
 JAYHAWKS Tailspin
 JOHNNY LANG Red Light
 DAVE MATTHEWS Gravedigger
 STEELY DAN Things I Miss The Most

AOL Radio@Network
 Ron Nenni 415-934-2790

Top Country
 Lawrence Kay
 TRACE ADKINS Hot Mama
 SARA EVANS Perfect
 BRAD PAISLEY Little Moments

Top Alternative
 Cameo
 ADEMA So Fortunate
 ATARIS The Saddest Song
 AUDIOSLAVE I Am The Highway
 COLDFPLAY God Put A Smile Upon Your Face
 FINGER ELEVEN One Thing
 JANE'S ADDICTION True Nature
 LDVE.45 Smile

Smooth Jazz
 Stan Dunn
 FATBURGER Sizzlin'
 CHUCK LOEB eBop
 CHELLI MINUCCI Kickin' It Hard
 KIM WATERS Waterfall

abc RADIO NETWORKS

Phil Hall • 972-991-9200

Doug Banks Morning Show
 Gary Saunders
 ASHANTI Rain On Me
 MARY J. BLIGE Ooh!
 JAGGED EDGE Walked Outta Heaven
 R. KELLY Step In The Name Of Love

Tom Joyner Morning Show
 Vern Catron
 SMOKE NORFUL I Need You

Alternative
 Chris Reeves • 402-952-7600
 LINXIN PARK Numb
 STROKES 12:51

Country
 John Glenn
 TRACY BYRD Drinkin' Bone
 JENNIFER HANSON Half A Heart Tattoo

AC
 Dave Hunter
 STING Send Your Love

Heritage Rock
 Steve Young/Kristopher Jones
 A PERFECT CIRCLE Weak And Powerless
 REVIS Caught In The Sun
 ZZ TOP Piece

CHR
 Steve Young/Josh Hosler
 MATCHBOX TWENTY Bright Lights
 STAINED So Far Away

Rhythmic CHR
 Steve Young/Josh Hosler
 213 Fly
 MARY J. BLIGE Ooh!
 GEMINI Crazy For You
 M. LEE (JAY-Z) Dupri What Da Hook Gon Be?

Soft AC
 Mike Bettelli/Teresa Cook
 TRAIN Calling All Angels

Mainstream AC
 Mike Bettelli/Teresa Cook
 PHIL COLLINS Look Through My Eyes

Delilah
 Mike Bettelli
 MICHAEL BOLTON When I Fall In Love
 SIMPLY RED Sunrise

Dave Wingert Show
 Mike Bettelli/Teresa Cook
 PHIL COLLINS Look Through My Eyes
 DARYL HALL Cab Driver

Mainstream Country
 Ray Randall/Hank Aaron
 BRAD PAISLEY Little Moments
 RUSHLOW I Can't Be Your Friend

Hank Aaron
 TERRI CLARK I Wanna Do It All
 RUSHLOW I Can't Be Your Friend

Ken Moultrie/Hank Aaron
 MONTGOMERY GENTRY Hell Yeah

24 HOUR FORMATS
 Jon Holiday • 303-784-8700

Adult Hit Radio
 Jon Holiday
 FOUNTAINS OF WAYNE Stacy's Mom
 SALIVA Rest In Pieces

Adult Contemporary
 Rick Brady
 GLORIA ESTEFAN Wrapped

U.S. Country
 Penny Mitchell
 BROOKS & DUNN You Can't Take The Honky Tonk Out...
 JOE NICHOLS Cool To Be A Fool

GREAT AMERICAN COUNTRY
 Jim Murphy • 303-784-8700
 SARA EVANS Perfect
 NICKEL CREEK Smoothie Song
 MARK WILLS And The Crowd Goes Wild

WESTWOOD ONE

Charlie Cook • 661-294-9000

Adult Rock & Roll
 Jeff Gonzer
 ZZ TOP Piece

Soft AC
 Andy Fuller
 SIMPLY RED Sunrise

Bright AC
 Jim Hays
 BARENAKED LADIES Another Postcard
 SARAH MCLACHLAN Fallen

Mainstream Country
 David Felker
 SHERRIE AUSTIN Streets Of Heaven
 BROOKS & DUNN You Can't Take The Honky Tonk Out...

Hot Country
 Jim Hays
 RODNEY ADKINS Honesty (Write Me A List)
 BROOKS & DUNN You Can't Take The Honky Tonk Out...

Young & Verna
 David Felker
 BROOKS & DUNN You Can't Take The Honky Tonk Out...
 BRAD PAISLEY Little Moments

JONES RADIO

Alternative
 Chris Reeves • 402-952-7600
 LINXIN PARK Numb
 STROKES 12:51

Country
 John Glenn
 TRACY BYRD Drinkin' Bone
 JENNIFER HANSON Half A Heart Tattoo

AC
 Dave Hunter
 STING Send Your Love

POLSTAR CONCERT PULSE

Pos. Artist	Avg. Gross (in 000s)
1 SUMMER SANITARIUM TOUR	\$2,620.8
2 PHISH	\$1,702.2
3 EAGLES	\$1,632.9
4 DIXIE CHICKS	\$1,230.3
5 DAVE MATTHEWS BAND	\$1,160.8
6 FLEETWOOD MAC	\$1,117.1
7 THE DEAD	\$911.3
8 OZZFEST 2003	\$902.1
9 PEARL JAM	\$721.4
10 CHER	\$700.2
11 JUSTIN TIMBERLAKE & ...	\$639.8
12 JAMES TAYLOR	\$556.4
13 LOLLAPALOOZA 2003	\$517.7
14 JOHN MAYER & ...	\$495.5
15 NEIL YOUNG	\$495.5

Among this week's new tours:

EAGLES
 JEDI MIND TRICK
 NICKELBACK
 RED HOT CHILI PEPPERS
 STROKES

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

72 million households



Plays

50 CENT... P.I.M.P.	15
LIL' JON & THE EASTSIDE BOYZ Get Low	16
R. KELLY Thoina Thoina	12
HILARY DUFF So Yesterday	10
PHARRELL UJAY-Z Frontin'	29
CHRISTINA AGUILERA (L.I.L. KIM Can't Hold...	18
FABOLOUS I/TAMIA So Into You	16
LINKIN PARK Faint	14
FOUNTAINS OF WAYNE Stacy's Mom	9
LMP BIZKIT Eat You Alive	19
BEYONCÉ I/MISSY ELLIOTT Fighting Temptation	10
NELLY (P. DIDDY... Shake Ya Tailfeather	17
JUSTIN TIMBERLAKE Senorita	10
MARODN 5 Harder To Breathe	8
BRAND NEW The Quiet Things That No One...	11
BUSTA RHYMES... Light Your Ass On Fire	11
ATARI'S Boys Of Summer	11
LUDACRIS Stand Up	11

Video playlist for the week of Sept. 1-8.

David Cohn
General Manager



2

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

Video playlist is frozen this week.

Please Send Your Photos

R&R wants your best snapshots (color or black & white). Please include the names and titles of all pictured and send pics to R&R, c/o Mike Davis:

mdavis@radioandrecords.com

75 million households

Paul Marszalek
VP/Music Programming



Plays

ADDS

DAVID BOWIE New Killer Star	
COLDPLAY God Put A Smile Upon Your Face	
OUTKAST Hey Ya!	
PHARRELL UJAY-Z Frontin'	
EVANESCENCE Bring Me To Life	29
FOUNTAINS OF WAYNE Stacy's Mom	29
BLACK EYED PEAS... Where Is The Love?	27
BEYONCÉ UJAY-Z Crazy In Love	26
JOHN MAYER Bigger Than My Body	22
NICKELBACK Someday	22
STING Send Your Love	22
DAVE MATTHEWS Gravedigger	20
JASON MRAZ The Remedy (I Won't Worry)	20
JENNIFER LOPEZ Baby I Love U	19
MARODN 5 Harder To Breathe	19
LIZ PHAIR Why Can't I	17
MATCHBOX TWENTY Bright Lights	16
DIDD White Flag	13
FUEL Falls On Me	13
DAMIEN RICE Volcano	13
MICHELLE BRANCH Are You Happy Now?	11
MARY J. BLIGE I/METHOD MAN Love @ 1st Sight	10
SANTANA I/ALEX BAND Why Don't You & I?	10
ROBERT RANDOLPH... I Need More Love	8
WILSHIRE Special	8
BEYONCÉ I/SEAN PAUL Baby Boy	7
LIVE Heaven	7
JUSTIN TIMBERLAKE Senorita	7
LUTHER VANDROSS Gance With My Father	7
AUDIOLAVE Show Me How To Live	5
JANE'S ADDICTION Just Because	5
SALIVA Rest	5
STAIN'D So Far Away	5
WHITE STRIPES Seven Nation Army	5
MYA My Love Is Like... Whoa	4
GAVIN DEGRAW Follow Through	3
GUSTER Amsterdam...	3
ROONEY Blue Side	2

Video airplay for Sept. 1-8.

38 million households

Cindy Mahmoud, VP/Music Programming & Entertainment



VIDEO PLAYLIST

FABOLOUS I/TAMIA So Into You	
GIMMINE In Those Jeans	
SEAN PAUL Like Gize	
R. KELLY Thoina Thoina	
50 CENT I/SNOOP DOGG & G-UNIT P.I.M.P.	
BOW WOW I/ABBY Let's Get Down	
CHINGY Fight Thurr	
BEYONCÉ I/SEAN PAUL Baby Boy	
YOUNG BLOODZ Damn	
LIL JON & THE EAST SIDE BOYZ I/YING YANG... Get Low	

Video playlist for the week of Sept. 1-8.

CMT

COUNTRY MUSIC TELEVISION

65.9 million households

Brian Phillips, Sr. VP/GM

Chris Parr, VP/Music & Talent

ADDS

MARK WILLIS And The Crowd Goes Wild

TOP 20

	Plays	TW	LW
A. JACKSON I/J. BUFFETT It's Five O'Clock...	40	64	
TIM MCGRAW Real Good Man	29	45	
TOBY KEITH I Love This Bar	28	52	
MARTINA MCBRIDE This One's For The Girls	28	42	
SHANIA TWAIN Forever And For Always	28	35	
KENNY CHESNEY No Shoes, No Shirt, No...	27	39	
DIERKS BENTLEY What Was I Thinkin'	27	30	
KEITH URBAN Who Wouldn't Want To...	27	30	
GARY ALLAN Tough Little Boys	25	31	
BROOKS & DUNN Red Dirt Road	24	35	
RASCAL FLATTS I Melt	22	18	
PAT GREEN Wave On Wave	22	13	
PATTY LOVELESS Lovin' All Night	21	11	
SARA EVANS Perfect	18	5	
CHRIS CAGLE Chicks Dig It	17	5	
DWIGHT YOAKAM The Back Of Your Hand	13	14	
MONTGOMERY GENTRY Hell Yeah	13	13	
RHONDA VINCENT You Can't Take It With You	13	12	
BUDDY JEWELL Help Pour Out The Rain	12	14	
JOE NICHOLS She Only Smokes When...	12	14	

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



Jim Murphy, VP/Programming
19 million households

ADDS

SARA EVANS Perfect	
MARK WILLIS And The Crowd Goes Wild	
NICKEL CREEK Smoothie Song	

TOP 10

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

Information current as of Sept. 9.

TELEVISION

TOP TEN SHOWS

Total Audience (105.5 million households)

- NFL Opener (N.Y. Jets vs. Washington)
- 2003 NFL Showcase
- CSI
- Law & Order
- Law & Order (Sunday, 10pm)
- Fox NFL Sunday Postgame
- Everybody Loves Raymond (Monday, 9pm)
- King Of Queens (Monday, 9:30pm)
- Law & Order: Criminal Intent
- CSI: Miami (Monday, 10pm)

Sept. 1-7

Adults 25-54

- NFL Opener (N.Y. Jets vs. Washington)
- 2003 NFL Showcase
- Fox NFL Sunday Postgame
- CSI
- Law & Order (Sunday, 10pm)
- (tie) Law & Order
- Fear Factor (Monday, 8pm)
- King Of Queens (Monday, 9:30pm)
- CSI: Miami (Monday, 10pm)
- Friends
- (tie) Will & Grace

Source: Nielsen Media Research

COMING NEXT WEEK

Tube Tops

Recording artists get their own sitcoms this week, as father and son Master P and Lil Romeo star in *Romeo!* a new series debuting on Nickelodeon (Saturday, 9/13, 8:30pm ET/PT), and Eve's new series, aptly titled *Eve*, debuts on UPN (Monday, 9/15, 8:30pm ET/PT).

Friday, 9/12

- Steve Miller Band, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- Kelly Clarkson and John Pizzarelli, *Late Night With Conan O'Brien* (NBC, check local listings for time).

- Jessica Simpson is interviewed and *Hurry-Up Offense* perform on *Last Call With Carson Daly* (NBC, check local listings for time).
- Josh Kelley, *The Wayne Brady Show* (check local listings for time and channel).

Saturday, 9/13

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

Monday, 9/15

- Leona Naess, *Jay Leno*.
- Cheap Trick, *Late Late Show*

With Craig Kilborn (CBS, check local listings for time).

- A.R.E. Weapons, *Carson Daly*. **Tuesday, 9/16**
- Phil Spector is profiled on A&E's *Biography* (8pm ET/PT).
- Shelby Lynne, *Jay Leno*.
- Huey Lewis & The News, *Jimmy Kimmel Live* (ABC, check local listings for time).
- Joss Stone, *Conan O'Brien*.
- The Raveonettes, *Carson Daly*. **Wednesday, 9/17**
- Beyoncé, *Jay Leno*.
- The Folkmen, *Conan O'Brien*.
- Leona Naess, *Craig Kilborn*.
- Eve, *Carson Daly*.

Thursday, 9/18

- Sonic Youth and Wilco perform on PBS's *Soundstage* (check local listings for time).
- A&E presents *In Concert: Paul McCartney in Red Square* (9pm ET/PT).
- Erykah Badu, *Jay Leno*.
- Thrice, *Jimmy Kimmel*.
- My Morning Jacket, *Conan O'Brien*.
- Blues Traveler, *Carson Daly*.
- Heart, *Wayne Brady*.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

Sept. 5-7

Title Distributor	\$ Weekend	\$ To Date
1 <i>Dickie Roberts: Former Child Star</i> (Paramount)*	\$6.66	\$6.66
2 <i>Jeepers Creepers 2</i> (MGM/UA)	\$6.56	\$27.28
3 <i>Pirates Of The Caribbean ...</i> (Buena Vista)	\$5.27	\$281.83
4 <i>Freaky Friday</i> (Buena Vista)	\$5.04	\$97.08
5 <i>S.W.A.T.</i> (Sony)	\$4.57	\$108.78
6 <i>The Order</i> (Fox)*	\$4.43	\$4.43
7 <i>Open Range</i> (Buena Vista)	\$4.20	\$49.30
8 <i>Seabiscuit</i> (Universal)	\$3.70	\$109.64
9 <i>Freddy Vs. Jason</i> (New Line)	\$3.24	\$78.34
10 <i>Uptown Girls</i> (MGM/UA)	\$2.46	\$33.58

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

COMING ATTRACTIONS: This week's openers include *Once Upon a Time in Mexico*, starring Antonio Banderas. Look sharp for recording artists Ruben Blades and Enrique Iglesias in supporting roles. The film's Milan soundtrack contains

Brian Setzer's version of "Mala-guena," as well as tunes by Patricia Vonne, Marcos Loya, Juno Reactor, Manu Chao, Del Castillo, Tito Larriva, Chingon, co-stars Johnny Depp and Salma Hayak and more. — Julie Gidlow



AL PETERSON

apeterson@radioandrecords.com

The Wall Street Journal Radio Network

Providing business news for regular people

There are brand names, and then there are brand names. In the world of business and financial news, few would argue that Dow Jones & Company's daily newspaper, *The Wall Street Journal*, is in the latter category.

The Wall Street Journal Radio Network is the audio arm of Dow Jones' multimedia empire. Exec. Director of Broadcast Services and the Wall Street Journal Radio Network Paul Bell oversees and directs news operations and business strategies for the network's programming, which includes *The Wall Street Journal Report*, *The Dow Jones Money Report* and the network's 1-year-old daily business program, *The Wall Street Journal This Morning*.

An easygoing and affable sort of guy, Bell is a relative newcomer to the network radio business, but don't let that deceive you. Since taking on responsibility for the network in 1999, he and his staff have amassed a solid list of more than 200 affiliates nationwide. I recently chatted with Bell about a number of issues, including the challenges and rewards of being an independent player — albeit with a powerful

brand name — in today's network radio business.

R&R: You've been a part of The Wall Street Journal for quite a while, right?

PB: I began with the *Journal* in the circulation sales department, selling subscriptions to college professors, in 1979. Through a succession of jobs here — college sales, direct-response TV, direct-mail marketing and renewals — I learned the whole circulation and sales aspect of WSJ's business. In the mid-1990s I moved over to the online side of the company when www.wsj.com was launched.

I headed up an internal advertising agency for the web efforts and handled PR and media relations. It was an interesting challenge, because we were following a WSJ business

plan that had been successful for over 100 years. We were trying to create a paid website at a time when it was commonly believed that everything online should be free. I was offered my current position in 1999, when the company decided it wanted to rethink the strategy it had had up to that point for having a small network radio business in a business of giants.

R&R: So you don't really have a radio background?

PB: My background is primarily in marketing and sales. When I took the job we identified certain steps we could take to reposition our radio product not only with affiliates, but also within our own company and with advertisers. One of

the biggest changes, frankly, was giving the network a name.

Although it has been around for 23 years, until 1999 it wasn't called the Wall Street Journal Radio Network; it was just sort of loosely known by its component parts. By giving our products an umbrella to



Paul Bell



THAT DOESN'T LOOK LIKE DODGER BLUE YOU'RE WEARING That's KSPN/Los Angeles host Joe McDonnell (l) hanging out with the L.A. Dodgers' Tommy Lasorda during a recent visit by the baseball legend to the studios of ESPN Radio's Los Angeles flagship.

market them all under, it made it easier for advertisers and affiliates to understand immediately who we are and what we are all about. It also gave us the opportunity to begin thinking about expanding into other kinds of programming where the *Journal's* content could be valuable.

Another thing we were able to do was to help advertisers identify a new and growing category of business news networks that was separate from traditional full-service news and talk networks. We were not alone — there was some worthy competition out there — but in a fairly short period we were able to get people to think of the WSJ Radio Network as the leader in the category and to get advertisers to start thinking about the need to allocate a certain part of their budgets specifically to business news programming.

Our goal was to position ourselves to get a greater share of advertisers' budgets and to get affiliates and potential affiliates to see that the general news networks

were doing a pretty good job of covering business headlines, but little more. We showed them that WSJ could augment their business-news coverage with a significant brand name and at a relatively low cost. The early days were really about marketing, repositioning and selling the WSJ brand, so I think my background was well suited to what we needed to do.

R&R: A year ago you launched your most ambitious project to date, the hour-long daily *Wall Street Journal This Morning*. What was the idea behind that show, and how are things going at the end of its first year in syndication?

PB: We looked around to see what stations were being offered in the way of high-quality business and financial programming that went beyond the headlines, and the answer was nearly nothing. Second, we saw an opportunity to provide higher-quality information than anything else we saw out there, based on our assets at *The Wall Street Journal*. We knew there was an abundance of WSJ material that we could

Continued on Page 21

SEAN HANNITY
TUNED IN TO AMERICA

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For network advertising or affiliations call 212-735-1700



Dr. Laura could end up with
writers cramp, if these ratings
stories continue.



2.8 to 3.4!
KSFO - you're great!
Another increase in Adults 25-54
in the Spring Arbitron for
San Francisco.

I appreciate the efforts
of your wonderful staff.
You continue to be a consistent
leader on the list of many
stations that enjoy success
with my show.

Laura

October 2, 2003

**DR. LAURA GAINS
ON KSFO-AM**

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PERSONS 25-54, WINTER '03 TO SPRING '03

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information
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call
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PREMIERE
RADIO NETWORKS

The Wall Street....

Continued from Page 19

have access to, and, in an aural sort of way, we felt we could bring the *Journal* to life with this kind of a show in a way that can't be done in print or online.

Our observation was, in many markets morning drivetime begins as early as 5am, and in most markets it's 5:30 or 6am. So we feed the show live at 5am ET Monday-Friday and then feed it again at 6, 7 and 8am. Every re-feed contains current information with an updated newscast inserted, so no matter what time you take the show, you are always getting a fresh newscast.

As with any new talk project, you get it going and get up on your feet, then you wobble a little bit and get it going again. This one was no different. We had a base of more than 200 affiliates carrying our short-form shows, but bringing them a long-form show was a whole different thing. We're on 41 stations after just one year, and we have a number of key major markets among our affiliates. I feel that we really have good traction going with the show now. It's a good mix of features and up-to-the-minute reports from our newsroom.

R&R: How much do you think your independent status has helped to build the network?

PB: As with all of our programming, we have been able to work very well with top stations regardless of who owns them. Radio stations sign up to work with us because they want to, not because they have to. We are a complete and total independent, with all the warts and the benefits that go along with that.

There are occasions where being an independent makes for a very long day, but in the end I believe our strength is in the integrity of our

brand and in what we are able to bring to a local radio station, regardless of ownership. PDs, GMs and GSMs understand the value of the WSJ brand. It stands for quality, integrity, the ability to cover any story and, quite often, exclusive information. It's a brand that stands for something in people's minds.

R&R: Will there be a 24/7 WSJ Radio Network in the future?

"Radio stations sign up to work with us because they want to, not because they have to. We are a complete and total independent, with all the warts and the benefits that go along with that."

PB: We are not really looking at that right now. It's not that we don't have the resources to do something 24/7, but it's a product that would be incredibly labor-intensive to produce. The real challenge would be to support the news infrastructure it would take to do it right. You'd also have to ask, "Would there be enough advertisers to support it?" The ratings evidence in almost any given market today would probably suggest the answer to that question is no.

I just don't think there are enough ratings to support a 24/7 product from us right now. We believe the future of business talk programming is in creating individual new programs and products that fit the needs of PDs and GSMs. We are keenly aware that stations have to want our programs, and they also have to be able to sell them. Just because we build it doesn't necessarily mean they will come.

R&R: You've lived through the events of 9/11 and the recent Northeast blackout. What lessons has your company learned from these history-making events?

PB: After 9/11 we were out of our studios and our sales offices until December of 2002 — that's 14 months. One of the first things we did as a company after that event was to diversify our locations and decentralize our operations. We moved the radio newsroom to Princeton, NJ, where we built a brand-new facility, including 11 news studios, a talk show studio and a control room. By making this move we actually doubled the size of our space devoted to radio news.

I also think that while we were out of our offices it became sadly but abundantly clear to us all that, in some respects, the *Journal* itself was a target. Witness the slaying of WSJ reporter Daniel Pearl. We simply felt it was wise for us to have our company represented at more, rather than fewer, locations and to give the radio network the ability to broadcast from multiple locations.

We now have four locations from which we can broadcast. For an independent network, this has not been an insignificant investment or undertaking, but it was our response to what I think was the major lesson we took away from 9/11. In fact, during the recent blackout it was because of our planning over

the last couple of years that we were able to continue normal operations at the radio network despite the power being off in New York City for up to 23 hours in some places.

R&R: In the post-Enron scandal world have you seen any lessening of listener interest in business and financial news?

"We are keenly aware that stations have to want our programs, and they also have to be able to sell them. Just because we build it doesn't necessarily mean they will come."

PB: There are two audiences for business news. One wants to know about Enron and WorldCom and all the personalities and issues surrounding the lapses in corporate governance, but I think the larger audience is made up of those who are more interested in hearing and learning more about the problem that we have all dealt with since roughly July of 2001 — a sluggish market for our investments and retirement portfolios.

When it comes to business and financial news, people care most about what's in their wallets and what their retirement funds are doing. They still buy gas by the tank, not the barrel. That's why we try to

make sure that our reports are always talking at eye-level for regular people who get up every day, put their pants on one leg at a time and go to work.

R&R: What's the best part of your job?

PB: I have pretty much worked for one company for a long time now, but I have never had a job with *The Wall Street Journal* that I've enjoyed as much as I do this one. It's both challenging and rewarding, and that is principally because of the people with whom I work. Through the events of 9/11 and the blackout of 2003, these are all people who have proven they are real thoroughbreds, people who can just plow right through and get the job done against the odds. They are all such a credit to this organization, and they make you want to come to work every day.

When you work for *The Wall Street Journal* you feel that you are all wrapped up in a great enterprise. I hear people in our business and other businesses say, "Oh, it's just a grind," but for me this is anything but that. It's a pleasure to work around great people, for a great brand name, and to be part of moving that brand into a whole new arena. It's very satisfying.

R&R: Fill in the blank for us: "If I didn't have the job I have right now, I would be...."

PB: I'd probably be either the publisher of a small-town newspaper or running a nonprofit organization. I say that with all sincerity. I spend a fair amount of my non-working hours involved with nonprofit groups, and I find that has a real special attraction for me. But if not that, I think I would probably be a hands-on publisher, sleeves rolled up and getting my hands dirty at a small-town newspaper somewhere in America.

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Looks Like Kingston Blinked First

As ST was going to press we received word that PD **Steve Kingston** had tendered his resignation at Infinity's WNEW (102.7 Blink), reportedly over programming philosophies and management styles. The ratings-challenged station has been softening its musical presentation over the past few weeks, and rumblings of a possible format overhaul grow louder. Expect further developments.

Dorman Sets Alarm Eight Hours Earlier

Looks like **Dale Dorman's** creative begging and pleading campaign really worked! The Boston radio legend, who left crosstown WXKS (Kiss 108) after 23 years in afternoons, has resurfaced across the street at Infinity Oldies WODS as the star of *The Breakfast Club With Dale Dorman*. "Radio is all I ever wanted to do," says Dorman. "When I was 6, I asked my mom about the man in the radio, and she told me he was miles away, talking into a microphone. I thought, 'That's the coolest thing,' and I still feel the same way."



I woke up with Dale!

Citizens of Denver awoke last week to discover that Entercom Hot AC **KALC** had changed its name from "Alice 106" to the slightly darker "Damn 105.9." The new Damn name was announced at 7am by morning dudes Greg & Bo. "The phones went nuts!" says PD BJ Harris. "Most of the Damn calls were in favor of the new name, but many were not — a lot of parents said they wouldn't listen with their kids in the car."



Damn! We were just getting used to it....

At 9:15am, right on cue, "Concerned PD" Harris burst into the studio and demanded to know what was going on. "I said stuff like, 'Hey, what's going on?' and, 'OK, you guys have had your fun,'" recalls Harris, who then unveiled the station's slightly less blasphemous new names: "105.9 Alice FM" and "Alice 105.9."

G.E. Smith, former bandleader on NBC's *Saturday Night Live*, has been named Musical Director for this year's NAB Marconi Radio Awards Dinner, taking place Oct. 2 in Philadelphia. Smith will preside over a motley assortment of industry types thrown together under the name The Formats: Jefferson-Pilot Radio President **Clarke Brown**, ABC Radio's

Mitch Dolan and Premiere Radio Networks' **Gary Krantz** on guitar; Urban Radio Broadcasting's **Kevin Wagner** and Coastal Broadcasting's **Bob Maschio** on drums; Converge Media's **John Martin** on harmonica; Susquehanna's **Norm Philips** on bass; Wall Street Journal Radio Network's **Ed Coury** and Atlantic Records' **Danny Buch** on keyboards; and, on vocals, please enjoy the stylings of **R&R** Publisher/CEO **Erica Farber**, Regent's **Fred Murr**, Bonneville's **Bruce Reese** and Hotchkiss Marketing Solutions' **Dan Hotchkiss**.

The Programming Dept.

Brent Alberts, PD of Citadel Classic Rock WLAV/Grand Rapids, is upped to Director/Operations for the cluster. Alberts will hang on to his daytime PD gig.

After performing admirably in the complex and demanding role of interim PD, **Dave Johnson** is given the permanent PD nod at Cumulus CHR/Pop WZOK/Rockford, IL. Johnson also moves from nights into the far-cushier afternoon slot and ups midday goddess **Jenna West** to Asst. PD/MD.

Radio veteran **Bob Laurence** (no, not the Bob Lawrence from Pinnacle Media) is named PD of Clear Channel AC & Smooth Jazz combo **KMXD & KVJZ/Des Moines**.

Former **KHTE & KLEC/Little Rock OM Peter Gunn** resurfaces as PD of Styles Media CHR/Pop **WILN/Panama City, FL**. He replaces **Alan Fox**, who's headed to a gig to be named later.

Jocks Gone Wild

Ben Harvey segues from nights at **WPLY/Philadelphia** to the same thing at Infinity's **WXRK (92.3 K-Rock)/New York**. He replaces **Maze**, who moved across the hall to sister **WNEW (102.7 Blink)**. He hits **New York** on Sept. 15.



The 'ph' sounds like an 'ff.'

Across the street at Clear Channel Urban **WWPR (Power 105.1)**, original weekender **Steph Lova** is upped to afternoons. She replaces rapper **Chubb Rock**, who shifts to overnights.

R&R Timeline

1 YEAR AGO

- Universal Music Group/Nashville names **Michael Powers Sr.** VP/Promotion; **Royce Risser** named VP/Promotion for MCA/Nashville.
- **Vince Richards** adds PD duties at **KTBB/Houston**.
- **Tom Sly** named VP/COO, overseeing High Peak Broadcasting, Lakeshore Media, Marathon Media and Millcreek Broadcasting.

5 YEARS AGO

- **Stuart Krane** joins Premiere Radio Networks as Executive VP/GM.
- Jefferson-Pilot names **John Dimick PD** of **KSON/San Diego** and **Mike Vasquez PD** of **KIFM/San Diego**.
- **Jimmy Steal** elevated to Director/Programming & Operations for **Jacor/Dallas**.
- **John Burkavage** rises to VP/GM at **WTMI-FM/Miami**.



Jimmy Steal

10 YEARS AGO

- **Mary Catherine Sneed** promoted to Executive VP/Radio at **Summit Communications**.
- **Steve Smith** named PD at **WQHT/New York**.
- **Clancy Woods** appointed GM of **WFOX/Atlanta**.
- **Bill Struck** named VP/GM of **KCPX, KMXB & KUMT/Salt Lake City**.



Clancy Woods

15 YEARS AGO

- **Opryland USA** and **Group W Satellite Communications** form **TNNR**, a new 24-hour, satellite-delivered radio network.
- **Kurt Kelly** named PD at **KNX-FM/Los Angeles**.
- **Shamrock** names **Eddie Esserman GM** of **WFOX/Atlanta** and **J.D. Freeman VP/GM** of **KMLE/Phoenix**.
- **Gary Krantz** named GM at **MJI Broadcasting**.

20 YEARS AGO

- **Richard Palmese** named Executive VP/Marketing & Promotion at **MCA Records**.
- **Phil Hall** named PD at **KLAC/Los Angeles**.
- **Jack Silver** promoted to PD at **KSHE/St. Louis**.
- **Rick Bisceglia** promoted to National Singles Director at **Arista Records**.



Rick Bisceglia

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webmaster, leaving for a position with *Radio Ink*.

Former WHHY/Montgomery, AL morning talent **John Garrett** joins the *Murphy in the Morning* show at WKZL/Greensboro.

And it's the end of a "Wild" era in Louisville, as "The Wild One," **Mike Shannon**, says goodbye to nights after 14 years and moves up to afternoons at Clear Channel CHR/Pop WDJX.

Outbound

After only three months, former WAAF/Boston afternoon driver **Rocko** exits *The Buzzard Morning Show* at WMMS/Cleveland, leaving **Tom Megalis** and **Rick Eberhart** to perform as a duet again.

Tawn Mastrey exits middays at ABC Active Rocker KXXR (93X)/Minneapolis. Night jock **Patrick Olsen** makes a rush to daylight to replace her, leaving nights wide open.

Morning co-host **Dee Lee** exits Urban **WUSL (Power 99)/Philadelphia**.

Cox/Tulsa GM **Chuck Browning** exits. Director/Sales **Dan Lawrie** is now acting GM.

Formats You'll Flip Over

Horne Broadcasting's **WKVL/Knoxville** flips from '80s to Triple A as "West 105.3," directly targeting Citadel's **WOKI (The River)**. PD **Todd Etheridge** has liberally borrowed some of that old River flava by hiring ex-WOKI personalities **Derek Senter** and **Sarah McClune**.

Country **KTOM/Monterey** moves from its 100.7 & 100.9 simulcast down to 92.7, replacing Rocker **KMJO**. Look for a simulcast of sister **KIOI (Star 101.3)/San Francisco** to come to **KTOM's** former location.

Gulf South CHR/Pop **WZND/Dothan, AL** flips to Urban as "105.3 The Beat." **Bryant Corbitt** is the new PD/morning guy, inbound from **WZHT/Montgomery, AL**. Former morning co-host **Kelly Commerford** slides over to sister **Rock WESP** for middays.

Talk Topics

WOR Radio Network President **Kirk Stirland** has been named President of Excelsior Radio Networks, where he'll oversee management of Excelsior's 20-plus programs and products.

Infinity Talker **WPHT/Philadelphia** adds ABC Radio Networks' **Sean Hannity** in afternoons, filling the slot previously

occupied by **Michael Smerconish**, who recently moved to mornings.

KKOH/Reno, NV afternoon personality and Talk Radio Network syndicated host **Rusty Humphries** is reportedly headed to **KVI/Seattle**. However, Humphries' current employer, **Citadel**, respectfully disagrees. "Rusty would like to depart for **KVI**, and we believe he is still under contract to us," said **KKOH PD Dan Mason**. "We hope he'll stay." Humphries, who has been off the air in Reno since last week, told **ST** that a court issued a temporary restraining order against **Citadel** last Monday, barring it from interfering with his seeking work outside the market, pending a hearing scheduled for later this month. Humphries says, "My contract with **KKOH** is over. I will continue to host my Talk Radio Network daily syndicated show, but I will not be returning to the air locally in Reno."

WGY/Albany, NY afternoon host **Scott Allen Miller** is the new morning co-host at **WRKO/Boston**. Miller replaces **John "Ozone" Osterlind**, who was fired last month after making on-air remarks suggesting that Palestinians should be "eradicated."

Condolences

Industry vet **Sherman Cohen**, who programmed **KRLA/Los Angeles**, **KHYT/Tucson** and **KKLZ** and **KOMP/Las Vegas**, died Sept. 8 after a two-year battle with multiple myeloma cancer. He was 53. Cohen began his career in the '70s as MD of **KGBS/LA**, and later took similar duties at then-Top 40 **KRLA**. After a brief tenure as MD of **KIIS/LA**, Cohen returned to **KRLA** as PD. Later in his career he served as PD of **KRZZ/Wichita** and **XHRM (The Flash)/San Diego**, where he debuted the industry's first Pop/Alternative station. Consultant **Guy Zapoleon**, who had known Cohen since the age of 17, told **R&R**, "Sherman was the brightest music mind I've ever encountered. He really helped mentor me, and I wouldn't be in radio if it wasn't for Sherman's help." Cohen is survived by his sisters, **Lois** and **Anita**, and four sons.

Clint Smith, a.k.a. **Scott Stevens**, longtime traffic reporter for **Clear Channel/Richmond**, passed away Sept. 8 of an apparent heart attack at age 44. What is particularly tragic is that **Stevens** was in **Vail, CO** celebrating his seventh wedding anniversary. "He was one of the good guys," says **Bill Cahill**,



Humphries, shown actual size.

RVPP of **CC's Virginia Trading Area**. "He will be sorely missed." In 2002 **Stevens** was voted Best Traffic Reporter by the readers of **Richmond** magazine.

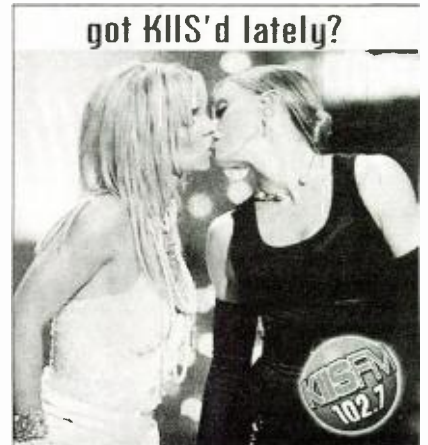
Rob Ray, a.k.a. **Robert Brickley**, MD/night jock at **Cumulus CHR/Pop WMGB (B95.1)/Macon, GA**, was accidentally shot to death last week while shooting guns with a friend. Ray was only 21. His 20-year-old friend has been charged with involuntary manslaughter.



Rob Ray

ST Shot O' The Week

It feels like six months since the **MTV Awards**, and yet people are still talking about that tongue-heavy kiss between **Madonna** and **Britney Spears**. You knew it was just a matter of time until some enterprising radio station, preferably named "Kiss," used the occasion for promotional gain. Say hello to **KIIS-FM/Los Angeles**, which has proudly erected — pardon the pun — several billboards depicting the televised tonsillectomy along with its logo and the slogan "Got KIIS'd Lately?" Get it? The boards are currently screwing up traffic in four L.A. locations.



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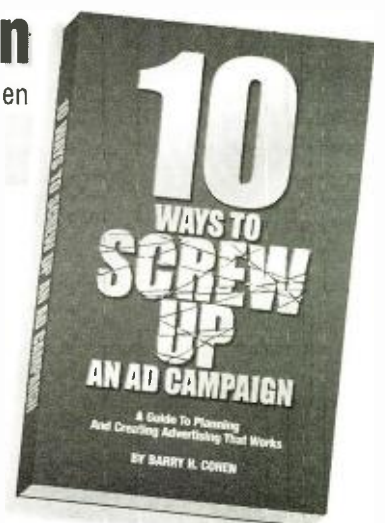
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— **Ken & Daria Dolan, WOR Radio Network**

"It's great; I used it for talking points at a barbecue with my staff."

— **Joe Pedicino, Sales Mgr, WCOH/Clear Channel, Newnan, Ga.**



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Hope From Hopeless

Take Action tour and CDs save lives through music

With the anniversary of Sept. 11, 2001 upon us once again, many Americans are taking stock of the mental well-being of friends and family. The aftermath of the gruesome events of that day also reminds us of an ongoing epidemic in this country: depression. While grieving is a healthy, natural part of life, depression is a completely different animal, one that requires treatment and understanding. Ironically, an independent label by the name of Hopeless Records is doing its part to help educate music fans about depression with a CD series and tour called Take Action.

This past Tuesday, Sub City Records, a division of Hopeless that raises funds for various nonprofit organizations, released the third installment in the *Take Action* series of CDs, which raises awareness and funds for the National Hopeline Network (1-800-SUICIDE).

The Forever Decision

Retailing for \$5.98, the double CD offers tracks from bands like Thrice, Poison The Well, The Ataris, Thursday, Good Riddance, Rufio, Yellowcard, Cursive and many, many more. Since 1999 Sub City has presented three Take Action tours, released 22 records and raised more than \$300,000 for charities.

Disc one of this year's edition is a multimedia experience that includes a free copy of the book *Suicide: The Forever Decision* by Paul Quinnett. The disc includes resources, petitions, access to an online depression-screening tool and QPR training hosted by actress Carrie Fisher (QPR teaches how to recognize the warning signs of suicide and what three steps to take to save a life).

"It's written in an informal way — something kids could enjoy reading rather than feeling like they're in school," says Hopeless Records President Louis Posen of the book and multimedia content.

"That's the whole concept behind the tour also: Here's a way to educate people in a fun environment where they're having a good time with bands they respect talking about something important to them."

Launching on Sept. 11 in Minneapolis and wrapping on Oct. 12 in Portland, OR, this year's Take Action Tour features a rotating cast, including groups like Poison The Well, Dillinger Escape Plan, Further Seems Forever, Eighteen Visions, Shadows Fall and Avenged Sevenfold. The Sub City-presented tour's sponsors include Hot Topic, Tower Records, Et-

nies, *Alternative Press* and labels Hopeless, Revelation, Equalvision, TrustKill and Epitaph.

Beating The Odds

According to the U.S. Centers for Disease Control and Prevention, suicide claims an average of 30,000 American lives per year, roughly 5,000 of which are young people. The Institute of Medicine has documented that suicide is the second leading cause of death for college students, and there are an estimated 650,000 hospitalizations each year in the U.S. related to suicide.

The National Hopeline Network is managed by the Kristen Brooks Center.

H. Reese Butler II founded the center in 1998 to provide free national access to suicide crisis counseling through the National Hopeline Network. Named after Butler's wife, who committed suicide following severe postpartum depression, the center routes calls automatically to the suicide crisis center closest to the caller.

Since its launch, the network has routed more than 725,000 calls, and this number continues to grow by 30,000 a month. An important goal of the center is to eliminate the stigma associated with mental health problems.

Hopeless Records has been working hand-in-hand with the Kristen Brooks Center for three years now. "The Take Action concept started when Hopeless created Sub City in 1999 with the concept of raising funds and awareness for nonprofit organizations," Posen says. "We wanted to take that to the road, so that was the beginning of the Take Action Tour, which started the same year."

A Unique Opportunity

Posen decided to launch the philanthropic Sub City Records after seeing how many kids he was reaching through his label and punk rock compilations like *Hopelessly Devoted to You*,

a 15-track underground sampler that grew into a regular series for the label. "We had just put out *Hopelessly Devoted to You, Too*, and that sold over 100,000," he says.

"We realized there was a unique opportunity to do something positive with the amount of people we were reaching, so Sub City was born. Over the years we've been releasing more records. We now have 23 records on Sub City, we've raised over \$300,000, and we're on our fourth year of the Take Action Tour."

Besides the Hopeline Network, Sub City works with a host of other charities. Each release, whether it's a compilation or the work of a single artist, benefits a charity of either the artist's or label's choosing.

For example, Thrice, now signed with Island and breaking through to mainstream radio with the single "All That's Left," released *Identity Crisis* in March of 2001 through Hopeless/Sub City, with a portion of proceeds going to Crittenton Services For Children and Families (www.kidsmatter.org), which provides residential treatment services for abused children and troubled adolescents. The band's July 2001 Hopeless/Sub City release, *The Illusion of Safety*, benefited A Place Called Home (www.apch.org), which aids at-risk youth.



And a portion of the proceeds from Thrice's newest release, *The Artist in the Ambulance*, are going to the Syrentha J. Savio Endowment, which provides chemotherapy and other medication for low-income cancer patients. (A complete list of the charities Sub City works with can be found on the label's website, www.subcity.net.)

Bands Lend A Hand

When it comes to the *Take Action* series, Posen has no shortage of artists willing to contribute. "Over the years we've developed a lot of relationships, especially with other punk rock labels and with bands who have been on different compilations over the years," he says.

"There are bands who express in-

terest in the cause and contact us. Really, we wish there was more room. If we could afford to put out a third disc, we would. We definitely have enough submissions to do 10 CDs."

In the case of *Take Action*, strong sales are potential lifesavers not for the label, but the listeners. "Sales have been great," Posen says. "Volume I is at about 60,000 scanned, and Volume II is over 50,000 now. The total sales between the two is well over 100,000, counting stores that don't use Soundscan. It's a \$5.98 retail price, so 45 tracks is a pretty good deal."

Posen notes that he's received tons of e-mails and letters from buyers thanking him for the CDs. "One that sticks out in my mind is this letter from a kid last year that we actually published after we got his permission," he says. "He picked up the CD at last year's Warped Tour."



"He wrote saying that he was depressed when he got home from the show because he felt out of the loop of the audience, which was kind of cliquey. He put in the CD and did the depression screening on the enhanced portion of the CD."

"He realized that he needed help and talked to his parents, who got him help. He feels a lot better and is looking to help others now by volunteering. That was a pretty powerful letter."

While *Take Action's* message is powerful, so is its music. Don't expect soothing sounds here. "Especially disc one — it's pretty aggressive," Posen says. "It's hardcore. I think some people are surprised. There's this sort of mainstream perception that heavy music causes suicide rather than preventing it."

"This is the kind of thing that educates the mainstream media that this is not what that's about. That energy could be spent in a very negative way if it wasn't spent on the music."

A Hopeless Start

Sub City is a relatively new label, but Hopeless Records will celebrate its 10th anniversary this December. "I started Hopeless Records in 1993, kind of on a dare," Posen, 32, explains. "I was doing music videos for bands, and I was doing one for this band Guttermouth, who were between labels and wanted to put out a seven-inch."

"During the production of the video they kind of dared me to release the record. So I bought a book called *How to Run an Independent Record Label*, read it and decided to try it out."

After successfully releasing Guttermouth's four-song 11oz on vinyl (Hopeless is named after the first song on the EP), Posen began working on other releases, including a music video compilation called *Cinema Beer-Te*, which included videos he had produced, as well as other submissions.

"In '95 I decided to do the label full-time when my eyesight started to decline from a retinal degenerative disease," says Posen, who has no vision in his right eye and 5% normal vision in his left.

"That's when we brought on our first staff member, and it sort of grew from there, from a 10x10 office with boxes stacked to the ceiling to more than 5,000 square feet with eight employees. We're shipping more than 400,000 records a year."

"The U.S. distribution is nonexclusively through Koch, and we sell to some boutique distributors. We also sell direct to stores. We've been doing that from Day One. We have our key punk rock stores throughout the country that prefer to deal directly with the label, so we still ship to them from here and customize their packages so they've got all the posters and in-store play copies and are really connected with the label."

Get Involved

Where did Posen's altruism come from? "I think it's a combination of things, but I have to attribute it partly to my parents and them being philanthropic and getting me involved in volunteering," he says.

"Clearly, my disability and the decline of my eyesight have been a part of my realizing you should be grateful for what you have. You should take control of the things you have control of and maybe not focus on the things you don't have control of."

"Also, with the staff here, we want people who care about things beyond sales, beyond being famous or rich. We have a staff that's motivated in that way as well."



Radio stations can easily get involved with Take Action's mission. "One very easy way is the PSA at the beginning of CD one," says Posen, referring to a spot featuring Poison The Well guitarist Ryan Primack. "It gets the 1-800-SUICIDE line out there."

"If radio stations could talk about the tours and the tour websites, that would obviously be really helpful to bring kids out to the show and to the website, where they can learn about the organization and what Sub City is. They can make a contribution by purchasing a T-shirt or CD if they can't make it to the show. Radio has a huge opportunity to reach people; it's just hard to get in there sometimes."

Indie promoter the Syndicate is working the *Take Action* CD and tour to college radio and specialty shows, but Posen says that it's hard to get through to commercial radio. "They might play the PSA or talk about it on the radio," he suggests. "Even one person doing that might save a person's life."

The Take Action Tour kicking off on Sept. 11 this year was no coincidence. "We picked that date because two years ago we were definitely affected by the attacks in the middle of our tour," Posen says. "Also, if you can turn hopelessness into hope, that's a really good thing."

THE INDUSTRY'S NO. 1 RETAIL CHART September 12, 2003

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
2	1	HILARY DUFF	Metamorphosis	Buena Vista/Hollywood	126,037	-38%
1	2	MARY J. BLIGE	Love & Life	Geffen	112,559	-61%
3	3	ALAN JACKSON	Greatest Hits Vol.2	Arista	103,904	-8%
6	4	BEYONCE	Dangerously In Love	Columbia	94,537	+30%
4	5	NEPTUNES	The Neptunes Present...Clones	Star Trak/Arista	84,426	-15%
7	6	EVANESCENCE	Fallen	Wind-up	82,932	+14%
13	7	COLDPLAY	Rush Of Blood To The Head	Capitol	70,835	+33%
11	8	CHINGY	Jackpot	DTP/Capitol	65,784	+14%
8	9	SOUNDTRACK	Bad Boys II	Bad Boy/Universal	59,859	-14%
10	10	50 CENT	Get Rich Or Die Tryin'	Shady/Am/Interscope	58,884	+1%
5	11	YOUNGBLOODZ	Drankin' Patnaz	So So Def/Arista	49,284	-37%
16	12	LINKIN PARK	Meteora	Warner Bros.	43,909	+2%
15	13	NORAH JONES	Come Away With Me	Blue Note/Virgin	42,836	-4%
17	14	SOUNDTRACK	Lizzie McGuire Movie	Walt Disney	39,565	-1%
20	15	LIL JON & THE EASTSIDE BOYZ	Kings Of Crunk	TVT	39,470	+2%
21	16	GOOD CHARLOTTE	Young & Hopeless	Daylight/Epic	38,685	+8%
22	17	VARIOUS	Now That's What I Call Music! 13	UTV	35,899	+3%
14	18	T.I.	Trap Muzik	Atlantic	34,085	-30%
12	19	BOW WOW	Unleashed	Columbia	33,999	-36%
9	20	NAPPY ROOTS	Wooden Leather	Atlantic	33,040	-53%
23	21	LUTHER VANDROSS	Dance With My Father	J Records	32,765	-4%
25	22	3 DOORS DOWN	Away From The Sun	Universal	32,201	-2%
39	23	ASHANTI	Chapter II	Murder Inc./IDJMG	30,740	+22%
31	24	CHRISTINA AGUILERA	Stripped	RCA	30,723	0%
30	25	SOUNDTRACK	Freaky Friday	Hollywood	30,305	-4%
26	26	AUDIOSLAVE	Audioslave	Epic/Interscope	28,119	-13%
38	27	SEAN PAUL	Dutty Rock	Vp/Atlantic	27,816	+2%
29	28	BLACK EYED PEAS	Elephunk	Interscope	27,777	-12%
34	29	WHITE STRIPES	Elephant	V2	27,647	-6%
35	30	STAIN'D	14 Shades Of Grey	Flip/Elektra/EEG	26,874	-8%
28	31	SHANIA TWAIN	Up	Mercury/IDJMG	65,738	-20%
18	32	JUELZ SANTANA	From Me To U	Roc-A-Fella/IDJMG	24,891	-38%
44	33	MICHELLE BRANCH	Hotel Paper	Maverick	24,096	+7%
32	34	CHICAGO	Soundtrack	Epic	24,042	-22%
36	35	JUSTIN TIMBERLAKE	Justified	Jive	23,902	-15%
-	36	METALLICA	St. Anger	Elektra/EEG	23,196	-
-	37	BLACK REBEL MOTORCYCLE CLUB	Take Them On, On Your Own	Virgin	22,997	-
37	38	TOBY KEITH	Unleashed	DreamWorks	22,861	-18%
24	39	DASHBOARD CONFSSIONAL	A Mark, A Mission, A Brand, A ..	Vagrant	22,459	-33%
33	40	JESSICA SIMPSON	In This Skin	Columbia	22,281	-25%
49	41	MYA	Moodring	Interscope	22,197	+11%
27	42	CHER	Very Best Of Cher	WSM	21,255	-34%
46	43	KELLY CLARKSON	Thankful	RCA	21,002	-6%
19	44	WARREN ZEVON	The Wind	Artemis	20,819	-47%
45	45	MATCHBOX TWENTY	More Than You Think You Are	Atlantic	20,763	-8%
-	46	MAROON 5	Songs About Jane	Octone/J	20,761	-
-	47	FABOLOUS	Street Dreams	Desert Storm/Elektra/EEG	20,740	-
41	48	KENNY CHESNEY	No Shoes, No Shirt, No Problem	BNA	20,669	-16%
-	49	TRAPT	Trapt	Warner Bros.	20,127	-
40	50	RANCID	Indestructible	Hellcat/Warner Bros.	20,044	-20%

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ON ALBUMS

Duff Love!

Apparently, Lizzie McGuire's not the only superstar in town.

Now that her alter ego has conquered the worlds of TV, movies and soundtracks, Buena Vista/Hollywood teen pop star Hilary



Hilary Duff

Duff adds the music biz to her list of accomplishments as *Metamorphosis* lands at No. 1 this week. That should look good on the old college resume, especially considering that the *Lizzie McGuire* soundtrack is still No. 14. In your faces, Olsen twins!

Duff leapfrogs over last week's chart-topper, Geffen's hip-hop soul diva Mary J. Blige (No. 2). They're followed by Arista Nashville's Alan Jackson (No. 3), Columbia's Be-



Coldplay

yoncé (No. 4, up a whopping 30%) and Star Trak/Arista rap duo The Neptunes (No. 5).

The rest of the top 10 is distinguished by a pair of Capitol titles, in the resurgent Coldplay (No. 7, up from 13 on a 33% increase) and persistent DTP rapper Chingy (up 11-8 and 14%), who goes from "Right Thurr" to the "Holiday In" with the second smash from his freshman effort. Wind-up gothers Evanescence (No. 6, +14%), Bad Boy/Universal's *Bad Boys II* soundtrack (No. 9) and Shady/Aftermath/Interscope gangsta 50 Cent (No. 10) round out the leaders.

Other major upward movement is registered by a pair of VMA performers in Epic punk popsters Good Charlotte (No. 21-16) and RCA dirty dancer Christina Aguilera (31-24). Two R&B dazzlers, Mur-

der Inc.'s Ashanti (No. 39-23, +22%) and A&M/Interscope's Mya (No. 49-41, +11%), turn in double-digit sales increases.

Debuts are registered by Virgin's Black Rebel Motorcycle Club (No. 37) and Octone/J Rec-ords' Maroon 5 (No. 46).



Chingy

Next week: Look for Aware/Columbia's John Mayer, who appears a lock for No. 1, and Warner Bros.' Seal, returning after almost a five-year absence.

Party On

Another summer has passed, and school is back in session. But that doesn't mean that the party is over (in fact, for many college students, it has just begun). Next week record labels are out to get the festivities started right with a mix of both renowned artists and relative newcomers.

Wyclef Jean has been bringing the party vibe since his early days with The Fugees, and next week he continues to turn up the heat.

"Party to Damascus" is Jean's latest, the first cut from his upcoming album *Preacher's Son*. The CD, scheduled to arrive in stores on Oct. 28, is his first with his new label, J. None other than Missy Elliott is featured on "Party," but she's not the only high-profile guest on the album. U2's The Edge, Timbaland, Scarface, Prodigy from Mobb Deep, Trick Daddy, Redman, Santana and Aretha Franklin are just some of the many superstars who lend their talents. As for "Party to Damascus," it goes for adds at Rhythmic and Urban next week.

Meanwhile, R.E.M. are ready to celebrate their longevity in the music business with the release of their greatest hits CD *In Time: The Best of R.E.M., 1988-2003*. To garner attention for the momentous album, the band is Going for Adds at Hot AC, Rock, Alternative and Triple A with "Bad Day." Tim Hope directed the clip for the single, which should be appearing on video outlets now. The band played at the world-famous Hollywood Bowl in Los Angeles on Wednesday, Sept. 10, and their tour will visit markets in the West, Midwest and South through late September. As for the album, it drops in stores Oct. 28.



Brooks & Dunn

Brooks & Dunn get the Longest Song Title of the Week award for "You Can't Take the Honky Tonk Out of the Girl." The track, Going for Adds at Country this week, is the second offering from Kix Brooks and Ronnie Dunn's latest album, *Red Dirt Road*. The duo, who came together in Nashville in 1988, have been nominated in four categories for this year's CMA Awards — Entertainer of the Year, Vocal Duo of the Year, Song of the Year and Video of the Year. The ceremony will take place Nov. 5, and Brooks & Dunn will be performing on the show as well. If you miss that performance, you can check out the pair when they appear on *The Today Show* Nov. 25.

If you're a hip-hop fan, you may be more familiar with the voice of up-and-comer Kelis than you think. She entered the scene in a big way when she provided the vocals for Ol' Dirty Bastard's party classic "Gof Your Money." Next week she enters the fray at Rhythmic and Urban with the Neptunes-produced "Milkshake," a sneak peek at her forthcoming album, which is slated for an October release. Kelis' unique name comes from a combination of her parents' names: Her father, a Pentecostal minister, was named Kenneth, and her mother, a children's clothes designer, was named Ivelliss.

Motion City Soundtrack take a freaky look ahead with "The Future Freaks Me Out," which is Going for Adds at Alternative. Their current project is titled *I Am the Movie*, and singer Justin Pierre has this to say about songwriting: "I think of a person's head as a projector that is constantly viewing and creating home movies of their past, present and future. Not necessarily what happened, but how they remember or envision things happening, a combination of reality and daydream." MCS are living the dream and at the same time facing the reality of an intense road tour: They finish shows in California and Nevada this week, then they'll make their way across Southern states during the rest of the month. In early October they'll hit the East Coast and Canada, and by month's end they will be in the Pacific Northwest.



Motion City Soundtrack

— Mike Trias

R&R Going For Adds

Week Of 9/15/03

CHR/POP

MVP f/ISTAGGA LEE Roc Ya Body Mic Check 1,2
(Casablanca/Universal)
O.A.R. Hey Girl (Lava)

CHR/RHYTHMIC

BLAQUE I'm Good (Elektra/EEG)
KELIS Milkshake (Star Trak/Arista)
LOON f/MARIO WINANS Down For Me
(Bad Boy/Universal)
WYCLEF JEAN f/MISSY ELLIOTT Party To Damascus (J)

URBAN

BABY BASH Suga Suga (Universal)
BLAQUE I'm Good (Elektra/EEG)
BOO YA TRIBE f/MACK 10 Bang On (Sarinjay)
KELIS Milkshake (Star Trak/Arista)
LOON f/MARIO WINANS Down For Me
(Bad Boy/Universal)
WYCLEF JEAN f/MISSY ELLIOTT Party To Damascus (J)

URBAN AC

ARETHA FRANKLIN Wonderful (Arista)
KALVIN BISHOP Tell Me It's Alright (Mokah)

COUNTRY

BROOKS & DUNN You Can't Take The Honky Tonk Out Of The Girl (Arista)
GENE WATSON New Woman (Intersound)

AC

CELINE DION Stand By Your Side (Epic)

HOT AC

R.E.M. Bad Day (Warner Bros.)
THORNS Blue (Aware/Columbia)

SMOOTH JAZZ

DAVID BENOIT Watermelon Man (GRP/VMG)
DEBORAH RESTO Let Him Hear My Heart (Latin Cool)
G-FIRE Passin' Thru (Boosweet)
KEN NAVARRO Bringing Down The House (Shanachie)
SPYRO GYRA Cape Town Love (Heads Up)
VAN MORRISON Once In A Blue Moon (Blue Note)

ROCK

AUDIOSLAVE I Am The Highway (Epic)
R.E.M. Bad Day (Warner Bros.)

ACTIVE ROCK

AUDIOSLAVE I Am The Highway (Epic)

ALTERNATIVE

AUDIOSLAVE I Am The Highway (Epic)
MOTION CITY SOUNDTRACK The Future Freaks Me Out (Epitaph)
R.E.M. Bad Day (Warner Bros.)
ROONEY I'm Shakin' (Geffen)
TAKING BACK SUNDAY You're So Last Summer (Victory)

TRIPLE A

BEN TAYLOR BAND Day After Day (Iris)
CHIP TAYLOR & CARRIE RODRIGUEZ Don't Speak In English (Lonestar)
ELVIS COSTELLO Still (Deutsche Grammophon/Universal Classics)
LYLE LOVETT My Baby Don't Tolerate (Curb/Lost Highway)
MOJAVE 3 Bill Oddy (4AD/Beggars Group)
OH SUSANNA Oh Susanna (Nettwerk America)
R.E.M. Bad Day (Warner Bros.)
ROBBEN FORD Keep On Running (Concord)
RUFUS WAINWRIGHT I Don't Know What It Is (DreamWorks)
SAM BUSH & DAVID GRISMAN Hold On We're Strummin' (Acoustic Disc)
SINEAD O'CONNOR She Who Dwells (Vanguard)
SUSAN TEDESCHI Wrapped In The Arms Of Another (Tone Cool/Artemis)
THIRD EYE BLIND Crystal Baller (Elektra/EEG)
THORNS Blue (Aware/Columbia)
THRILLS One Horse Town (Virgin)
VARIOUS ARTISTS Brazilian Groove (Putumayo)
ZIGGY MARLEY Dragonfly (Private Music)

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.



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A Perry Capital Corporation

HBC

Continued from Page 1

VP/Programming, Texas for Regional Mexican and Spanish AC; Regional VP/Programming, Western Region Eleazar Garcia; and J.D. Gonzalez, Regional VP/Programming for Tejano & Hip-Hop in handling the research needs in all of HBC's stations.

Meanwhile, Plasencia told R&R that the company's Regional VP/Programming, East Coast position is still open and that WAMR/Miami Director/Programming Tony Campos is one of several candidates for the post. Sources have told R&R that Campos was assuming those duties, which involve the oversight of HBC's FM stations in New York and Miami.

Across the country in Los Angeles, Thomas McSweeney has been promoted from VP/Western Re-

gional Director of Sales to VP/Station Manager for the five-station L.A. cluster. In his new role McSweeney will oversee Spanish AC/KLVE, Spanish Oldies simulcast KRCD & KRCV, Talk-heavy Regional Mexican KSCA and Spanish Oldies/Sports Talk KTNQ.

McSweeney takes duties previously held on an interim basis by HBC COO Gary Stone, who said, "Thomas has earned this promotion based on his performance as Director of Sales for our station group in Los Angeles. With 10 years' experience working at HBC, he has distinguished himself among his peers. I look forward to Thomas' continued positive influences on sales and his new role working with all departments in Los Angeles."

McSweeney said, "I'm excited to take on the challenge of the position of Station Manager in Los Angeles. As the dominant Spanish-language

radio group, our goal is to deliver the best radio product for our listeners, as well as the best vehicle for our advertisers' messages. There is no doubt in my mind that, with the superior talent we have on-air and our skilled and experienced personnel in every department, we will continue to achieve the very high goals we have set for ourselves."

Concurrent with McSweeney's promotion, KISF & QJMR/Las Vegas PD Jose Santos has accepted a similar position with KSCA. Santos takes programming duties from Garcia, who also serves as KSCA's OM.

HBC/Las Vegas GM Dana Demerjian told R&R that Jose Elias Cruz is overseeing KISF and Ramon Lopez is handling QJMR until a decision is made on a permanent replacement for Santos.

— Jackie Madrigal

Additional reporting by Adam Jacobson.

Jeff Z

Continued from Page 1

Since he took over as interim PD, ratings 25-34 are already up from 4.4 to 4.9. He's one of the brightest and best young PDs out there. We're thrilled to have him on board."

Regional VP/Market Manager Andrew Rosen said, "It is tremendously gratifying to see Jeff develop into a great leader. I am confident he will guide 'KTU to new heights of excellence."

Prior to joining 'KTU in 1996 as Music & Programming Coordinator Jeff Z worked at The Box music-video channel in Miami. He started his career in 1995 as a promotions intern at WHTZ/New York.

"KTU has been my family for the past seven years, and I am excited to continue to work with the most talented and impressive team in radio today," said Jeff Z. "They have been extremely supportive of me the past couple of months, and I am confident that by working as a team we will continue to bring listeners the best dance music in the Tri-State area."

Edgar

Continued from Page 15

Before coming to Indianapolis, Edgar spent 8 1/2 years at WBZZ/Pittsburgh, where he rose through the ranks from Production Director to PD. He started his career in his hometown of Washington, DC, where he spent six years at WAVA and at the former WBSB (B104)/Baltimore.

Edgar now seeks a replacement at the station he built, WNOU. He said, "I need someone with a creative mind who lives and breathes pop culture and is all about what's happening now — get it?" Submit T&Rs to Edgar at Emmis Communications, 40 Monument Circle, Suite 600, Indianapolis, IN 46204.

Kalusa

Continued from Page 1

When Kalusa arrives in L.A., Erik Braverman will become Operations Director for ABC Radio's News/Talk KABC-AM/Los Angeles. Braverman is PD of KABC and had been overseeing programming at KSPN since its January 2000 launch. Though Braverman will focus his full attention on KABC, he will continue to be available to KSPN in a consulting and advisory capacity.

Kalusa told R&R, "I have truly enjoyed working with [GM] Larry Bastida and [OM] Chris Baker here in Oklahoma City for the past six years. Now it's on to the opportunity

and challenges ahead at KSPN, where a great foundation has already been set by [ABC Radio/Los Angeles President/GM] John Davison and Erik Braverman. In a city filled with thousands of entertainment choices, KSPN's daily mission will be to provide L.A. with the most in-depth sports coverage and most interesting radio forum for sports discussion."

Kalusa began his broadcast career in 1979 at KJQN/Ogden, UT. Over the next two decades he held programming and on-air positions in Salt Lake City; Reno, NV; and San Diego before joining Citadel/Oklahoma City in 1997.

Moore

Continued from Page 3

until he gets back." Moore expects House to return sometime this month; Moore will head to Portland shortly after that.

Moore has been WSIX's PD since March 2000. Prior to that he spent 10 months as PD of Clear Channel's WWYZ/Hartford, four years as PD of WWKA/Orlando and 18 months as PD of KYNN/Omaha.

Senate

Continued from Page 1

to allow TV companies to reach more than 35% of the national audience — an action that prevents the commission from moving forward with its 3-2, party-line vote to increase the TV cap.

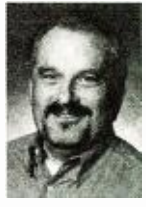
The provision was tacked on to the \$38.4 billion annual spending bill for the FCC and the Commerce, State and Justice departments, as well as the Environmental Protection Agency. Viacom-owned CBS, as well as News Corp.'s Fox network, are both above the 35% cap. "I think that this FCC cross-ownership rule could have very damaging effects on the diverse voices," Sen. Patty Murray told Reuters.

The United States Senate Appropriations Committee didn't sit well

with Sen. John McCain, who said that he was "greatly dismayed that the Senate Appropriations Committee has chosen to usurp the jurisdiction of the Senate Commerce Committee," of which he serves as Chairman.

"I have never supported the use of the appropriations process to legislate policy," McCain said, "and it is especially disappointing to see this misuse of the appropriations process when the Commerce Committee has sent a bill to the floor that would address the precise issue added to today's appropriations bill."

On June 19, two weeks after the FCC's new ownership rules were approved, the Senate Commerce Committee approved a bill that would revoke significant portions of the rules.



From The Station That Gives You Gas

With gas prices at astronomical levels, gas promotions are once again the rage

You could feel it coming. As the summer drew to a close and Labor Day loomed, consumers across the country watched in horror as gas prices began to climb to ridiculous levels. The West Coast was hit especially hard, where the official story was that a pipeline between California and Arizona had somehow ruptured.

Against their will, I am sure, the gas companies were forced to pick prices seemingly at random and post them on the giant signs overlooking the freeways. First, the mythical \$2-per-gallon barrier was broken. Once that happened, it was relatively easy to get to \$2.15, \$2.20, etc. In some areas the price hovered at \$2.99 per gallon, making it easy for people to enjoy their Labor Day holiday — at home.

That's when enterprising radio stations once again got creative and took a stand against high prices while helping themselves promotionally in the process. Here are a few examples of good gas promotions.

Imaging Is Everything

Other than giving gas away for free, the next great hook is getting the price down to match your dial position. Obviously, the lower your dial position, the better. Recently, when the first wave of price hikes began, Clear Channel's WKST (96.1 Kiss FM)/Pittsburgh managed to negotiate a price of 96 cents per gallon.

"We approached one local gas station and traded out the cost above that 96 cents figure," says Asst. PD/MD Dino Robataille. Both parties agreed to a set total price, which dictated how long the promotion would last.

"The line of cars didn't end for four hours," says Robataille, who, in a nice added-value segment, was joined by all of the station's personalities, who came out to personally pump listeners' gas.

At Susquehanna's WWWQ (Q100)/Atlanta, the team threw together a last-minute campaign starring a character called Gasman. "He was this disgruntled superhero who was up-

set that he didn't have a cape and that his outfit was a little too tight and constrictive," says OM/PD/afternoon guy Dylan Sprague. "He also didn't feel like he got a big enough intro."



Dylan Sprague

Q100 actually had a different promotion scheduled for the Labor Day weekend but decided to scrap it and instead threw together its gas-giveaway campaign at the very last minute. Pulling together its vast resources, the station gave away packages of \$100 gas cards and Taco Bell food for the road every hour all weekend, beginning Friday at 5pm and running all the way through Monday night.

"The fun part was definitely the promos and the imaging of Gasman, because he sounded funny on the air," says Sprague. "He would come on and save the day. 'If there's one thing I know, it's gas,' he'd say. Our Imaging Director, Andy West, made him sound kind of like Professor

"We only had to call the cops once, because of a man who refused to admit that he cut the line and decided to park his car in the middle of the line."

Shawn Novatt

Frink from *The Simpsons*. The way gas prices are, the response was huge, and it was fun to do."

K.I.S.S. Mindset

Clear Channel's WAEB (B104)/Allentown incorporated its gas give-away into its morning show. "We've had an ongoing promotion for a couple of months where we qualified people by giving them the opportunity to win 'Ken Matthews Gives You Gas' T-shirts — the design is the B104 bee pumping gas," says PD Laura St. James.

"The grand prize is \$104 in free gasoline, plus we're making the free gas part of our At-Work Network visits."

Gas cards were popular in Lansing, MI, where Mac-Donald Broadcasting's WHZZ (Z101.7) blew out \$25 Speedway cards all weekend. "We're of the K.I.S.S. mindset, so we kept it pretty simple with the Z101.7 Gas Relief Winning Weekend," PD Dave B. Goode says.

"We were hanging on to some cards from the very beginning of the summer that a promotional partner had purchased for us. We had given them out on the morning show before Memorial Day, when prices were high back then. Foreseeing another weekend of astronomical price jumps at the pump, we planned this promotion."

Goode says gas prices jumped 15 cents per gallon in the Lansing area just before the Labor Day weekend, so he also had incredible response from his audience. He says, "We could've gone the human gas relief route, too, but we try to be a little more mature than the other goofballs in town — note the word *try!*"

'A Killer Promotion'

Some of the so-called goofballs in the format did go the human route — though not in the way you think. Sadly, there were no free cases of Gas involved in their promotions. Getting personnel to man the pumps and giving away gas or pumping it at a slashed rate worked for several sta-

tions, and some even got suckers — sorry, *sponsors* — to pay for the gas or make up the difference.

"We teamed up with Pepsi and a local convenience store chain for Free Gas Fridays every Friday for a month," Clear Channel's WKXJ (98.1 KissFM)/Chattanooga, TN PD Tommy "Chuck" says.

"You had to listen Friday at 4pm to find out where we were going to be, and we made \$10 in gas available to the first 98 people who sampled the new Pepsi product and put a KissFM sticker on their car. Pepsi paid for the gas, and we got a killer monthlong promotion out of it."

Cox's WBLI/Nassau-Suffolk held its Kiss My Gas 3 promotion on the Friday before Labor Day. "We've actually done it

four times this year," WBLI morning show producer Shawn Novatt says. "On April 1 we called it April Fuel's Day. That time we gave away up to \$10 in free gas.

"The other three times we lowered the price to \$1.06 per gallon — which was almost half price this weekend — for 106 minutes, and all they needed to do to get the cheap gas was to have a WBLI bumper sticker or window decal on their car."

Although gas promotions sound relatively simple, Novatt says giving it away requires a lot of manpower. "You need to have staff everywhere — at the front of the line, midline and at the back of the line, all packed with station stickers. There needs to be staff at every pump to help move the cars along and to ensure that the sticker is indeed stuck on the car."

And, of course, there are always the gas hogs who spoil things for everyone. "We only had to call the cops once, because of a man who refused to admit that he cut the line and decided to park his car in the middle of the line," Novatt says. "Funny, yet scary stuff."

Gas Wars

Gas wars don't always have to be between filling stations that are across the street from each other, as proven by PD Mark Anderson and the crew at Citadel's WIOG/Saginaw, MI, who set up a contest where area stations fought for the title of Lowest Gas Price in America.

After seeing a Charleston, SC gas station with a price of \$1.52 per gallon featured on the news as the place with the least expensive gas in the U.S., Anderson's station jumped into the fray early, kicking off its promotion the Tuesday before the holiday weekend.

"That morning WIOG's *Andrew Z. in the Morning* hit the air with a goal of offering the cheapest gas in the nation," Anderson says. "Andrew hosted a bidding war for about four hours. Gas stations across the region outbid each other until we came up

with a price of \$1.49 per gallon, offered by a station in Birch Run, MI, in our metro area, about halfway between Saginaw and Flint.

"Andrew took over the gas station on Tuesday afternoon from 4-6pm, offering WIOG's Cheapest Gas in America. The spectacle of the sign reading \$1.49 as the stations across the street maintained prices of \$1.89 and \$1.92, along with the hundreds of cars backed up on the exit ramp and onto southbound I-75, was featured live on the 5:30pm and 6pm newscasts on our ABC and NBC affiliates.

"By the way, we apologize to Mike Edwards and our Citadel brethren at WSSX/Charleston, SC for having to knock their fine city off the map in all of its economical petroleum

glory."

Not Rocket Science

The sick and twisted Paige Nienaber, VP/Fun-N-Games for Clifton Radio and Clifton Promo Ranch, promotionally consults both WIOG and CKRA (96X)/Edmonton, Alberta, which, he says, threw together a last-minute gas promotion that got such a huge response, it ended up basically shutting down an entire section of the city.

"We could've gone the human gas relief route, too, but we try to be a little more mature than the other goofballs in town — note the word *try!*"

Dave B. Goode

"The station held a bidding war that got one service station owner to agree to sell gas for 59.5 cents a liter [Canadian talk] down from 79.5 — that's a hell of a discount," Nienaber says.

"They bannered the entire block, and station people were cruising the lines of cars on their Segways. The TV stations descended upon them in droves, and 96X also had 'listeners' calling all the other radio stations, trying to get them to mention the bit."

Nienaber stresses that it's important to keep certain things in mind when planning a promotion like this. "It is possible to overthink things," he says. "You can always find a reason not to do something, and this is not rocket science."

Special thanks to Associate Radio Editor Keith Berman for his assistance in preparing this story.



Paige Nienaber



Laura St. James

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES September 12, 2003

CalloUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of August 18-24.

HP = Hit Potential ®

CHR/POP

ARTIST TITLE LABEL(S)	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL % FAMILIARITY	TOTAL % BURN	DEMOGRAPHICS			REGIONS			
	TW	LW	2W	3W			WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	3.94	3.98	3.92	3.94	96.3	26.0	4.16	3.84	3.82	4.04	3.76	4.04	3.93
NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	3.92	3.84	3.71	3.67	91.4	20.0	4.19	3.94	3.59	4.08	3.76	3.86	3.97
MYA My Love Is Like...Whoa (A&M/Interscope)	3.88	3.86	3.74	-	88.3	21.4	4.18	3.74	3.68	3.92	3.68	3.92	4.00
HP BEYONCÉ f/SEAN PAUL Baby Boy (Columbia)	3.85	-	-	-	88.0	17.7	3.96	3.87	3.70	3.83	3.65	4.03	3.92
HP 50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	3.84	3.82	3.79	3.89	96.6	30.9	3.99	3.74	3.79	3.83	3.75	3.86	3.93
HP BOW WOW Let's Get Down (Columbia)	3.84	-	-	-	90.9	19.1	3.97	3.81	3.72	3.87	3.71	3.79	3.98
FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	3.82	3.88	3.83	3.84	86.6	21.7	3.89	3.90	3.66	3.74	3.78	3.94	3.83
LUMIDEE Never Leave You - Uh Ooh, Uh Ooh! (Universal)	3.81	3.84	3.71	3.76	94.0	27.4	3.88	3.81	3.73	3.90	3.69	3.80	3.85
LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	3.80	3.70	3.63	3.75	95.4	32.6	3.86	3.90	3.63	3.85	3.70	3.66	3.99
EVANESCENCE Bring Me To Life (Wind-up)	3.79	3.75	3.68	3.73	89.4	29.7	3.79	3.76	3.82	3.96	3.83	3.85	3.51
BEYONCÉ f/JJAY-Z Crazy In Love (Columbia)	3.78	3.79	3.83	3.86	98.0	40.9	3.87	3.64	3.82	3.88	3.70	3.74	3.79
CHINGY Right Thurr (DTP/Capitol)	3.78	3.77	3.67	3.75	96.0	28.9	3.92	3.77	3.64	3.88	3.60	3.67	3.97
MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	3.73	3.66	3.65	3.64	86.0	24.6	3.81	3.72	3.66	3.76	3.95	3.64	3.54
MATCHBOX TWENTY Unwell (Atlantic)	3.73	3.62	3.56	3.59	86.9	27.1	3.68	3.74	3.77	3.70	3.71	3.80	3.70
HP GINUWINE In Those Jeans (Epic)	3.72	3.78	3.79	3.73	86.9	29.1	3.98	3.61	3.55	3.68	3.65	3.69	3.87
SIMPLE PLAN Addicted (Lava)	3.69	3.68	3.65	3.61	84.6	26.3	3.84	3.68	3.55	3.71	3.81	3.68	3.54
THALIA f/FAT JOE I Want You (EMI Latin/Virgin)	3.68	3.69	3.61	3.68	87.4	21.7	3.68	3.76	3.59	3.76	3.53	3.64	3.77
ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJJMG)	3.66	3.65	3.62	3.75	99.1	34.9	3.65	3.72	3.60	3.74	3.49	3.69	3.71
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	3.65	3.70	3.62	3.48	80.0	23.7	3.63	3.77	3.55	3.70	3.57	3.87	3.44
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	3.64	3.62	3.51	3.53	81.7	18.3	3.69	3.56	3.69	3.77	3.36	3.71	3.72
KELLY CLARKSON Miss Independent (RCA)	3.58	3.53	3.46	3.48	98.3	36.0	3.65	3.45	3.64	3.56	3.70	3.58	3.46
GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	3.58	3.62	3.54	3.39	81.7	22.6	3.72	3.55	3.45	3.62	3.74	3.69	3.26
UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	3.54	3.51	3.43	3.48	87.7	29.1	3.40	3.46	3.75	3.84	3.46	3.39	3.47
3 DOORS DOWN Here Without You (Republic/Universal)	3.54	-	-	-	71.4	22.0	3.49	3.47	3.64	3.49	3.71	3.58	3.35
HP SALIVA Rest In Pieces (Island/DJMG)	3.53	3.55	3.57	3.54	66.0	17.1	3.65	3.57	3.40	3.41	3.53	3.63	3.55
SANTANA f/ALEX BAND Why Don't You & I (Arista)	3.50	3.51	3.53	3.50	75.4	22.0	3.47	3.49	3.52	3.56	3.39	3.58	3.44
JUSTIN TIMBERLAKE Senorita (Jive)	3.47	3.49	3.31	3.26	81.1	20.3	3.65	3.36	3.39	3.54	3.35	3.52	3.47
MAROON 5 Harder To Breathe (Octone/J)	3.45	3.34	3.30	3.21	68.0	21.7	3.58	3.30	3.49	3.37	3.51	3.63	3.27

CalloUT AMERICA® Hot Scores

By ANTHONY ACAMPORA

It's a big week for Columbia Records as two of its songs debut in the top five and another posts solid first-week scores.

First off, Beyoncé debuts at No. 4 with "Baby Boy," featuring Sean Paul. The song ranks sixth with teens, fourth among women 18-24 and 10th with women 25-34.

Then there's Bow Wow, who has already tested big at CHR/Rhythmic and Urban with "Let's Get Down," entering Callout America at No. 5. The song has tested well with women in all formats and ranks No. 7 with teens, ties for sixth with women 18-24 and is No. 8 with women 25-34.

And, for good measure, The Ataris claim a top 10 ranking with women 25-34 in their first week with their rendition of Don Henley's "The Boys of Summer."

Interscope/Geffen/A&M also scores a big week as Black Eyed Peas remain at No. 1 with "Where Is the Love?" (A&M/Interscope). Meanwhile, Mya rises to No. 3 with "My Love Is Like ... Whoa" (A&M/Interscope). "Whoa" ranks second with teens.

50 Cent also scores for the Interscope/Geffen/A&M staff as he ties for the No. 4 spot with "P.I.M.P." (Shady/Aftermath/Interscope). The song ranks fourth with teens and women 25-34.

You can view Callout America each week on the web at www.bullsi.com, thanks to R&R's partnership with Bullseye Research. This week's password is *walk*.

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

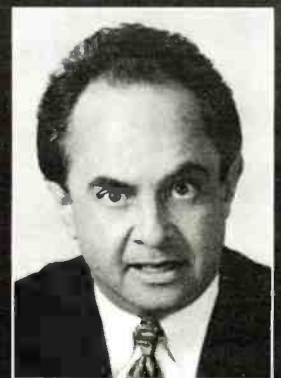
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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	8618	-9	733086	17	122/0
2	2	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	7467	+359	571594	13	113/0
4	3	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	6495	+484	511755	9	119/0
3	4	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	6310	-411	542157	16	125/0
6	5	JUSTIN TIMBERLAKE Senorita (Jive)	5594	+447	445818	10	125/1
5	6	CHINGY Right Thurr (DTP/Capitol)	5342	+143	353339	13	110/1
9	7	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	4656	+376	400761	21	118/3
7	8	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	4555	-359	294450	17	118/0
8	9	MATCHBOX TWENTY Unwell (Atlantic)	4385	-280	362999	29	110/0
14	10	MYA My Love Is Like...Whoa (A&M/Interscope)	4123	+417	301147	6	113/4
15	11	SANTANA f/ALEX BAND Why Don't You & I (Arista)	4098	+421	324889	12	114/8
19	12	ATARIS The Boys Of Summer (Columbia)	4055	+628	347291	10	112/7
11	13	GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	3869	-286	270222	12	121/0
10	14	KELLY CLARKSON Miss Independent (RCA)	3825	-378	299886	21	120/0
17	15	MAROON 5 Harder To Breathe (Octone/J)	3793	+334	232821	12	119/7
24	16	3 DOORS DOWN Here Without You (Republic/Universal)	3783	+482	259565	6	114/7
22	17	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	3747	+435	255372	8	100/4
13	18	EVANESCENCE Bring Me To Life (Wind-up)	3676	-39	280433	28	122/0
23	19	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	3506	+203	267777	9	90/2
16	20	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	3288	-348	228721	18	121/0
18	21	LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	3284	-166	238017	16	110/0
21	22	UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	3208	-112	246354	19	104/0
12	23	THALIA f/FAT JOE I Want You (EMI Latin/Virgin)	3070	-756	238719	16	123/0
20	24	LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	3013	-413	254323	13	94/1
25	25	SIMPLE PLAN Addicted (Lava)	2950	+149	311662	20	102/0
33	26	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	2761	+762	264507	4	100/7
27	27	KELLY CLARKSON Low (RCA)	2731	+440	228409	5	105/2
28	28	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	2532	+252	149840	7	105/2
32	29	JENNIFER LOPEZ Baby I Love U (Epic)	2427	+251	163066	5	108/2
30	30	TRAPT Headstrong (Warner Bros.)	2379	+135	138750	8	93/6
26	31	TRAIN Calling All Angels (Columbia)	2304	-271	174062	17	87/0
31	32	SEAN PAUL Like Glue (VP/Atlantic)	2271	+46	174263	8	84/0
35	33	HILARY DUFF So Yesterday (Buena Vista/Hollywood)	2014	+276	156399	7	96/5
36	34	JOHN MAYER Bigger Than My Body (Aware/Columbia)	1917	+248	141740	3	80/3
38	35	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	1710	+232	108942	5	55/4
29	36	SARAI Ladies (Sweat/Epic)	1709	-553	123533	13	99/0
37	37	LIZ PHAIR Why Can't I? (Capitol)	1638	+95	78503	6	84/4
34	38	MERCYME I Can Only Imagine (INO/Curb)	1610	-197	94969	16	64/0
40	39	MATCHBOX TWENTY Bright Lights (Atlantic)	1416	+220	88894	3	77/3
42	40	BABY BASH Suga Suga (Universal)	1300	+214	97537	3	44/10
41	41	LIVE Heaven (Radioactive/Geffen)	1175	+83	82739	8	49/2
44	42	PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	1173	+206	85291	2	59/11
46	43	MARIA I Give, You Take (DreamWorks)	1146	+215	72963	2	83/9
39	44	GINUWINE In Those Jeans (Epic)	1144	-110	52753	6	82/0
45	45	STAIN'D So Far Away (Flip/Elektra/EEG)	1136	+177	41963	3	77/7
48	46	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	1035	+250	49123	2	61/15
43	47	50 CENT 21 Questions (Shady/Aftermath/Interscope)	960	-40	67438	20	100/0
50	48	BUBBA SPARXXX Deliverance (Beatclub/Interscope)	919	+183	47197	2	55/12
47	49	SALIVA Rest In Pieces (Island/IDJMG)	895	+37	45070	3	43/0
49	50	R. KELLY Thota Thoin (Jive)	846	+65	35752	4	55/4

126 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/31-9/6. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
BLACK EYED PEAS Shut Up (A&M/Interscope)	40
NICKELBACK Someday (Roadrunner/IDJMG)	31
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	15
SIMPLE PLAN Perfect (Lava)	13
BUBBA SPARXXX Deliverance (Beatclub/Interscope)	12
PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	11
BABY BASH Suga Suga (Universal)	10
MARIA I Give, You Take (DreamWorks)	9
MANDY MOORE Have A Little Faith In Me (Epic)	9
EVE 6 Think Twice (RCA)	9

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	+762
ATARIS The Boys Of Summer (Columbia)	+628
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	+484
3 DOORS DOWN Here Without You (Republic/Universal)	+482
JUSTIN TIMBERLAKE Senorita (Jive)	+447
KELLY CLARKSON Low (RCA)	+440
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	+435
SANTANA f/ALEX BAND Why Don't You & I (Arista)	+421
MYA My Love Is Like...Whoa (A&M/Interscope)	+417
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	+376

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
R. KELLY Ignition (Jive)	2130
SEAN PAUL Get Busy (VP/Atlantic)	1965
JUSTIN TIMBERLAKE Rock Your Body (Jive)	1891
50 CENT In Da Club (Shady/Aftermath/Interscope)	1844
3 DOORS DOWN When I'm Gone (Republic/Universal)	1835
JEWEL Intuition (Atlantic)	1577
WAYNE WONDER No Letting Go (VP/Atlantic)	1462
CHRISTINA AGUILERA Fighter (RCA)	1378
FRANKIE J. Don't Wanna Try (Columbia)	1274
BUSTA RHYMES f/MARIAH CAREY I Know What You Want (J)	1144
ALL-AMERICAN REJECTS Swing... (Doghouse/DreamWorks)	1089
AVRIL LAVIGNE I'm With You (Arista)	977
EMINEM Lose Yourself (Shady/Interscope)	892
AMANDA PEREZ Angel (Powerhouse/Virgin)	816
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	814
JENNIFER LOPEZ f/LL COOL J All I Have (Epic)	792
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	758
AVRIL LAVIGNE Complicated (Arista)	715
DJ SAMMY & YANOU Heaven (Robbins)	714
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	697
NIVEA Don't Mess With My Man (Jive)	692
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	689
EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	679
NO DOUBT f/LADY SAW Undereath It All (Interscope)	665
KID ROCK f/SHERYL CROW Picture (Atlantic)	631

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

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CHR/POP TOP 50 INDICATOR

September 12, 2003

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	2925	-10	72916	16	49/0
3	2	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	2563	-78	62957	15	47/0
2	3	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	2478	-266	60561	16	49/0
4	4	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	2280	+171	55255	11	46/0
5	5	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	2206	+127	51698	9	44/1
6	6	JUSTIN TIMBERLAKE Senorita (Jive)	2100	+226	50922	9	46/1
10	7	SANTANA f/ALEX BAND Why Don't You & I (Arista)	1909	+177	49737	12	46/2
11	8	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	1832	+135	42967	21	45/0
8	9	MATCHBOX TWENTY Unwell (Atlantic)	1745	-33	36108	30	40/0
13	10	CHINGY Right Thurr (DTP/Capitol)	1653	+110	37943	10	44/0
7	11	KELLY CLARKSON Miss Independent (RCA)	1622	-178	33349	20	41/0
18	12	MAROON 5 Harder To Breathe (Dctone/J)	1581	+129	35770	10	46/2
16	13	3 DOORS DOWN Here Without You (Republic/Universal)	1581	+105	36235	7	47/1
14	14	GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	1472	-75	36830	12	41/0
22	15	MYA My Love Is Like...Whoa (A&M/Interscope)	1365	+273	32042	6	46/2
12	16	THALIA f/FAT JOE I Want You (EMI Latin/Virgin)	1334	-269	38340	15	39/0
15	17	EVANESCENCE Bring Me To Life (Wind-up)	1291	-174	26201	24	34/1
17	18	TRAIN Calling All Angels (Columbia)	1269	-188	29858	17	35/0
21	19	ATARIS The Boys Of Summer (Columbia)	1262	+124	27609	7	39/4
19	20	UNCLE KRACKER f/DOBIE GRAY Drift Away (Lava)	1199	-100	25696	18	33/0
9	21	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJMG)	1174	-554	26164	16	33/0
26	22	JOHN MAYER Bigger Than My Body (Aware/Columbia)	1029	+233	24247	4	42/2
25	23	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	1002	+47	27267	7	38/2
20	24	LUMIDEE Never Leave You - Uh Oh, Uh Ooh! (Universal)	997	-202	26626	10	32/0
27	25	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	983	+261	24066	6	40/6
29	26	KELLY CLARKSON Low (RCA)	926	+170	21316	4	40/3
23	27	SIMPLE PLAN Addicted (Lava)	914	-149	18599	19	24/0
28	28	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	843	+110	25440	8	29/2
30	29	JENNIFER LOPEZ Baby I Love U (Epic)	836	+89	21854	5	36/2
24	30	LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	825	-233	17154	14	32/0
32	31	MATCHBOX TWENTY Bright Lights (Atlantic)	813	+118	20723	4	39/0
36	32	TRAPT Headstrong (Warner Bros.)	732	+180	17753	11	33/3
34	33	HILARY DUFF So Yesterday (Buena Vista/Hollywood)	648	+47	14937	6	29/1
37	34	LIZ PHAIR Why Can't I? (Capitol)	632	+92	15863	6	26/0
33	35	SEAN PAUL Like Glue (VP/Atlantic)	620	-17	18799	7	32/1
38	36	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	585	+177	15970	3	35/8
31	37	MERCYME I Can Only Imagine (IND/Curb)	583	-110	14161	16	19/0
39	38	MARIA I Give, You Take (DreamWorks)	479	+90	11949	5	37/1
40	39	MICHAEL MCGLONE The Moment Of Goodbye (Independent)	384	+8	7996	7	13/0
42	40	LIVE Heaven (Radioactive/Geffen)	382	+30	8450	7	18/1
41	41	SALIVA Rest In Pieces (Island/DJMG)	366	-5	8350	8	20/0
Debut	42	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	362	+109	8846	1	22/3
44	43	STAIN'D So Far Away (Flip/Elektra/EEG)	350	+29	7599	4	24/2
47	44	STEPHANIE RICHARDS Get Used To It (Independent)	324	+33	5309	2	12/0
35	45	SARAI Ladies (Sweet/Epic)	324	-290	11476	10	13/0
46	46	KK All The Pieces (Independent)	310	+18	5122	2	12/0
48	47	BUBBA SPARXXX Deliverance (Beatclub/Interscope)	297	+66	7599	2	27/2
Debut	48	BABY BASH Suga Suga (Universal)	291	+78	7382	1	11/4
Debut	49	FEFE DOBSON Take Me Away (Island/DJMG)	275	+105	5980	1	26/3
Debut	50	MANDY MOORE Have A Little Faith In Me (Epic)	271	+117	8058	1	19/2

52 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 8/31 - Saturday 9/6.
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Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
BLACK EYED PEAS Shut Up (A&M/Interscope)	20
NICKELBACK Someday (Roadrunner/DJMG)	14
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	8
SIMPLE PLAN Perfect (Lava)	8
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	6
DAKONA Good (I've Got A Lot To Learn) (Maverick/Warner Bros.)	6
ALL-AMERICAN REJECTS Time Stands... (Doghouse/DreamWorks)	5
UC3 It's A Party (MVP)	5
ATARIS The Boys Of Summer (Columbia)	4
PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	4
BABY BASH Suga Suga (Universal)	4
KELLY CLARKSON Low (RCA)	3
TRAPT Headstrong (Warner Bros.)	3
FEFE DOBSON Take Me Away (Island/DJMG)	3
JEWEL Stand (Atlantic)	3
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	3
OUTKAST Hey Ya! (Arista)	3
LAVA BABY Now That You're Mine (Liquid 8)	3
ELVIS PRESLEY VS. PAUL OAKENFOLD Rubberneckin' (RCA)	3
MEST Jaded (These Years) (Maverick/Reprise)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MYA My Love Is Like...Whoa (A&M/Interscope)	+273
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	+261
JOHN MAYER Bigger Than My Body (Aware/Columbia)	+233
JUSTIN TIMBERLAKE Senorita (Jive)	+226
TRAPT Headstrong (Warner Bros.)	+180
SANTANA f/ALEX BAND Why Don't You & I (Arista)	+177
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	+177
NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	+171
KELLY CLARKSON Low (RCA)	+170
JEWEL Stand (Atlantic)	+138
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	+135
MAROON 5 Harder To Breathe (Dctone/J)	+129
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	+129
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	+127
NICKELBACK Someday (Roadrunner/DJMG)	+127
ATARIS The Boys Of Summer (Columbia)	+124
MATCHBOX TWENTY Bright Lights (Atlantic)	+118
MANDY MOORE Have A Little Faith In Me (Epic)	+117
CHINGY Right Thurr (DTP/Capitol)	+110
FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	+110
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	+109
3 DOORS DOWN Here Without You (Republic/Universal)	+105
FEFE DOBSON Take Me Away (Island/DJMG)	+105
LIZ PHAIR Why Can't I? (Capitol)	+92
ALL-AMERICAN REJECTS Time Stands... (Doghouse/DreamWorks)	+82
MARIA I Give, You Take (DreamWorks)	+90
JENNIFER LOPEZ Baby I Love U (Epic)	+89
BABY BASH Suga Suga (Universal)	+78
PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	+77
EVANESCENCE Going Under (Wind-up)	+72

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ON THE RISE

ARTIST: **Black Eyed Peas**

LABEL: **A&M/Interscope**

By **MIKE TRIAS**/ASSOCIATE EDITOR



The club. It's the place where everything seems to happen, especially for Black Eyed Peas. It was through the club scene that these rappers experienced the thrill of getting their first hit, "Joints and Jams," from their debut album, *Behind the Front*. Thanks to this song and its catchy beat and hook, will.i.am, apl.de.ap and Taboo became fixtures in the Los Angeles underground hip-hop scene, establishing themselves as socially conscious lyricists and MCs.

It was also at the clubs that Black Eyed Peas found Fergie, the most recent addition to their family. A singer who was once part of the RCA girl group Wild Orchid, Fergie met will.i.am while attending various BEP shows around L.A. Their acquaintance led BEP to extend her an invitation to a recording session one day, where she laid down vocals for a track.

The group was known for having female vocalists guest on many of their songs to fill out the sound, but the arrival of Fergie marked the beginning of a new era. One track led to another, and eventually she was invited to become a full-fledged band member. With Fergie in the group, BEP no longer depend on guest artists to help them perform some of their most popular jams live. Instead, they can perform consistently night in and night out.

Though many of BEP's most popular singles over the years have contained vocalists singing memorable poppy hooks, no one who has followed the group since the beginning could have predicted their explosion into the mainstream. A combination of factors has led to their current pop superstar status, and, of course, it started in the clubs.

Black Eyed Peas, who are also known on the scene for their dancing, happened

to meet fellow dance enthusiast Justin Timberlake at the clubs. This led to the collaboration of JT and BEP on "Where Is the Love." Currently, "Love" is enjoying its fifth straight week at the top of R&R's CHR/Pop chart. Add Timberlake's star power to the list of other things the song has going for it — a universal message, a sing-able chorus, mass exposure to a pop audience thanks to BEP's slot on the Justified and Stripped Tour — and it comes as no surprise that the song did well. Still, No. 1 is impressive.

As "Love" begins to wind down, BEP come at us this week with "Shut Up," the second single from their third album, *Elephunk*. Whereas the message behind "Love" was positive, "Shut Up" deals with a relationship that is not working out. Fergie is prominently featured on the hook, singing the song's title in staccato fashion and in sync with an equally crisp beat. The boys take over for the verses, further detailing the deteriorating situation between the lovers. This was the song's first official week at radio, and 25 stations are already on it.

Elephunk, like its first two singles, has a pop edge — more so than any of BEP's previous albums. Produced by will.i.am and apl.de.ap, the CD is, as the title implies, heavy like an elephant on the funk stylings. Rock outfit Papa Roach even get in on the act this time around, guesting on the song "Anxiety" after meeting BEP while on tour together. Says will.i.am, "The energy between us was thick. When we started talking to them it was a real conversation — like we were 60 and hangin' out at a bus stop."

ON THE RECORD

Hitman Haze
MD, KHTS/San Diego



San Diego is what we call a "laid back" city. It's a big city with a small-city vibe. What's cool is that a lot of great music comes out of San Diego. Right now I am excited about a local group we are playing called Slightly Stoopid. Their sound defines the San Diego atmosphere. • We are a Top 40 that leans Rhythmic, and we are very fortunate that Top 40 is what it is

right now. We are able to take a little of everything from other formats, and it fits right in. Some examples of records that are working great for us from the hip-hop side are 50 Cent and Snoop's "P.I.M.P. (remix)," Pharrell's "Frontin'," and Fabolous featuring Tania's "Into You." • If you look at the alternative side, we are lucky to be able to play records like Fountains Of Wayne's "Stacy's Mom" and Good Charlotte's "Girls and Boys." We are also able to grab some of the more adult-leaning records, like Train's "Calling All Angels" and Santana and Alex Band's "Why Don't You & I." • Then you still have the good ol' pop records that our audience expects, like "Senorita" by Justin Timberlake, "So Yesterday" by Hillary Duff and "Low" by Kelly Clarkson. • As you can see, we are able to capture a little bit of everything for everyone. That's what makes KHTS not only succeed, but also a very special and fun radio station to schedule music for. So if you are ever in San Diego, check out "San Diego's Hit Music, Channel 9-3-3."

Black Eyed Peas prove to be unstoppable as "Where Is the Love?" (A&M/Interscope) captures No. 1 on the R&R CHR/Pop chart for the fifth week in a row. They double-team the chart, also picking up Most Added honors for "Shut Up," which scores 40 adds this week. **Nelly featuring P. Diddy & Murphy Lee** stay at No. 2* with "Shake Ya Tailfeather" (Bad Boy/Universal), and **Christina Aguilera and Lil Kim** inch up 4-3* with "Can't Hold Us Down" (RCA) ... **Santana featuring Alex Band's** "Why Don't You & I" (Arista) climbs 15-11*, followed by **The Ataris**, who vault 19-12* with their cover of Don Henley's "The Boys of Summer" (Columbia) ... **3 Doors Down** rise 24-16* with "Here Without You" (Republic/Universal), and **50 Cent** is hot on their heels with "P.I.M.P.," which rolls up 22-17* ... **Beyoncé featuring Sean Paul's** "Baby Boy" (Columbia) rockets 33-26* to pick up the Most Increased Plays crown, with 762 additional plays ... **Maria** starts a chart climb as "I Give You Take" (DreamWorks) moves 46-43* ... **Fountains Of Wayne's** "Stacy's Mom" (S-Curve/EMC) crosses over from Alternative to begin Pop domination with a 48-46* jump.



— Keith Berman, Radio Editor

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

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 12-17	Women 18-24	Women 25-34
MAROON 5 Harder To Breathe (Octone/LJ)	4.19	4.25	77%	10%	4.10	4.27	4.19
SANTANA ft ALEX BAND Why Don't You & I (Arista)	4.16	4.19	78%	11%	4.12	4.13	4.08
3 DOORS DOWN Here Without You (Republic/Universal)	4.14	4.22	75%	9%	3.90	4.24	4.09
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	4.12	4.11	95%	31%	4.12	3.97	4.17
GODD CHARLOTTE Girls & Boys (Dayright/Epic)	4.05	4.01	93%	25%	4.28	4.11	3.69
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	4.04	4.01	92%	25%	3.90	4.00	4.16
MATCHBOX TWENTY Unwell (Atlantic)	4.02	4.03	98%	40%	3.64	3.89	4.23
EVANESCENCE Bring Me To Life (Wind-up)	4.02	4.06	98%	49%	3.76	3.86	4.22
KELLY CLARKSON Low (RCA)	3.98	—	73%	10%	3.98	4.11	4.00
CHRISTINA AGUILERA ft LIL' KIM Can't Hold Us Down (RCA)	3.93	3.90	92%	21%	4.15	4.07	3.90
KELLY CLARKSON Miss Independent (RCA)	3.92	3.88	100%	49%	3.94	3.94	4.00
ATARIS The Boys Of Summer (Columbia)	3.92	3.87	89%	23%	4.12	3.99	3.66
MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	3.91	3.99	99%	37%	3.85	3.82	4.00
SIMPLE PLAN Addicted (Lava)	3.88	4.02	94%	35%	4.04	3.84	3.68
STACIE DRRICD (There's Gotta Be) More To Life (ForeFront/Virgin)	3.87	3.96	66%	10%	4.14	3.85	3.51
TRAIN Calling All Angels (Columbia)	3.78	3.80	91%	29%	3.47	3.71	3.78
NELLY ft P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	3.69	3.79	91%	29%	3.78	3.88	3.53
UNCLE KRACKER ft DOBIE GRAY Drift Away (Lava)	3.57	3.57	97%	44%	3.22	3.45	3.91
BEYONCE' ft JAY-Z Crazy In Love (Columbia)	3.57	3.54	97%	54%	3.29	3.83	3.78
JUSTIN TIMBERLAKE Senorita (Jive)	3.55	3.63	91%	30%	3.58	3.99	3.39
SARAI Ladies (Sweat/Epic)	3.43	3.43	67%	22%	3.53	3.78	3.29
MYA My Love Is Like...Whoa (A&M/Interscope)	3.41	3.48	84%	31%	3.39	3.65	3.14
FABOLOUS ft TAMIA Into You (Desert Storm/Elektra/EEG)	3.39	3.47	66%	25%	3.33	3.84	3.47
THALIA ft FAT JOE I Want You (EMI Latin/Virgin)	3.31	3.42	85%	42%	3.20	3.49	3.40
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	3.25	3.35	88%	40%	3.41	3.64	2.95
ASHANTI Rock Wit U (Awww Baby) (Murder Inc./J.D.J.M.G)	3.22	3.20	95%	54%	3.01	3.36	3.22
LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	3.22	3.17	80%	39%	3.14	3.38	3.11
CHINGY Right Thurr (DTP/Capitol)	3.20	3.34	87%	40%	3.36	3.41	2.88
SEAN PAUL Like Glue (VP/Atlantic)	3.16	—	79%	35%	3.35	3.29	2.92
LIL' KIM ft 50 CENT Magic Stick (Queen Bee/Atlantic)	3.12	3.29	88%	46%	3.04	3.46	3.12

Total sample size is 511 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

FEFE DOBSON Take Me Away (Island/J.D.J.M.G)
Total Plays: 824, Total Stations: 72, Adds: 6

SIMPLE PLAN Perfect (Lava)
Total Plays: 753, Total Stations: 63, Adds: 13

OUTKAST Hey Ya! (Arista)
Total Plays: 697, Total Stations: 46, Adds: 7

BT Simply Being Loved (Somnambulist) (Wetwerk)
Total Plays: 671, Total Stations: 25, Adds: 1

MANDY MOORE Have A Little Faith In Me (Epic)
Total Plays: 653, Total Stations: 69, Adds: 9

BOW WOW Let's Get Down (Columbia)
Total Plays: 596, Total Stations: 38, Adds: 6

DIDO White Flag (Arista)
Total Plays: 545, Total Stations: 33, Adds: 4

EVANESCENCE Going Under (Wind-up)
Total Plays: 533, Total Stations: 39, Adds: 6

GAVIN DEGRAW Follow Through (J)
Total Plays: 418, Total Stations: 55, Adds: 8

ROC PROJECT ft TINA ARENA Never (Past Tense) (Tommy Boy)
Total Plays: 367, Total Stations: 13, Adds: 1

Songs ranked by total plays



LOOK, YOU CAN SEE HIS TONSILS! KKRZ (Z100)/Portland, OR morning maniac Chet Buchanan gets all riled up onstage during Z100's recent Last Chance Summer Dance, which starred Wayne Wonder, Junior Senior, Justin Guarini, Blu Cantrell, Uncle Kracker, Daniel Bedingfield, Bowling For Soup, Ginuwine and Kelly Clarkson. Here's Buchanan with 10,000 of his closest friends.

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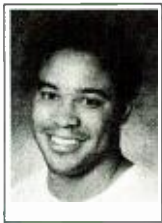
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ALL UP IN THE JUICE Murphy Lee is not only hanging with some heavies, he's also hanging onto his juice bottle with incredible tenacity. Seen here chilling in Miami are (l-r) Universal Records' Marissa Spinale and Dave Reynolds, WHYI Miami MD Michael Yo, Lee and Universal's Val DeLong.



WHITE FLAG, WHITE OUTFIT Dido apparently didn't get the memo that white is a no-no after Labor Day! Here she is taking a break during the filming of her latest video, "White Flag," which was shot in Los Angeles. Seen here are (l-r) video co-star David Boreanaz, director Joseph Kahn and Dido.



DONTAY THOMPSON
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The Politics Of The Game

Are they hurting the industry?

No matter what business you're in, there are politics you must deal with. I learned this lesson quickly when I became an MD in 1997 and discovered how radio stations look for record-company support whenever they support the labels' artists.

It was pretty simple: We'd support an artist by playing the record, and once we'd spun the record the appropriate number of times, we'd request the artist make a market visit, which would consist of a dinner with the station's listeners, an autograph signing and a performance. It was the old "You scratch my back, and I'll scratch yours" mentality, and it was instilled in me early that this was a pretty fair way of doing business.

But what happens when the politics of the game start to affect the fairness of how we go about doing business? Does it hurt the business as a whole?

Playing Hardball

Working at R&R, I hear all kinds of stories. Although I would never put anyone on blast by discussing his or her situation with others, sometimes I wonder to myself, "Was that action of yours really necessary?"

What happens when the politics of the game start to affect the fairness of how we go about doing business? Does it hurt the business as a whole?

To this day I've never really understood why a radio station would pull a record company's product off the air just because of the silly politics that go down between the two sides. And I really don't get it when

the product pulled off the air is popular with the audience.

To those individuals who have done such a backward thing, did you really get the results you wanted? Did your actions improve your relationship with the record company?

The reality is, although record companies fight to keep the spins up on their records, when a single radio station pulls their product off the air for some petty reason, the label laughs at whoever made such a bright decision, figuring, "We have the rest of the country on the record and another station on the record in that market, so if this particular station wants to play hardball, we really don't need them."

No Fun

From the radio station's standpoint, there has to be a better way of doing business. Not only does pulling a record backfire at times, it also sucks for the listeners who may enjoy that particular artist. Politics between record companies and radio stations should never affect the sound of the station. If it does in today's environment, the programmer is in for some difficult times.

On the flip side, if a station has always supported a record company by giving some of the label's stiffs — or less popular records — a shot, that label should be doing everything in its power to show the station some love, no matter what market the station is in and no matter if it is an R&R reporter.

As time has passed and more companies have consolidated, there seems to be more politics. The way things work inside the record labels has changed. There was a time when people were having fun and breaking tons of records, when money was spent to give artists the exposure they needed to sell more records, and when record labels were actually profitable.

How come it's not that way anymore? Maybe because of mismanagement, monetary losses due to unnecessary and excessive spending, shady business deals and greedy individuals who steal from the cookie jar. Who knows? The point is, the politics and way of doing business at the labels have changed to the point where the people who work there aren't having fun anymore.

Who would have thought that programmers would have to get approval from their parent company to be profiled or to have their station written about in an industry publication?

Long-Term Investments

Although there are a handful of labels that are great at signing career artists who are in the game to make great music and sell records, some labels have no interest in investing in artists for the long term. I'm not one to tell anyone how to run their business, but how does this benefit both the artist and the label?

What about the politics involved in how record companies deal with radio stations? Thank God that hasn't changed to the point where it affects radio stations. However, with this business changing constantly like it is these days, we'll see what happens in the near future.

Today it seems like everyone in radio is afraid of losing their jobs or



SERVING UP CHICKEN AND BEER During a recent performance at KUBE/Seattle's Summer Jam at the Gorge Amphitheater, Def Jam South recording artist Ludacris joined his protégé Chingy onstage to perform the smash "Holiday In." With the release of his album *Chicken & Beer* on Oct. 7, we'll be seeing a lot more of Ludacris in the future. Seen here (l-r) are KUBE OM Shellie Hart, Ludacris and KUBE PD Eric Powers.

wonders what the outlook is like for their profession. Having a background in radio and now working for a trade publication, I've seen the effects that excessive politics have had on that side of the business.

Who would have thought that programmers would have to get approval from their parent company to be profiled or to have their station written about in an industry publication? That is bananas! Especially since it's going to give the station and programmer some great press.

Or who would have thought that politics would someday play a part in certain radio stations no longer talking to the trades about music? When I was an MD, I used to love seeing my name in magazines when I talked about a hot new record. I loved that my peers could see the piece and check out the record for themselves, and later we'd have a discussion about the record. Now, because of the politics at their companies, many programmers aren't allowed to do this.

Fewer Opportunities

More and more people are either out of work and looking for a new gig or just fed up with their current situation and looking for a better opportunity. But there are fewer and fewer opportunities every day.

People who have jobs are often playing the role of station manager, programmer, air talent and promotions director all at the same time. The individuals in those situations complain about how they are spreading themselves too thin and can't focus on getting good at one of those jobs.

Even people who eat, breathe and sleep radio couldn't do a great job with so many tasks. They're being set up for failure in one area or the other. But this is the kind of environment we are in today.

Some industry people complain about how radio sucks and how working at a label sucks, but often they've forgotten the reasons they chose to get into this industry in the first place. Let me remind you: You

Some industry people complain about how radio sucks and how working at a label sucks, but often they've forgotten the reasons they chose to get into this industry in the first place.

wanted to be the next big programmer, jock, record executive, artist, etc. Nobody said it was going to be easy getting there.

With the state of the industry today, there may be more obstacles in your way, and it may take you a little longer to achieve your goals, but your passion and love for what you do will eventually prevail, leading others to take notice of you and invest in you.

We are working in an industry where timing is everything. The proverbial "C" students no longer exist. Only the best in the game are holding down their positions and continuing to make strides in these difficult times. Are you one of the best?

TALK BACK TO R&R!

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

Call me at 310-788-1665

or e-mail:

dthompson@radioandrecords.com



September 12, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
4	1	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	5549	+381	516786	14	79/0
2	2	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	5328	+10	555751	19	76/2
1	3	CHINGY Right Thurr (DTP/Capitol)	5290	-37	567667	20	78/0
3	4	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	4887	-283	461091	15	80/0
6	5	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	4784	+682	548060	6	84/1
5	6	PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	4501	+352	484704	14	83/1
9	7	BOW WOW Let's Get Down (Columbia)	3647	+239	351320	11	76/0
10	8	BABY BASH Suga Suga (Universal)	3353	+182	274277	14	58/2
8	9	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	3328	-169	399843	20	73/0
7	10	GINUWINE In Those Jeans (Epic)	3045	-529	286639	16	72/0
11	11	LUMIDEE Never Leave You - Uh Ooh, Uh Ooh! (Universal)	2821	-228	293269	17	79/0
12	12	MYA My Love Is Like...Whoa (A&M/Interscope)	2797	-79	278730	15	74/0
14	13	YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	2796	+326	270503	12	74/2
15	14	YOUNGBLOODZ f/LIL' JON Damn! (Arista)	2614	+324	253835	9	65/3
13	15	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	2581	-147	275953	17	83/0
17	16	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	1946	-120	138414	17	54/0
18	17	LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	1920	-83	183991	22	69/0
16	18	R. KELLY Thoa Thoinj (Jive)	1875	-286	195288	10	70/0
22	19	BUBBA SPARXXX Deliverance (Beatclub/Interscope)	1868	+147	110832	7	63/1
27	20	CHINGY f/SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)	1823	+525	139666	3	76/7
20	21	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	1822	+30	136902	8	50/0
23	22	DMX Where The Hood At? (Ruff Ryders/IDJMG)	1755	+222	177859	5	62/2
21	23	BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)	1702	-84	164629	9	66/0
19	24	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	1698	-103	124527	20	71/0
28	25	OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)	1681	+431	153559	3	71/5
31	26	LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	1653	+567	198549	4	74/9
30	27	50 CENT If I Can't (Shady/Aftermath/Interscope)	1418	+274	152361	9	15/3
29	28	ASHANTI Rain On Me (Murder Inc./IDJMG)	1303	+125	109311	4	57/2
24	29	JS Ice Cream (DreamWorks)	1251	-185	71716	11	54/1
26	30	SEAN PAUL Like Glue (VP/Atlantic)	1184	-134	154380	17	67/0
33	31	T.I. 24's (Grand Hustle/Atlantic)	1144	+161	81301	6	56/7
35	32	FAT JOE & P. DIDDY f/DRE Girl I'm A Bad Boy (Bad Boy/Universal)	1133	+284	112033	2	58/4
32	33	FRANKIE J. We Still (Columbia)	1127	+62	84134	7	41/3
36	34	MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	1063	+216	62758	3	54/9
43	35	OUTKAST The Way You Move (Arista)	1060	+439	89748	2	62/4
25	36	ROSCOE Smooth Sailin' (Priority/Capitol)	1037	-359	58576	12	44/0
45	37	MARY J. BLIGE Ooh! (Geffen)	957	+371	113233	2	49/8
34	38	CHERISH f/DA BRAT Miss P. (Warner Bros.)	954	-17	46773	7	44/0
44	39	MONICA Get It Off (J)	774	+162	54416	2	47/3
39	40	MARQUES HOUSTON f/JOE BUDDEN & PIED PIPER Clubbin' (T.U.G.)	750	+8	58773	4	37/4
40	41	GEMINI f/NB RIDAZ Crazy For You (Catalyst)	723	+38	46905	5	8/2
49	42	213 Fly (Geffen)	714	+186	118712	2	10/2
42	43	BEYONCE' Summertime (Columbia)	663	+5	103840	5	5/1
47	44	SASHA Dat Sexy Body (VP)	646	+90	84508	3	22/2
37	45	MARK RONSON f/GHOSTFACE & NATE DOGG Ooh Wee (Elektra/EEG)	585	-196	35665	6	35/0
41	46	MOST VALUABLE PLAYAS f/S. LEE Roc Ya Body Mic... (Casablanca)	554	-105	41081	5	38/1
46	47	MARY J. BLIGE Love @ 1st Sight (Geffen)	535	-40	53584	12	65/0
Debut	48	MARK RONSON International Affair (Elektra/EEG)	525	+187	51780	1	21/6
48	49	JUSTIN TIMBERLAKE Senorita (Jive)	511	-21	37812	7	20/0
Debut	50	JACKI O Nookie Real Good (Poe-Boy/Sobe)	508	+54	45400	1	28/5

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
DAVID BANNER Cadillac On 22's (Universal)	28
BLACK EYED PEAS Shut Up (A&M/Interscope)	21
JAGGED EDGE Walked Outta Heaven (Columbia)	20
RAH DIGGA Party &... (Flipmode/J)	10
LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	9
M. LEE f/J. DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	9
DRAG-ON Put Your Drinks Down (Ruff Ryders/Virgin)	9
MARY J. BLIGE Ooh! (Geffen)	8
BAD BOY'S DA BAND Bad Boy This Bad... (Bad Boy/Universal)	8

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	+682
LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	+567
CHINGY f/SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)	+525
OUTKAST The Way You Move (Arista)	+439
OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)	+431
NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	+381
MARY J. BLIGE Ooh! (Geffen)	+371
PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	+352
YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	+326
YOUNGBLOODZ f/LIL' JON Damn! (Arista)	+324

New & Active

- YING YANG TWINS** Naggin' (TVT)
Total Plays: 452, Total Stations: 17, Adds: 2
- TECH N9NE** Imma Tell (Independent)
Total Plays: 436, Total Stations: 27, Adds: 2
- HI-C f/DJ QUIK** Let Me Know (Independent)
Total Plays: 388, Total Stations: 15, Adds: 4
- ELEPHANT MAN** Pon De River (VP)
Total Plays: 378, Total Stations: 20, Adds: 2
- TOO SHORT f/LIL' JON** Shake That Monkey (Short/Live)
Total Plays: 307, Total Stations: 15, Adds: 1
- JAGGED EDGE** Walked Outta Heaven (Columbia)
Total Plays: 274, Total Stations: 31, Adds: 20
- BIG TYMERS** This Is How We Do (Cash Money/Universal)
Total Plays: 224, Total Stations: 32, Adds: 6
- LIL' JON & THE EASTSIDE BOYZ** I Don't Give A @#\$% (TVT)
Total Plays: 193, Total Stations: 10, Adds: 0
- AVANT** Read Your Mind (Geffen)
Total Plays: 174, Total Stations: 11, Adds: 2
- RAH DIGGA** Party &... (Flipmode/J)
Total Plays: 160, Total Stations: 27, Adds: 10

Songs ranked by total plays

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

89 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/31-9/6. 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 total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company. © 2003, The Arbitron Company. © 2003, R&R, Inc.

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• September 12, 2003

RANK ARTIST TITLE LABEL

- 1 LIL' JON & EASTSIDE BOYZ Get Low (TVT)
- 2 CHINGY Right Thurr (Priority/Capitol)
- 3 BEYONCE' f/SEAN PAUL Baby Boy (Columbia)
- 4 NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Universal)
- 5 PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)
- 6 YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)
- 7 LUDACRIS Stand Up (Def Jam South/IDJMG)
- 8 YOUNGBLOODS f/LIL' JON Damn! (Arista)
- 9 50 CENT f/NOTORIOUS B.I.G. P.I.M.P. (Shady/Aftermath/Interscope)
- 10 BDW WOW Let's Get Down (Columbia)
- 11 LUMIDEE Never Leave You... (Straight Face/Universal)
- 12 BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)
- 13 DMX Where The Hood At (Ruff Ryders/IDJMG)
- 14 BEYONCE' f/JAY-Z Crazy In Love (Columbia)
- 15 213 Fly(Geffen)
- 16 FABOLOUS Into You (Elektra/EEG)
- 17 SEAN PAUL Like Glue (VP/Atlantic)
- 18 R. KELLY Thoaia Thoing (Jive)
- 19 LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)
- 20 OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)
- 21 CHINGY f/SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol)
- 22 50 CENT If I Can't (Shady/Aftermath/Interscope)
- 23 MYA My Love Is Like...Whoa (A&M/Interscope)
- 24 T.I. 24's (Grand Hustle/Atlantic)
- 25 MARY J. BLIGE Ooh! (Geffen)
- 26 MURPHY LEE f/J. DUPRI Wat Da Hook Gon' Be (Fo' Reel/Universal)
- 27 112 f/SUPERCAT Na, Na, Na, Na (Def Soul/IDJMG)
- 28 MARK RONSON International Affair (Elektra/EEG)
- 29 YING YANG TWINS Naggin' (TVT)
- 30 50 CENT What Up Gangsta (Shady/Aftermath/Interscope)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/7-9/13/03.
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PHAT MIX SIX

- SNOOP DOGG It Blows My Mind (Startrak/Arista)
 CHINGY f/SNOOP DOGG & LUDACRIS Holidae In (Capitol/Priority)
 SASHA Dat Sexy Body (VP)
 OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)
 KELIS Milkshake (Star Trak/Arista)
 LUDACRIS Stand Up (Def Jam South/IDJMG)



The Youngbloodz's "Damn" (Arista) is gonna be huge in Los Angeles. Great early reaction for a South record in L.A. OutKast's "The Way You Move" (LaFace/Arista) sounds great on the air and adds some flavor to the station. Joi Campbell's "Watch Me" (J) is hot! It's getting phones and a lot of requests in clubs — you can't lose with the *Murder She Wrote* sample in there.

— DJ Reflexx, KPWR/Los Angeles



I get a lot of calls for the new Obie Trice track, "Got Some Teeth" (Shady/Aftermath/Interscope). With a catchy hook, who can go wrong? Also, Chingy's "Holidae In" (DTP/Capitol), featuring Ludacris and Snoop, is a banger in the mix. Last but not least, Ludacris featuring Shawna's "Stand Up" (Def Jam South/IDJMG) is No. 1 in my book!

— DJ Manyaca, KFAT/Anchorage, AK



SURPRISE! IT'S YA BIRFDAY! During MTV's Video Music Awards one of the most exclusive parties was Beyoncé's surprise birthday party at New York's newest celebrity hangout, the 40/40 Club. The club and sports bar is owned by none other than hip-hop superstar Jay-Z. Many celebrities took time to wish Ms. Knowles a happy birthday, including TVT Records artist Lil Jon. Here the two are pictured enjoying the party.

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ON THE RECORD

This Week's Hottest Music Picks

Steve Kicklighter PD, KYWL/Spokane

Mark Ronson featuring Sean Paul & Tweet's "International Affair" (Elektra/EEG): Not an instant phone record, but it will definitely build.

Baby Bash featuring Frankie J's "Diggin' Your Style" (Universal): A great follow-up to "Suga Suga."

Jagged Edge's "Girls Gone Wild" (Columbia): Secret chick weapon.

Lumidee featuring N.O.R.E.'s "Crashin' a Party" (Universal): All female! Chicks always think they are the party.

Erik Bradley WBMM/Chicago

Black Eyed Peas' "Shut Up" (A&M/Interscope): I am feelin' this track; it will help launch Fergie's forthcoming solo career — which, might I add, is long overdue!

Mya's "Fallen" (A&M/Interscope): This is going to be yet another smash from Mya. She's a hitmaking machine!

Bad Boys Da Band's "Tonight" (Bad Boy/Universal): Sounds like it has mad potential. That hook is slick!

R Dub PD, KOHT/Tucson

Mark Ronson featuring Sean Paul & Tweet's "International Affair": This guy's on freakin' fire! Call 911, and quick! With Tweet and Sean Paul on this one, my CD player's burnin' up!

Montell Jordan's "I'm Going Crazy" (Koch): He's back and he means business. KOHT (Hot 98.3)/Tucson is all up on this one.

Avant's "Read Your Mind" (Geffen): Now playing on *Sunday Nite Slow Jams* with some great early signs. Females are feelin' this one. Grab your towels, 'cause

some panties gettin' wet when this thing comes on!

Jill Strada MD, WPYO/Orlando

Beyoncé featuring Sean Paul's "Baby Boy" (Columbia): It's in a power category!

Obie Trice's "Got Some Teeth" (Shady/Aftermath/Interscope): Good song. It's developing on the station.

OutKast's "The Way You Move" (LaFace/Arista): This song is a hit!

Chingy's "Holidae In" (DTP/Capitol): Still building. Listeners are feelin' it.

Mark Medina PD, KZZP/Phoenix

213's "Fly" (Geffen): I think it could be huge. Major star power, familiar beats and smooth lyrics.

112 featuring Ludacris' "Hot & Wet" (Def Jam/IDJMG): The jam! Make sure you check this one — it's hot.

Mark Ronson featuring Sean Paul & Tweet's "International Affair": If the dancehall vibe is still hot for you, spend some time with this. It's hot.

JB King MD, KLUC/Las Vegas

OutKast's "The Way You Move" and "Hey Ya" (LaFace/Arista): Both have major potential to be huge at both Rhythmic and Pop.



Maria's "I Give You Take" (Dream-Works): There is just something huge about this song.

Sasha's "Dat Sexy Body" (VP): I think this track will end up being a secret weapon for the fall.

Homie Marco PD, KPTY/Houston

Big Tymers' "This Is How We Do" (Cash Money/Universal): In the mix and heating up.

Frankie J featuring Gemini's "We Still (Remix)" (Columbia): Top 10 phones in one week.

Bad Boys Da Band's "Bad Boy This Bad Boy That" (Bad Boy/Universal): If P. Diddy works for you, play this!

Lee L'Heureux MD, WRED/Portland, ME

Obie Trice's "Got Some Teeth": As predicted, this song has really been working for us since we jumped out of the box early with it. It is easily top three phones, and with the feel of this record and the backing it has, it could easily be a top five record or higher.

Marc Ronson featuring Sean Paul & Tweet's "International Affair": Has that happy summer feel that we're looking for to round out the season. Phones on this record are very good across all demos, and we increased the rotation this week. This works on the radio, in the mix and in the club.

OutKast's "The Way You Move": This will be a great record for us.

Kelis' "Milkshake" (Star Trak/Arista): Needs some time to develop, but it could be the next anthem.

Bobby Ramos PD, KPRR/EI Paso

Mark Ronson featuring Sean Paul & Tweet's "International Affair": This is a different Sean Paul approach! Gets your head bobbin', has a great hook and pulls requests.

Jennifer Lopez's "The One" (Epic): We started playing this track, and the phones are hot! The women here are lovin' it! Top three 18-34!

Marques Houston featuring Joe Budden's "Clubbin'" (T.U.G.): One week out of the box and getting instant requests! This song's hypnotic groove is captivating our audience.

Frankie J's "We Still" (Columbia): It's picking up where "Don't Wanna Try" left off. Females are loving it!

Murph Dawg MD, WHZT/Greenville, SC

OutKast's "The Way You Move" and "Hey Ya": I love both of them. We are playing "Hey Ya" during the day.

Blaque's "I'm Good" (Elektra/EEG): I like this. Sounds like hit potential.



Sasha's "Dat Sexy Body": The song is, like, five years old, but it's new to the masses — and hot.

Jayare PD, KBMB/Sacramento

Mary J. Blige featuring Eve's "Not Today" (Geffen): We put this in rotation, and it will be huge.

Big Tymers' "This Is How We Do": Gonna be a huge record.

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

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 12-17	Persons 18-24	Persons 25-34
NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	4.16	4.16	97%	23%	4.43	3.90	4.20
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	4.16	4.10	95%	17%	4.32	4.06	4.12
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	4.11	4.15	97%	32%	4.32	3.90	3.92
MYA My Love Is Like...Whoa (A&M/Interscope)	3.88	3.80	96%	26%	3.95	3.88	3.77
50 CENT If I Can't (Shady/Aftermath/Interscope)	3.88	3.93	62%	12%	4.21	3.86	3.62
BEYONCÉ f/JAY-Z Crazy In Love (Columbia)	3.86	3.80	100%	50%	3.76	3.88	3.87
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	3.86	3.89	96%	33%	4.07	3.87	3.59
FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	3.84	3.98	83%	24%	3.88	3.90	3.80
CHINGY Right Thurr (DTP/Capitol)	3.82	3.77	95%	33%	4.15	3.66	3.45
BOW WOW Let's Get Down (Columbia)	3.81	3.81	78%	16%	4.02	3.66	3.74
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	3.78	3.71	70%	22%	4.00	3.68	3.66
LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	3.75	3.90	96%	41%	3.86	3.62	3.89
PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	3.71	3.80	77%	21%	3.91	3.65	3.66
BEYONCÉ Summertime (Columbia)	3.65	3.55	45%	8%	3.56	3.71	3.58
ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJJMG)	3.64	3.63	99%	47%	3.65	3.62	3.56
BABY BASH Suga Suga (Universal)	3.63	3.44	42%	9%	4.02	3.66	3.18
SEAN PAUL Like Glue (VP/Atlantic)	3.62	3.54	90%	36%	3.75	3.56	3.50
ASHANTI Rain On Me (Murder Inc./DJJMG)	3.61	-	52%	11%	3.94	3.38	3.43
DMX Where The Hood At? (Ruff Ryders/DJMG)	3.60	3.53	58%	12%	4.01	3.53	3.38
LUMIDEE Never Leave You - Uh Ooh, Uh Ooh! (Universal)	3.53	3.51	91%	41%	3.56	3.60	3.28
YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/DJMG)	3.48	3.56	54%	16%	3.71	3.46	3.25
GINUWINE In Those Jeans (Epic)	3.45	3.53	84%	30%	3.62	3.32	3.47
BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)	3.41	3.62	53%	15%	3.61	3.30	3.53
YOUNGBLOODZ f/LIL' JON Damn! (Arista)	3.40	3.41	49%	15%	3.72	3.22	3.17
CHINGY f/SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol)	3.36	-	40%	11%	3.73	3.28	3.23
ROSCOE Smooth Sailin' (Priority/Capitol)	3.30	3.33	33%	10%	3.41	3.43	2.97
BUBBA SPARXXX Deliverance (Beatclub/Interscope)	3.27	3.36	44%	14%	3.22	3.32	3.32
R. KELLY Thoa Thoin (Jive)	3.21	3.33	77%	34%	3.45	3.17	2.93
JS Ice Cream (DreamWorks)	3.00	3.01	47%	18%	3.21	2.80	2.92
OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)	2.92	-	30%	12%	3.29	3.00	2.72

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. 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 actual 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 818-377-5308. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

HEAD RUSH

ARTIST: Obie Trice

LABEL: Shady/Aftermath/Interscope
By MIKE TRIAS/Assistant Editor



Another one of Eminem's protégés is ready to hit the big time: Obie Trice is releasing his debut CD, *Cheers*, on Sept. 23. "Got Some Teeth," the lead-off hit for the project, is a tongue-in-cheek cut reminiscent of Eminem's "Without Me"—not surprising, since Em produced the track. Obie breaks down his minimum requirements for a woman in "Teeth," especially in the hook: "And if I leave here tonight, and I fall asleep/And wake up/Hopefully she got some teeth." Currently, Obie's sinking his teeth into R&R's CHR/Rhythmic chart, where the single rises to No. 25* this week.

The hilarious video for "Teeth," directed by Eminem and Phillip G. Atwell, stars Obie as a contestant on the game show *Dream Date*, a show that spoofs television's *Blind Date*. Em cameos as a bartender in the clip, but no amount of alcohol can save Obie's dating life from disaster.

As a result of 50 Cent's huge debut, expectations are running high for Obie's *Cheers*. "Teeth" is a solid lead single, and "Shit Hits the Fan," featuring Dr. Dre and Eminem, should definitely get the attention of fans—or at least Ja Rule, whom the trio rip into on the cut.

To promote sales, three of the first 500,000 copies of the album printed will contain winning tickets for an all-expense-paid trip to Detroit and an opportunity to kick it with Eminem in the studio while he records his new album. "Everybody's always doing the same shit with their records," remarks Obie. "Buy my album, get a DVD, get a free poster, get a piece of my toilet seat. Fuck all that shit. We wanted to come with the hottest *Who Wants to Be a Millionaire*-type shit for a contest. When I was a kid I would have given a nut to win something like this."

Reporters

DESS/Midwest, MN*
FC: Pam Marquardt
APD: Steve Davis
1: CASHA
2: MONTLE JORDAN
3: DAVIS
4: JAY-Z
5: JAY-Z

KY/Jacksonville, NM*
FC: Mike
APD: Mike
1: MARY J. BLIGE
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The Value Of A Good Jock

Become indispensable to your PD while advancing your career

In our recent Urban special, *Power Playas on the Rise*, several prominent programmers in the Urban arena talked about what they look for when hiring air talent or moving personalities into larger roles at their stations. The programmers cited such qualities as passion, commitment, having a vision and being a team player. This week we turn the tables and ask air talent what they think makes them valuable to their PDs, how talents can get noticed and how they can use their value to advance their careers.

Catching The PD's Eye

Tracee Tuesday, mid day host for Rhythmic Oldies KGMG/Tucson

and former morning co-host for KISQ/San Francisco, says the No. 1 thing that has earned her recognition at the stations she's worked for is "volunteering my time, even when I don't get paid." She adds that she will often "show up at remotes even when I'm not scheduled to be there or volunteer to take on remotes, especially those that are community-driven and don't carry a stipend."

Tuesday points out that during her time at KGMG she's increased her value to the PD by asking what she can do to help and what she can do to make the station sound better and run more smoothly. "Even if there's nothing to do at that moment, that fact that I've opened those doors shows that I'm willing to help, and that speaks volumes to my PD," she says.



Tracee Tuesday

WGCI-FM/Chicago morning co-host Nikki Woods couldn't agree more. She's been with the station for

five years, and she suggests that new jocks get noticed by "communicating with your PD on a regular basis and continuing to work with him or her to improve your skills." She stresses, "Always, always be involved in all station promotions."

In fact, Woods believes it's her community involvement that has most impressed WGCI-FM PD Elroy Smith. "I am valuable to my PD because I am involved in the community," she says. "Being a former teacher, I work with different educational programs. I've also become very involved in assisting people in finding affordable housing and in helping first-time home buyers."

Woods points out that bringing your personal experience — as a mother, a volunteer, a student, etc.

— to the table as a jock helps the audience identify with you, which can be an asset. Discuss these things with your PD. As Woods says, "I think anything you do in life, any experience you have, enhances your appeal as a radio personality. It adds dimension to you and makes you appealing to a wider variety of people."

Brian Paiz, Asst. PD/MD at WMNX (Coast 97.3)/Wilmington, NC, says he caught the eye of Coast PD Phillip March by "being more than just an on-air jock." He suggests aspiring DJs "run a tight board and learn to take constructive criticism as a learning tool." Paiz also notes that he has another trait March relies on: "I'm in the demo Coast is targeting." That allows him to contribute valuable insight to the station.

Jack Of All Trades

If you're a jock who is volunteering your time for station events and helping out in the promotion and production departments, why should you want to add more to your plate by taking on a new title, like MD or Asst. PD? "It's very simple," Woods says. "By playing more than one role, you increase your value to the station, which can help with job security, especially in today's radio environment."

Paiz agrees: "My responsibilities as Asst. PD/MD help take a load off of the PD. I've also learned that the more you know about radio in areas of sales and promotions, the more you will understand that this is a business, and it will help you grow."

"I believe in multitasking," says Tuesday. "Jocks usually work a four- or five-hour shift. If you just stick to that and then go home, your radio career will last about as long as one of Jennifer Lopez's marriages!"

But she adds that you should also consider jobs outside the radio station, which, if high-profile, can help you market yourself and your station. "I've hosted TV specials, done VJ work, landed commercials and done modeling," she says.

Versatility Adds Value

Continuing on this subject, Paiz says, "The way consolidation is to-

day, I believe everyone is looking to gain an advantage, whether it's hosting a video show or doing commercial voiceovers. I believe you have to make sure there are other opportunities for you in case your current radio gig doesn't work out.

"The person I admire the most is Rick Party [afternoon drive host on WEDR/Miami and production/imaging talent for his own Sizzle Productions]. He gets his hustle on."

The versatility to do more than one shift — or even more than one format — is another quality jocks should have. "Today you have to be adaptable in radio," Woods says. "It's changing constantly. It's important to study different formats. Be prepared for any opportunity that may arise."

"One of the things I pride myself on is my versatility," Tuesday says. "I love doing Rhythmic Oldies, but I also enjoy country, hip-hop and pop music. Because my culture is diverse, I think I could work well on any of those formats."

"It's important to be able to move into other formats — for your own career, first of all, but also to become more valuable to your company. The more versatile you are, the more marketable you become."

Let Your Voice Be Heard

You didn't realize it was so much work being a radio jock, did you?

Well, there's more. The radio personalities we spoke with say it's not only your responsibility to get noticed and to make yourself indispensable, you also have to speak up and give your ideas. You have to be a team player and, at times, a team leader.

"Our station has regular jock meetings," Woods says. "We also have weekly morning show meetings where we brainstorm show ideas, bits, etc. It's important to voice your opinions and concerns. Everyone wants to be heard. It helps you earn your program director's respect."

Make sure you attend the meetings — and once there, be more positive than critical, say our jocks. "Every week we have a promotion meeting," Tuesday says. "These are geared toward building, maintaining, organizing and managing the station's image. Even though they are held during my on-air hours, I make it a point to attend. Your input about the station is important and vital."

All the jocks suggest leaving major grievances for private meetings with the PD. Focus instead on building up the station's image, revenue and team spirit. "Our stations have a small marketing budget, so we try to come up with ways to get additional exposure," Tuesday says.

"I suggested this year that we plan a Halloween party and tie in with a local promoter and venue. By combining a promotion on our station for the event with their advertising in other media, we can reach potential new listeners."

Paiz says the staff at WMNX meets every week during ratings books. "Phillip March is the best programmer I've ever worked for when it comes to understanding a jock," he says. "Most of all, he lets me do my job and listens to my opinions as the Asst. PD/MD. We feel like we can say what we think. He understands it takes a team effort to win."

Listen & Learn

It's important to speak up, but the jocks we surveyed say it's also imperative to listen, especially

to people who can mentor and teach you, whether that's your PD or more experienced jocks on your team. Paiz says, "I listen to everything — other radio stations, some in other markets, and all kinds of jocks — so that I can get ideas and better myself."

Tuesday says, "I've been blessed to work with a couple of programmers who have taken the time to work with me and groom me, Michael Erickson at KISQ and Buddy VanArsdale at KGMG. I made sure I listened and took in all they had to offer."

"The more you know about radio in the areas of sales and promotions, the more you will understand this is a business, and it will help you grow."

Brian Paiz

"When you don't have someone like that, you just have to live and learn. Sometimes even losing a job is actually a very valuable learning experience that can help you mature and be ready for your next opportunity."

Woods says you're lucky if you have a PD who takes time to teach. "Our PD still stays very involved with our growth as radio personalities, but that's not so common any more," she says. She also stresses the importance of finding a mentor — "someone who can help you grow professionally and personally. Someone who can push you beyond your comfort zone."



Nikki Woods



Brian Paiz



A SHERO SALUTE At the recent NABFEME gathering in Philadelphia, songstress Patti Labelle was honored as a Shero during the annual awards dinner. Pictured here are (l-r) Elektra VP/Urban Promotion Michelle Madison, Labelle and NABFEME founder/Dreamworks head of urban promotion Johnnie Walker.

R&R URBAN TOP 50

September 12, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	3111	+92	390375	12	60/0
1	2	PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	3111	-15	417427	16	66/0
6	3	YOUNGBLOODZ f/LIL' JON Damn! (Arista)	2912	+347	338975	11	62/0
3	4	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	2810	-4	357802	13	65/0
4	5	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	2719	+18	364227	21	58/0
5	6	CHINGY Right Thurr (DTP/Capitol)	2592	-53	346971	22	67/0
10	7	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	2481	+399	366533	6	61/2
8	8	R. KELLY Thoia Thoing (Jive)	2325	+93	308125	10	68/0
7	9	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	2292	-210	260848	19	66/0
11	10	YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	2117	+95	247410	13	50/0
13	11	BOW WOW Let's Get Down (Columbia)	1952	+56	237029	13	65/0
14	12	AALIYAH f/TANK Come Over (BlackGround/Universal)	1846	-48	296479	19	55/0
9	13	GINUWINE In Those Jeans (Epic)	1749	-396	199299	19	59/0
12	14	MONICA So Gone (J)	1681	-250	224254	24	68/0
19	15	ASHANTI Rain On Me (Murder Inc./IDJMG)	1481	+220	171874	4	60/0
20	16	MARQUES HOUSTON f/JOE BUDDEN & PIED PIPER Clubbin' (T.U.G.)	1477	+229	165341	7	45/2
22	17	MARY J. BLIGE Ooh! (Geffen)	1470	+286	167884	4	66/1
24	18	JAGGED EDGE Walked Outta Heaven (Columbia)	1389	+227	176833	6	54/1
18	19	ERYKAH BADU Danger...Block On Lock (Motown/Universal)	1381	+59	103671	6	60/0
15	20	SEAN PAUL Like Glue (VP/Atlantic)	1368	-301	147703	15	59/0
16	21	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	1356	-131	185963	17	68/0
17	22	TYRESE Signs Of Love Makin' (J)	1253	-136	183396	18	57/0
26	23	T.I. 24's (Grand Hustle/Atlantic)	1141	+29	104382	15	45/2
46	24	LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	1105	+496	140941	3	62/7
23	25	MYA My Love Is Like...Whoa (A&M/Interscope)	1002	-161	94575	14	54/0
30	26	AVANT Read Your Mind (Geffen)	990	+140	112753	4	54/2
25	27	LUMIDEE Never Leave You - Uh Ooh, Uh Ooh! (Universal)	980	-176	105715	17	53/0
47	28	MONICA Knock Knock (J)	962	+360	100591	2	55/3
21	29	112 f/SUPERCAT Na, Na, Na, Na (Def Soul/IDJMG)	948	-249	75164	8	59/0
39	30	R. KELLY Step In The Name Of Love (Jive)	920	+231	120229	8	55/8
28	31	NAPPY ROOTS Roun'The Globe (Atlantic)	905	+35	58063	7	43/0
31	32	YING YANG TWINS Naggin' (TVT)	876	+89	59707	7	33/0
34	33	DMX Where The Hood At? (Ruff Ryders/IDJMG)	815	+72	72719	4	52/1
38	34	MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	797	+108	67369	3	41/3
27	35	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	791	-175	77040	20	61/0
40	36	ATL Calling All Girls (Epic)	790	+121	56337	7	41/0
37	37	TIMBALAND & MAGOO Cop That Shit (BlackGround/Universal)	735	+35	65687	10	39/0
Debut	38	OUTKAST The Way You Move (Arista)	716	+288	53182	1	44/5
32	39	BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)	716	-69	72039	10	47/0
35	40	ISLEY BROTHERS f/IRON ISLEY Busted (DreamWorks)	708	-31	64676	7	36/0
Debut	41	CHINGY f/SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)	694	+296	62918	1	52/10
48	42	JACKI O Nookie Real Good (Poe-Boy/Sobe)	646	+67	53676	3	41/1
44	43	JAY-Z La-La-La (Excuse Me Again) (Bad Boy/Universal)	635	+13	85938	15	41/0
33	44	MARY J. BLIGE Love @ 1st Sight (Geffen)	619	-163	97316	12	59/0
36	45	RUBEN STUDDARD Superstar (J)	599	-115	56616	12	34/0
43	46	B2K What A Girl Wants (Epic)	587	-40	78620	5	11/0
41	47	JS Ice Cream (DreamWorks)	533	-106	40264	18	28/0
Debut	48	TOO SHORT f/LIL' JON Shake That Monkey (Short/Jive)	501	+72	36223	1	31/4
45	49	TAMIA Officially Missing You (Elektra/EEG)	459	-153	34697	14	35/0
-	50	50 CENT What Up Gangsta (Shady/Aftermath/Interscope)	433	+2	78295	4	1/0

Most Added[®]

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
GINUWINE Love You More (Epic)	43
OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)	39
DAVID BANNER Cadillac On 22's (Universal)	24
JOE More & More (Jive)	14
CHINGY f/SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)	10
R. KELLY Step In The Name Of Love (Jive)	8
BAD BOY'S DA BAND Bad Boy This Bad... (Bad Boy/Universal)	8
LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	7
BIG TYMERS This Is How We Do (Cash Money/Universal)	7
RAH DIGGA Party &... (Flipmode/L)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	+496
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	+399
MONICA Knock Knock (J)	+360
YOUNGBLOODZ f/LIL' JON Damn! (Arista)	+347
CHINGY f/SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)	+296
OUTKAST The Way You Move (Arista)	+288
MARY J. BLIGE Ooh! (Geffen)	+286
R. KELLY Step In The Name Of Love (Jive)	+231
M. HOUSTON f/J. BUDDEN & P. PIPER Clubbin' (T.U.G.)	+229
JAGGED EDGE Walked Outta Heaven (Columbia)	+227

New & Active

- FLOETRY Getting Late (DreamWorks)
Total Plays: 412, Total Stations: 31, Adds: 0
- ELEPHANT MAN Pon De River (VP)
Total Plays: 395, Total Stations: 16, Adds: 4
- JAHEIM Backtigh (Divine Mill/Warner Bros.)
Total Plays: 391, Total Stations: 34, Adds: 5
- OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)
Total Plays: 366, Total Stations: 43, Adds: 39
- LIL' MO 1st Time (Elektra/EEG)
Total Plays: 301, Total Stations: 30, Adds: 3
- JAVIER Crazy (Capitol)
Total Plays: 275, Total Stations: 19, Adds: 0
- FREEWAY Flipside (Roc-A-Fella/IDJMG)
Total Plays: 272, Total Stations: 11, Adds: 0
- MS. DYNAMITE Dy-na-mi-te (Interscope)
Total Plays: 251, Total Stations: 28, Adds: 1
- SOULJA SLIM I'll Pay 4 It (No Limit)
Total Plays: 245, Total Stations: 14, Adds: 0
- BIG TYMERS This Is How We Do (Cash Money/Universal)
Total Plays: 233, Total Stations: 33, Adds: 7

Songs ranked by total plays

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

70 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/31-9/6. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company. © 2003, The Arbitron Company. © 2003, R&R, Inc.

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

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top 50 songs like Nelly ft. Diddy & Murphy Lee, Beyoncé ft. Sean Paul, etc.

Total sample size is 401 respondents. Total average favorability estimates are based on a scale of 1-5... RateTheMusic.com is a registered trademark of RateTheMusic.com.

Indicator Most Added

Table listing 'Most Added' songs: DAVID BANNER Cadillac On 22's, BIG TYMERS This Is How We Do, GINUWINE Love You More, etc.

Recurrents

Table listing 'Recurrents' songs: DAVID BANNER ft. Lil' Flip Like A Pimp, Lil' Kim ft. 50 Cent Magic Stick, Sean Paul Get Busy, etc.

Reporters

WAJZ/Albany, NY PD: Mike Morgan PD: Ron "Sugar Bear" Williams

KBC/Alexandria, LA SMC: Eric Powell PD: Denise Monette

KEDG/Alexandria, LA OMP: Jay Stevens MD: Wade Thomas

WHTA/Atlanta, GA PD: Jerry Swain II APD: Dimitrios Stevens

WVEE/Atlanta, GA PD: Tony Brown MD: Tosha Love

WFXA/Augusta, GA OMP/PM: Ron Thomas MD: Monica

WPRW/Augusta, GA PD: Tim Seel MD: Stephanie

WERO/Baltimore, MD PD: Victor Star MD: Mike Hovine

WEND/Baton Rouge, LA PD: J. Young MD: Keith Stame

KTCZ/Beaumont, TX PD: Al Payne MD: Anthony Hamilton

WZD/Biloxi, MS PD: Rob Neal MD: David Banner

WBOT/Boston, MA OMP: Lorie "LBJ" Robinson MD: LUDACRIS

WBK/Buffalo, NY PD: Chris Reynolds MD: JOE BUDDEN & PIED PIPER

WSSP/Charleston, SC OMP: Joe Robbins PD: "Dai Bot" Sherril

WVHZ/Charleston, SC OMP: Terry Banz MD: Yonah Road

WPCF/Charlotte, NC PD: Terry Hunt MD: Don Cash

WJTT/Chattanooga, TN OMP: Keith Lanester MD: Steve

WGC/Chicago, IL OMP: Elroy Smith APD: Tiffany Green

WPKW/Chicago, IL PD: Jay Allen MD: Barbara McDowell

WIZC/Cincinnati, OH PD: Terry Thomas MD: Greg Williams

WENZ/Cleveland, OH OMP: Edna Brier MD: Eddie Brier

WHYK/Columbia, SC APD: David Brier MD: Thomas Brier

WFXE/Columbus, GA SMC: Tracy Jordan OMP: Chevy Chase

WJML/Jackson, MS PD: Paul Strong MD: Steven Stevens

WJRH/Jackson, MS PD: Steve Paxon MD: David Banner

WJST/Jacksonville, FL PD: Dale Smith MD: Mike Williams

WJLB/Detroit, MI PD: Kris Kelly MD: Kris Kelly

WJHM/Detroit, MI OMP: Jim Wilson MD: David Banner

WZZF/Fayetteville, NC OMP: Max Edwards MD: Jeff Anderson

WQHH/Lansing, MI PD: Jeff Anderson MD: Jeff Anderson

WBTJ/Lexington, KY PD: Jeff Anderson MD: Jeff Anderson

WTKR/Little Rock, AR OMP: John Bookout MD: John Bookout

WKYS/Greenville, NC PD: B. H. Kirkland MD: B. H. Kirkland

WUW/Huntsville, AL PD: Tom Jones OMP: Steve Barry

WJMN/Jackson, MS OMP/PM: Steve Brown APD: Allen Odom

WJRH/Jackson, MS PD: Steve Paxon MD: David Banner

WJST/Jacksonville, FL PD: Dale Smith MD: Mike Williams

WJLB/Detroit, MI PD: Kris Kelly MD: Kris Kelly

WJHM/Detroit, MI OMP: Jim Wilson MD: David Banner

WZZF/Fayetteville, NC OMP: Max Edwards MD: Jeff Anderson

WQHH/Lansing, MI PD: Jeff Anderson MD: Jeff Anderson

WBTJ/Lexington, KY PD: Jeff Anderson MD: Jeff Anderson

WTKR/Little Rock, AR OMP: John Bookout MD: John Bookout

WKYS/Greenville, NC PD: B. H. Kirkland MD: B. H. Kirkland

WQVE/New Orleans, LA PD: Andre Marot MD: Yonah Road

WVBN/Macon, GA OMP/PM: Robin Meschem APD: Allen Odom

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WVBN/Macon, GA OMP: Robin Meschem APD: Allen Odom

WVBN/Macon, GA OMP: Robin Meschem APD: Allen Odom

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

tha JUMP off



Eric Cubiche
Air personality/mixer, KKBT/Los Angeles

Justin Timberlake featuring Snoop Dogg's "I'm Lovin' It" (Jive): This is not on Justin's last album. It's brand-new, and no one has it. I can't say how I got it! It's so hot, everyone is asking me for it, but I won't even let my friends burn it, because I don't want it to get out there. You have Justin singing the verse, with Snoop rapping the hook. What more could you want? • **Ying Yang Twinz featuring Lil Jon's "Salt Shaker" (TVT):** It's a monster. Lil Jon is huge out here on the West Coast (we have a lot of Southern transplants). It's like "Get Low" part two. • **Sheek Louch's "Two Gunz Up" (Universal):** This is basically the hardest street record out there right now. Sheek is from The Lox. I've been playing it a week, and it's already blowing up. • **Nocturnal's "The Way I Am" (Elektra/EEG):** Classic West Coast sound and lyrics — how could I not play it? The beats are by Scott Storch.

Jamillah Muhammad
PD, WMXD/Detroit



We are in the midst of our Jammin' in Jamaica pro-motion. WMXD/Detroit is taking listeners on vacation. This year it's to Hedonism III in Runaway Bay, Jamaica. At my former station, WVAZ/Chicago, we used to do this every year, and it was a huge success. We'll be broadcasting the afternoon show with Frankie Darcell live all week, with her special guest, Carlita Kilpatrick, the wife of the mayor of Detroit. We'll also have a live performance by Motown recording artist Kem. • What we do is offer three-four- and five-night all-inclusive packages that listeners can purchase at a special rate. We don't give any trips away; it's just a way for listeners to take a vacation and have an added attraction to their trip. We have events and games and gatherings the whole week. The trip takes place Oct. 13-17, and we started promoting it in August, so we have almost three months of promotion for it. So far, we have 50 listeners signed up, and we think we'll have at least 150-200 by the time we take the trip. It doesn't really cost the station a lot of money. We only bring about six staffers — Frankie, me, an engineer, our promotions director and some support staff. • We're also in the midst of promoting WMXD's annual Sista Strut, a walk for Breast Cancer Awareness, on Sunday, Sept. 28. It's a 3K walk that takes place on Belle Isle Park, a beautiful island park in Detroit. It's our way to bring more awareness to breast cancer and its prevention. Breast cancer is the leading cause of death among women in Wayne County, and it hits the African-American community the hardest. On air, we run promos with statistics — how you can help prevent the disease, and where you can get additional information.



STUDIO STATS

ARTIST: Wyclef Jean

LABEL: Clef/J

CURRENT PROJECT: *The Preacher's Son*
IN STORES: Oct. 28

DEBUT SINGLE: "Party to Damascus"

GOING FOR ADDS: Sept. 16.



On his Clef/J Records debut Wyclef Jean collaborated with a number of industry greats, including the biggest of them all, Clive Davis. Clef and Clive brought together star names such as Missy Elliott, Timbaland, Monica, Redman, Trick Daddy, U2's The Edge, Scarface, Prodigy of Mobb Deep and more for *The Preacher's Son*. At the same time, Jean brought to the table the influences of his Haitian heritage and his love of hip-hop. In addition, Jean continued to fuse his unique vocal style, writing and producing with other musical forms, including rock and Latin rhythms. It all came together to create a multicultural project that has hip-hop credibility ("Party to Damascus"), Caribbean flavor ("Take Me as I Am") and old-school R&B soul ("Class Reunion").

Hometown: Port-Au-Prince, Haiti

Personal stats: As the title implies, Jean is the son of a minister. When Jean was 9 his family moved to the

projects in Brooklyn, but by his teenage years they had moved to the suburbs of New Jersey, where he took up the guitar and studied jazz. In 1987 Jean, cousin Pras and classmate Lauryn Hill formed The Fugees and went on to become one of the most successful rap groups of all time.

Past successes: As the founding member of the multiplatinum-selling trio, Jean was instrumental in the conception of The Fugees, as well as in writing and producing for the group. He went on to pursue a solo career, which thus far has included three multiplatinum albums: *The Carnival*, *Eclectic* and *Masquerade*. He's won Grammy awards with The Fugees and on his own as a producer, and he's produced and written for the likes of Destiny's Child, Whitney Houston, Carlos Santana, U2 and Sinead O'Conner.

See him: Jean is kicking off his new album release with two special, invitation-only showcases — one in New York on Sept. 16, and one in Los Angeles on Sept. 22.

TELL US WHAT YOU THINK!

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

Urban AC Reporters

Stations and their adds listed alphabetically by market

WWIN/Baltimore, MD* PD: Tim Walls APD/MD: Keith Fisher 4 SMOKE NORTH	WZAK/Cleveland, OH* OM/PO: Kim Johnson MD: Bobby Rush 1 KELLY	WZZM/Flint, MI* PD: Jerold Jackson No Adds	KMLK/Kansas City, MO* PD: Greg Love MD: Trey Michaels JAY 91 MARY J BLISS GERALD LEVIT WELL DOWNING	KJNS/Memphis, TN* PD: Nate Bell APD/MD: Eileen Collier No Adds	WYLD/New Orleans, LA* OM: Carla Boatner PD: AJ Appleberry No Adds	WFKC/Raleigh, NC* PD: Cy Young APD/MD: Judi Berry 7 VIVIAN GREEN	KMJK/St. Louis, MO* OM: Chuck Adams PD: Eric McNeely MD: Taylor J 17 JANE M
KOKI/Baton Rouge, LA* PD/MD: Rya Vernon WILL C'N'Y	WLXC/Columbia, SC* PD: Doug Williams WELL DOWNING	WFLM/Ft. Pierce, FL* OM: Mike James PD/MD: Tony Bee No Adds	KNEK/Lafayette, LA* PD/MD: John Kanell SLX WELL DOWNING	WHOT/Miami, FL* PD: Derrick Brown APD/MD: Karen Vaughn No Adds	WRKS/New York, NY* OM: John Mallen PD: Tony Beasley MD: Julie Gombos No Adds	WLKS/Richmond, VA* APD/MD: Kevin Gardner 2 VIVIAN GREEN	WMMJ/Toledo, OH* PD: Rodney Love * WILL DOWNING SLX
WBHM/Birmingham, AL* OM/PO: Terry Bess APD/MD: Cheryl Johnson 9 SMOKE NORTH 1 KELLY	WWDM/Columbia, SC* PD: Mike Long E. JAMES EARLES JR. FRANKLIN PATTERSON SLX WELL DOWNING	WDMG/Greensboro, NC* PD/MD: AC Shaw No Adds	KVGS/Las Vegas, NV* PD/MD: Tony Rabin 1 SMOKE NORTH ANTHONY HAMILTON WELL DOWNING	WJMR/Milwaukee, WI* PD/MD: Loret Jones 16 GERALD LEVIT	WSVY/Norfolk, VA* OM: Daisy Davis PD/MD: Heart Attack SPOOK WELL DOWNING	WVBE/Roanoke, VA* PD/MD: Walt Ford SLX WELL DOWNING	WHUR/Washington, DC* PD/MD: David A. Dickason No Adds
WRNG/Charleston, SC* OM/PO: Terry Bess APD/MD: Bellinda Parker WELL DOWNING	WAGH/Columbus, GA OM: Brian Waters PD/MD: Queen Rasheeda MD: Ed Lewis KALVIN BUCK	KMLQ/Houston, TX* PD: Carl Center MD: Steve Charles GERALD LEVIT	KOKY/Little Rock, AR* OM: Joe Stokes PD: Mark Oryan MD: Jamal Desires 4 WILL DOWNING SLX	WMCS/Milwaukee, WI SM: Penelope Stewart OM: Steve Scott PD/MD: Tyrene Jackson 4 SLX	WVFL/Norfolk, VA* OM: Dick Lamb PD/MD: Don London No Adds	WLVH/Savannah, GA OM: Brad Kelly PD/MD: Gary Young 13 SMOKE NORTH	WMMJ/Washington, DC* PD: Kathy Brown MD: Mike Chase No Adds
WBVA/Charlotte* PD/MD: Terri Avery 7 WILL DOWNING	KRNB/Dallas, TX* OM/PO: Sam Weaver VIVIAN GREEN JAY 91 GERALD LEVIT	WTLG/Indianapolis, IN* PD: Brian Wallace APD/MD: Garth Adams No Adds	KHHT/Los Angeles, CA* PD: Michelle Santomaso MD: Rick Nune 8 KELLY	WDLT/Mobile, AL* PD: Steve Crumley MD: Kathy Barlow WELL DOWNING	WCFB/Orlando, FL* PD: Steve Hollard MD: Joe Davis 6 JUNE M	W49/Atlanta, GA OM: The Michters PD: Joe Timbaro APD/MD: Jo Gamble No Adds	
WLOV/Chattanooga, TN* PD/MD: Sam Terry No Adds	WMXD/Detroit, MI* PD: Jamillah Muhammad APD: Oseil Stevens MD: Sheila Little No Adds	WJOL/Jackson, MS* OM/PO/MD: Stan Branson SLX WELL DOWNING	KJLH/Los Angeles, CA* PD/MD: Amanda Russell 8 JUNE BROWN 6 WILL DOWNING GARY TAYLER PHEL DOWNING & SCOTTY SCOTT	WQOK/Nashville, TN* PD/MD: Derrick Corbett 6 WILL DOWNING	WDAS/Philadelphia, PA* OM: The Michters PD: Joe Timbaro APD/MD: Jo Gamble No Adds		
WVAZ/Chicago, IL* OM/PO: Elyse Smith APD/MD: Ascension Rivera 9 MIDA JAY 3 R KELLY 1 GERALD LEVIT 1 STEPHANIE HILLS	WLKS/Fayetteville, NC* PD: Calvin Davis MD: Calvin Pae 8 WILL DOWNING SLX	WSDL/Jacksonville, FL* PD: Mike Williams MD: AJ Brooks No Adds	WRBW/Macon, GA SM: Corey Brown PD/MD: Lisa Charles No Adds	WYBC/New Haven, CT* OM: Wayne Schmidt PD/MD: Juan Castillo No Adds			

*Monitored Reporters

49 Total Reporters

45 Total Monitored

4 Total Indicator





LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	LUTHER VANDROSS Dance With My Father (J)	1158	+115	127393	19	41/0
3	2	HEATHER HEADLEY I Wish I Wasn't (RCA)	1033	+31	111039	26	36/0
1	3	KEM Love Calls (Motown/Universal)	993	-84	103558	33	30/0
4	4	TAMIA Officially Missing You (Elektra/EEG)	941	-3	79564	18	33/0
9	5	JAVIER Crazy (Capitol)	852	+145	90947	17	33/0
7	6	R. KELLY Step In The Name Of Love (Jive)	815	+17	101946	19	15/3
5	7	JAEHEIM Put That Woman First (Divine Mill/Warner Bros.)	814	-78	78669	27	31/0
6	8	ARETHA FRANKLIN Only Thing Missing Is You (Arista)	768	-61	69500	13	40/0
8	9	RUBEN STUDDARD Superstar (J)	758	+30	70329	14	36/0
12	10	DWELE Find A Way (Virgin)	653	+131	73866	10	33/0
11	11	FLOETRY Say Yes (DreamWorks)	549	+15	54562	32	35/0
10	12	KINDRED Far Away (Epic)	516	-18	65879	27	32/0
18	13	RHIAN BENSON Say How I Feel (DKG)	491	+146	38736	9	28/1
13	14	SMOKIE NORFUL I Need You Now (EMI Gospel)	483	0	51856	23	28/2
25	15	GERALD LEVERT U Got That Love (Elektra/EEG)	413	+148	38390	3	38/6
17	16	ISLEY BROTHERS f/IRON ISLEY Busted (DreamWorks)	397	+51	43924	7	20/0
16	17	CALVIN RICHARDSON Keep On Pushin' (Hollywood)	385	-2	28961	9	25/0
14	18	R. KELLY I'll Never Leave (Jive)	375	-24	41758	20	21/0
23	19	MONICA So Gone (J)	368	+72	46543	13	3/0
22	20	FLOETRY Getting Late (DreamWorks)	324	+12	33639	5	26/0
19	21	TYRESE Signs Of Love Makin' (J)	314	-14	26951	14	19/0
20	22	JEFFREY OSBORNE Rest Of Our Lives (JayDz/Koch)	299	-21	16817	20	29/0
24	23	ANTHONY HAMILTON Comin' From Where I'm From (So So Def/Arista)	272	+3	22422	4	24/1
26	24	VIVIAN GREEN What Is Love? (Columbia)	259	+40	20367	3	21/3
21	25	SYLEENA JOHNSON Faithful To You (Jive)	254	-65	26178	15	23/0
30	26	JAEHEIM Backlight (Divine Mill/Warner Bros.)	205	+49	15485	2	23/4
27	27	ANN NESBY Make Me Better (UTR Music Group)	204	+16	6793	8	14/0
29	28	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	196	+22	26021	7	2/0
28	29	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	159	-16	15810	12	5/0
Debut	30	MANHATTANS Turn Out The Stars (Love-Lee)	158	+24	12399	1	11/0

45 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/31-9/6. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

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

J. SOMMERS f/R. PATTERSON What Am I Gonna Do (Geminii/Higher Octave)
Total Plays: 138, Total Stations: 18, Adds: 1

MARY J. BLIGE Ooh! (Geffen)
Total Plays: 137, Total Stations: 5, Adds: 1

GOAPELE Even Closer (Skyblaz)
Total Plays: 85, Total Stations: 5, Adds: 0

VICKIE WINANS Shook (Verity/Jive)
Total Plays: 84, Total Stations: 2, Adds: 0

JEFF MAJORS Heard My Cry (Music One)
Total Plays: 81, Total Stations: 7, Adds: 0

INCOGNITO Can't Get You Out Of My Head (Narada)
Total Plays: 60, Total Stations: 5, Adds: 0

JOHN STODDART Angel (Reprise)
Total Plays: 55, Total Stations: 4, Adds: 0

WILL DOWNING A Million Ways (GRP/VMG)
Total Plays: 40, Total Stations: 18, Adds: 17

SILK Silktime (Liquid 8)
Total Plays: 4, Total Stations: 7, Adds: 7

Songs ranked by total plays

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
WILL DOWNING A Million Ways (GRP/VMG)	17
SILK Silktime (Liquid 8)	7
GERALD LEVERT U Got That Love (Elektra/EEG)	6
JAEHEIM Backlight (Divine Mill/Warner Bros.)	4
VIVIAN GREEN What Is Love? (Columbia)	3
R. KELLY Step In The Name Of Love (Jive)	3
SMOKIE NORFUL I Need You Now (EMI Gospel)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GERALD LEVERT U Got That Love (Elektra/EEG)	+148
RHIAN BENSON Say How I Feel (DKG)	+146
JAVIER Crazy (Capitol)	+145
DWELE Find A Way (Virgin)	+131
LUTHER VANDROSS Dance With My Father (J)	+115
FAITH EVANS f/CARL THOMAS Can't Believe (Bad Boy/Arista)	+113
MONICA So Gone (J)	+72
ISLEY BROTHERS f/IRON ISLEY Busted (DreamWorks)	+51
JAEHEIM Backlight (Divine Mill/Warner Bros.)	+49
VIVIAN GREEN What Is Love? (Columbia)	+40

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
RON ISLEY f/R. KELLY What Would You Do? (DreamWorks)	328
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	323
MUSIQ Dontchange (Def Soul/IDJMG)	313
TYRESE How You Gonna Act Like That (J)	305
VIVIAN GREEN Emotional Rollercoaster (Columbia)	282
SYLEENA JOHNSON Guess What (Jive)	276
JAEHEIM Fabulous (Divine Mill/Warner Bros.)	257
LUTHER VANDROSS Take You Out (J)	212
GERALD LEVERT Funny (Elektra/EEG)	193
ERYKAH BADU f/COMMON Love Of My Life (Magic Johnson/MCA)187	

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

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Two Decades Of Country Shares

How the format has fared in the top 50 markets through the years

Consolidation, compression, erosion, bad radio, bad music, just a cycle — pick your reason. However you cut it, though, Country shares in the top 50 markets are not what they used to be.

Sure, we held our own from spring 2002 to spring 2003, rising about 3 1/2 shares (.01%), but since the halcyon days of the Country ratings peak in 1993, we're down by almost 180 share points — that's 32%. And, in reality, the news is worse than that. As you look at the share totals, keep in mind that we are using *today's* top 50 markets. There are a handful of cities that were not in the top 50 markets in 1980, 1986 or 1993 that are in that group now.

Thus, the 12+ Country shares for markets like Orlando, Las Vegas, Austin, Raleigh, West Palm Beach and Jacksonville are not included for past years because I do not have access to the ratings from all of the Country stations in those markets in those years.

Conversely, there are a number of cities — including Buffalo, Louisville, Birmingham, Dayton and Oklahoma City — that were in the top 50 in the past but presently are not. That means the total shares we list for Country in 1980, '86 and '93 do not contain the big

Country numbers that those markets delivered back then. Which, again, is why I say that the numbers are down even more than they appear.

The impetus for this column came from R&R Executive Editor Jeff Green and his Aug. 22 Page 1 report comparing the 12+ average marketplace shares of all formats in the top 50 markets. His analysis showed Country ranking fourth overall with a spring 2003 average share of 9.3, up from a 9.1 in spring 2002. But on his way to figuring the average share, he compiled each market's total Country share.

Looking at his stats made me wonder how those markets have done through the years. So, I went back to the pre-*Urban Cowboy* days of 1980, the consensus "bottom" in 1986, the high-water mark in 1993 and assorted other years for interest's sake.

It's interesting to see how the format has fared in America's top cities through the years. Like Fox News says: We report; you decide.

CMA Broadcast Award Finalists

The Country Music Association has named the finalists in its 2003 Broadcast Awards competition. Nominees are now undergoing a second round of judging by radio-industry professionals. Winners will be notified in October and recognized during the 37th Annual CMA Awards, broadcast live Wednesday, Nov. 5 (8-11 PM ET) on the CBS Television Network. The broadcast finalists are:

Personality Of The Year

National Air Personality

Bob Kingsley, ABC Radio Networks
Ben & Brian, MJI Broadcasting
Lia, Jones Radio Network

Major Market

Amy B., KPLX/Dallas
Bob Delmont, WPOC/Baltimore
Michael J. Foxx, WPOC/Baltimore
Skip Mahaffey, WQYK/Tampa
Tim & Willy, KNIX/Phoenix

Large Market

Dale Carter and Mary McKenna, KFKE/Kansas City
Mike and Morgan in the Morning, WQDR/Raleigh
Vicki Murphy, WFMS/Indianapolis
Jim, Deb & Kevin, WFMS/Indianapolis
The Jeff Roper Morning Show, WSOC/Charlotte

Medium Market

Colleen Addair, WIVK/Knoxville
Valleri St. John, WWGR/Ft. Myers
The Combread Morning Show With Pat James, KFDI/Wichita
The Scott Innes Cartoons Radio Show, WYNK/Baton Rouge
T.J. Gina & Craig, KXKT/Omaha

Small Market

Bearman & Ken, WUSY/Chattanooga, TN
The Chris & Hugh Morning Show, KAFF/Flagstaff, AZ
Dave & Dex, WUSY/Chattanooga, TN
George & Tammy, WAXX/Eau Claire, WI
Karl Shannon, WVLC/Lexington, KY

Station Of The Year

Major Market

KEEY/Minneapolis
KILT/Houston
KNIX/Phoenix
WPOC/Baltimore
WQYK/Tampa

Large Market

KASE/Austin
WFMS/Indianapolis
WKDF/Nashville
WMIL/Milwaukee
WUBE/Cincinnati

Medium Market

KFDI/Wichita
WGNA/Albany
WIVK/Knoxville
WKKO/Toledo
WWGR/Ft. Myers

Small Market

KAFF/Flagstaff, AZ
KTTS/Springfield, MO
WAKG/Danville, VA
WQXK/Youngstown, OH
WUSY/Chattanooga, TN

Spring 12+ Arbitron Shares

Market No.	Market	1980	1986	1993	1999	2002	2003
1	New York	3.4	3.0	2.1	0.9	0	0
2	Los Angeles	7.0	2.5	2.2	2.2	2.3	2.5
3	Chicago	9.1	5.5	5.7	3.9	3.7	3.4
4	San Francisco	7.2	4.8	5.8	3.4	1.7	1.6
5	Dallas-Ft. Worth	25.9	19.9	19.0	10.6	10.7	10.6
6	Philadelphia	1.3	3.8	5.1	3.5	3.7	4.0
7	Houston-Galveston	24.1	15.5	18.5	11.4	9.6	6.5
8	Washington	8.3	6.8	7.2	6.2	5.7	5.7
9	Boston	1.3	2.8	3.5	4.3	3.3	4.2
10	Detroit	8.4	4.5	8.2	6.3	4.4	4.6
11	Atlanta	10.0	12.6	14.8	9.5	6.5	7.6
12	Miami-Ft. Lauderdale	2.8	3.3	3.1	3.4	2.9	3.2
13	Puerto Rico	na	na	na	0	0	0
14	Seattle-Tacoma	9.1	9.9	12.1	7.4	6.0	8.4
15	Phoenix	13.2	10.7	17.2	11.5	8.4	8.7
16	Minneapolis-St. Paul	10.2	9.3	13.5	9.5	6.2	7.9
17	San Diego	9.4	8.0	8.8	6.2	5.2	5.2
18	Nassau-Suffolk	4.3	2.7	3.1	2.1	0	0.4
19	St. Louis	11.9	9.9	10.8	12.4	10.0	9.9
20	Baltimore	6.8	9.9	10.0	8.1	8.9	10.8
21	Tampa-St. Petersburg	16.6	12.1	15.8	11.4	8.4	9.2
22	Denver-Boulder	13.2	8.3	16.0	9.9	8.3	8.3
23	Pittsburgh	9.2	3.9	10.2	10.9	10.2	11.0
24	Portland, OR	13.0	13.8	16.0	11.7	10.2	10.6
25	Cleveland	11.0	4.0	8.8	9.7	7.3	9.1
26	Cincinnati	17.4	9.2	12.4	11.7	11.9	10.6
27	Sacramento	9.3	12.8	13.9	5.8	5.4	5.0
28	Riverside/San Bernardino	13.1	6.6	12.3	10.0	9.1	8.1
29	Kansas City	19.0	16.4	29.1	15.2	17.3	14.6
30	San Jose	6.5	4.0	6.7	4.5	3.7	3.1
31	San Antonio	19.9	15.9	19.8	11.2	8.4	10.9
32	Salt Lake City-Provo	18.9	15.3	20.1	14.0	10.9	12.1
33	Milwaukee-Racine	11.6	7.9	8.2	8.6	7.4	6.7
34	Providence	2.5	1.1	6.1	5.6	4.6	5.7
35	Columbus, OH	11.3	10.5	11.8	12.2	11.6	13.4
36	Middlesex-Somerset	na	na	na	na	0	0
37	Charlotte-Gastonia	na	22.5	20.4	12.7	11.9	12.2
38	Orlando	na	na	12.5	8.7	5.6	7.5
39	Las Vegas	na	na	na	9.7	7.8	6.8
40	Norfolk-Virginia Beach	13.9	10.3	11.4	10.4	9.0	5.0
41	Indianapolis	18.5	9.8	17.3	15.6	12.2	13.0
42	Austin	na	na	na	16.0	13.2	14.5
43	Greensboro-Winston Salem	20.3	19.8	25.1	18.9	17.7	14.1
44	New Orleans	12.1	7.6	10.3	7.9	6.7	7.2
45	Nashville	20.8	21.3	34.5	22.7	17.8	17.8
46	Raleigh-Durham	na	na	na	9.9	9.0	10.2
47	West Palm Beach	na	na	8.9	na	6.7	7.2
48	Memphis	24.7	14.3	14.9	10.7	8.5	6.0
49	Hartford-New Britain	0.8	1.1	8.5	8.6	7.1	6.6
50	Jacksonville	na	na	19.5	na	11.5	10.4
Share Totals		477.3	393.9	561.2	427.0	378.6	382.1
No. of markets		42	42	46	47	50	50



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The Mavericks Find Sanctuary

New album reunites category-defying band

Most country groups with a Grammy, two CMA bullets, a couple of album plaques and volumes of critical acclaim would be eager to revisit the scenes and sounds of their greatest success. The Mavericks, however, aren't like most country groups. In fact, they're not really country. Just ask them.

"I love country music, and I listen to it," says Mavericks frontman Raul Malo. "But to call The Mavericks a country band is unfair to country and unfair to us. Those perceptions take a while to break, but we've beaten that drum enough that people now throw their hands up in the air and don't care. Whatever we are, they either like it or don't. We're just going to groove, have fun and not worry about where it fits."

The Mavericks may not have been able to heed such a relaxed mantra if not for several years of career upheaval. Their last studio album, 1998's *Trampoline*, had a stylistic diversity that all but ended the group's already tentative foothold at Country radio.

Their long association with Universal, first at MCA and later at Mercury, came to an end after the release of their greatest-hits project. An ensuing hiatus that evolved into a full-fledged breakup brought the band's touring and publicity momentum to a standstill, and the subsequent years apart took the members in different creative directions.

Set free from the pressures and con-

straints of their first decade together, Malo, drummer Paul Deakin and bassist Robert Reynolds, along with new guitarist Eddie Perez, were able to bring renewed strength and focus to a self-titled project that ultimately ended up on New York-based Sanctuary Records. A reunion was never assured, however.

The Band? The Band!

Appropriately, the impetus for getting back together was the music. "Between finishing up my solo record and producing Rick Trevino's album, I kept working on my own songs," Malo says. "After about a year or so I had a batch that sounded like a Mavericks record, so I made a couple of calls to see if anybody was into it."

"He needed to know if we could forget that there had been a little bit of struggle over the decision to pull the plug," Reynolds says. "He needed to know that we could bond like the old brothers we truly are. We had dinners together immediately and talked for hours about what we'd been doing and what we could do."

Malo had spent the intervening

years working on high-profile projects including Los Super Seven and a solo album, while Reynolds collaborated with members of Cheap Trick, Wilco and Sixpence None The Richer in the band Swag. But The Mavericks still pulled at them.

"I missed the excitement of some of the bigger stuff the Mavs were involved in that my smaller projects weren't up to," Reynolds says. "The activity around putting out a record — television, legitimate world touring — it's all kind of intoxicating, a mating dance of sorts. Your feathers are all out, and you're bopping around like a peacock."



MALL RATS The Mavericks are (l-r) Paul Deakin, Raul Malo, Robert Reynolds and Eddie Perez.

Reynolds was happy when he got the call from Malo. He says, "The first feelings were joy and excitement, with less concern about anything in the past or about the struggles you accept when you jump back into this business full-throttle."

"Raul found himself with these songs that didn't necessarily fit Rick Trevino, and they weren't what he'd done as a solo artist. I think he'd support the idea that, for certain things, there is no better vehicle than The Mavericks."

It's It

But the question that's dogged that vehicle since the very beginning remains: What is it? "We've never really put a lot of thought into that, and we probably paid a price for it somewhere down the line," Malo says. "We knew Country wouldn't touch *Trampoline*. We just had that feeling. But we did it anyway. Imagine that."

"There's something that burns inside of you when you have something to create. As an artist, you have to be happy and fulfilled with what you do. And I don't hold anybody up to what



GIT YER HAIRY PAWS OFF ME More than 250 artists and industry executives, as well as Tennessee Titans mascot T-Rac, gathered in Nashville for the 16th annual Music Row Ladies Golf Tournament. This year's event raised \$45,000 for United Cerebral Palsy. Pictured are (l-r) Keith Urban, Mark McClurg of McHayes, Deana Carter, Anthony Smith, Susan Ashton, Emily West, ASCAP's Herky Williams and Wade Hayes of McHayes.

I do. Everybody has their own version of it.

"In the end, we knew *Trampoline* would work somewhere and that we weren't crazy. And we had one of the biggest records of our lives, at least in Europe and the rest of the world. There was a little vindication there. We weren't crazy after all."

The Mavericks, less exuberant stylistically but emotionally deeper than *Trampoline*, is no more or less easy to define than its predecessor. "Anywhere along the creative process, you could pause to ask where this fits," Reynolds says.

"You're in the Mavs lab and making the record, but you're aware of what's on Country and what's left of the boy band trend and all the young pretty people on Pop radio. You just have to dial something in that makes you feel a little more at home with yourself."

"We've had to forget about the old blessing of The Mavericks' being favored sons at Country radio. I don't wish that, but it might be behind us just because that happens. I'd like to think that some adventurous programmers out there could gravitate to certain tracks. With the record stores, someone who is a little more cutting-edge might put the album in two sections. Cross-pollinate a little."

Busy Bees

That task falls to Sanctuary. "It's a solid label," Malo says. "They're not being bought up anytime soon by some major garbage company. They worry about the bottom line, because it's a business and you have to do that, but the way they do it is by worrying first about the music. That's appealing to me, and rare these days."

Sanctuary Sr. VP/Promotion Drew Murray says his job isn't to fit *The Mavericks* into one small box. "What if you were an employee of Virgin Records two years ago and the Norah Jones record walked in the door?" he asks, rhetorically.

"She was a new artist with no history who had people scratching their heads and wondering what to do with a jazz record. But it wasn't so much that it was a jazz record — it was a great record. And it found its place. That's how I feel about this project."

The first single, "I Wanna Know," is being worked to Triple A. "Raul's solo record was worked to that format, so they have a better recent history

with The Mavericks than Country does," Murray says.

Even so, Sanctuary serviced the album to Country shortly after Labor Day. "More than anything else, for them to digest it," Murray says. "I don't want to force the issue, which I see a lot of people do. There are stations in the format that still support the band. And 'In My Dreams,' which Raul wrote with Rick Trevino, is bulleted on the Country chart. The Mavericks version takes a little bit of a different angle."

Beyond radio, the band will tour the U.S. and Europe in support of the album, and press efforts include upcoming appearances on the late-night shows. Internationally, Sanctuary is working "Would You Believe," a song Murray says "sounds like a track off Sgt. Pepper's."

Deconstruction Time

For Reynolds, the promotional push's timing is a bit precarious. "The tour starts two days after I get married," he says. "In the middle of my honeymoon I'll be flying to London to kick off my new album."

Even so, he doesn't expect career pressures to overwhelm the band as they once did. "We're treating things now in album cycles," he says. "There's the exercise wheel in the hamster cage that a lot of people in this town get on. We were on it for a long time. If you don't break that cycle, you run one record into the next. You just shove them all together with constant touring, promotion and television. We're not going to do that anymore."

In many ways, the band's dissolution helped them see life outside the confines of The Mavericks. "It strengthened the group by actually taking it apart," Reynolds says. "Much of it is personal, and then you bring that personal strength and growth back into the band."

"The wheels didn't come off my personal life in the last three years. Yes, I went through a divorce and the band pulled the plug at the same time, but I kept myself together. You actually learn to diversify what it is you're about."

Malo agrees. "Everybody is more able to enjoy this than we were in the past," he says. "We can control the tempo. There's none of that pressure of getting back on the hamster wheel."



LOOK AT THAT JACKASS Nashville publisher Cosmic Mule Music honored writer Don Pflimmer with a mule ride during ASCAP's No. 1 party for the Lonestar single "My Front Porch Lookin' In." Pictured here are (l-r) Dean Sams and Keech Rainwater of Lonestar, Pflimmer, ASCAP Sr. VP Connie Bradley and Lonestar's Richie McDonald and Michael Britt.

R&R COUNTRY TOP 50

September 12, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOT. AUD. (00)	± AUD. (00)	WEEKS ON	TOTAL ADOS
1	1	A. JACKSON AND J. BUFFETT It's Five O'Clock Somewhere (Arista)	18760	-210	6682	-113	549996	-8249	14	153/0
3	2	DIERKS BENTLEY What Was I Thinkin'? (Capitol)	17685	1055	6407	+376	505637	34128	23	153/0
2	3	KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	15901	-869	5786	-340	458365	-27091	15	152/0
4	4	TIM MCGRAW Real Good Man (Curb)	15309	578	5638	+223	438405	20594	19	153/0
5	5	BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	14317	662	5480	+331	403125	18435	18	152/0
7	6	MARTINA MCBRIDE This One's For The Girls (RCA)	11759	1256	4310	+481	325876	29551	14	152/0
8	7	KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	11163	705	4127	+302	316075	24744	14	152/0
10	8	GARY ALLAN Tough Little Boys (MCA)	10974	1313	4188	+491	307242	44160	13	152/1
9	9	CLAY WALKER A Few Questions (RCA)	10910	835	4164	+316	296317	29452	21	152/0
12	10	RASCAL FLATTS I Melt (Lyric Street)	10261	813	3718	+317	284570	26345	11	152/1
15	11	TOBY KEITH I Love This Bar (DreamWorks)	9591	2125	3411	+815	268848	51923	4	153/4
13	12	PAT GREEN Wave On Wave (Republic/Universal South)	9271	710	3201	+304	252275	26605	17	143/2
11	13	TRACE ADKINS Then They Do (Capitol)	8000	-1514	2957	-649	223884	-20395	27	152/1
17	14	BILLY CURRINGTON Walk A Little Straighter (Mercury)	7545	767	2963	+309	194869	26771	20	140/1
16	15	PATTY LOVELESS Lovin' All Night (Epic)	7348	413	2851	+182	185581	18838	15	147/1
19	16	GEORGE STRAIT Cowboys Like Us (MCA)	6998	1476	2454	+491	187034	37334	7	142/6
18	17	CHRIS CAGLE Chicks Dig It (Capitol)	6705	500	2666	+225	161810	17336	12	143/6
20	18	RACHEL PROCTOR Days Like This (BNA)	5410	215	2039	+78	133193	10982	19	138/3
23	19	MONTGOMERY GENTRY Hell Yeah (Columbia)	5381	873	2016	+334	127437	15513	9	142/7
22	20	RUSHLOW I Can't Be Your Friend (Lyric Street)	5263	645	2054	+231	131889	19137	19	135/4
26	21	REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	5066	1842	1780	+623	141804	45532	3	140/15
24	22	RODNEY ATKINS Honesty (Write Me A List) (Curb)	4780	521	1750	+149	118812	17638	13	121/5
21	23	EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	4771	-363	1892	-153	120521	-14058	24	126/0
25	24	SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	4158	252	1641	+140	106338	1854	14	114/5
14	25	JOE NICHOLS She Only Smokes When She Drinks (Universal South)	3960	-3709	1504	-1332	101198	-96140	20	149/0
29	26	LONESTAR Walking In Memphis (BNA)	3572	713	1253	+269	95286	18145	6	106/14
27	27	BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	3436	307	1320	+102	84704	10636	11	111/4
30	28	JO DEE MESSINA I Wish (Curb)	3264	527	1219	+145	85246	16272	9	101/4
Breaker	29	TRACY BYRD Drinkin' Bone (RCA)	3146	712	1007	+209	77220	18022	7	98/9
28	30	DARRYL WORLEY Tennessee River Run (DreamWorks)	3133	251	1258	+119	80521	3816	10	83/4
31	31	MARK WILLIS And The Crowd Goes Wild (Mercury)	3101	412	1303	+167	74562	11819	8	91/6
Breaker	32	DIAMOND RIO Wrinkles (Arista)	2658	261	1060	+85	65889	12016	8	96/9
35	33	JOSH TURNER Long Black Train (MCA)	2474	314	979	+102	60010	9283	14	81/2
34	34	SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)	2357	90	828	+57	54662	-210	9	82/7
37	35	CRAIG MORGAN Every Friday Afternoon (BBR)	2051	484	726	+119	48012	12237	6	79/4
36	36	ASHLEY GEARING Can You Hear Me When I Talk To You? (Lyric Street)	1790	-97	694	-39	45376	201	14	68/0
38	37	JIMMY WAYNE I Love You This Much (DreamWorks)	1751	186	630	+65	43901	5651	4	77/8
39	38	JENNIFER HANSON Half A Heart Tattoo (Capitol)	1563	138	592	+42	36032	6585	7	67/1
44	39	TERRI CLARK I Wanna Do It All (Mercury)	1428	500	527	+151	39574	10936	3	58/8
42	40	RYAN TYLER Run, Run, Run (Arista)	1416	307	505	+75	27439	9226	3	72/3
40	41	RICK TREVINO In My Dreams (Warner Bros.)	1386	75	402	+11	31554	3213	10	54/1
43	42	SAWYER BROWN I'll Be Around (Lyric Street)	1060	1	372	+16	22251	-54	4	46/2
45	43	HANK WILLIAMS, JR. I'm One Of You (Asylum/Curb)	1022	112	470	+40	21050	2287	3	55/5
41	44	REBECCA LYNN HOWARD What A Shame (MCA)	930	-305	376	-80	20091	-4465	8	47/0
Debut	45	BRAD PAISLEY Little Moments (Arista)	834	440	343	+203	21030	11509	1	51/16
47	46	RANDY TRAVIS Pray For The Fish (Curb/Warner Bros.)	833	35	353	+22	21042	951	4	37/1
Debut	47	JEFF BATES Rainbow Man (RCA)	829	545	342	+197	17898	11151	1	51/10
Debut	48	JOE NICHOLS Cool To Be A Fool (Universal South)	692	620	121	+93	18968	16077	1	13/6
48	49	DWIGHT YOAKAM The Late Great Golden State (Audium)	631	-67	267	-13	13038	-880	6	39/0
Debut	50	SARA EVANS Perfect (RCA)	613	323	176	+63	12938	5591	1	28/24

153 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 8/31-9/6. Bullets appear on songs gaining points and/or plays or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points and plays for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Station Weight = AQH Persons + (Market rank X 10) divided by 4180. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003. The Arbitron Company). © 2003. R&R, Inc.

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
TRACE ADKINS Hot Mama (Capitol)	26
SARA EVANS Perfect (RCA)	24
BRIAN MCCOMAS You're In My Head (Lyric Street)	23
BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	18
JAMES OTTO Days Of Our Lives (Mercury)	17
BRAD PAISLEY Little Moments (Arista)	16
REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	15
LONESTAR Walking In Memphis (BNA)	14
AMY DALLEY I Think You're Beautiful (Curb)	11
WYONNONNA Heaven Help Me (Asylum/Curb)	11

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TOBY KEITH I Love This Bar (DreamWorks)	+2125
REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	+1836
GEORGE STRAIT Cowboys Like Us (MCA)	+1476
GARY ALLAN Tough Little Boys (MCA)	+1313
MARTINA MCBRIDE This One's For The Girls (RCA)	+1256
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	+1055
MONTGOMERY GENTRY Hell Yeah (Columbia)	+873
CLAY WALKER A Few Questions (RCA)	+835
RASCAL FLATTS I Melt (Lyric Street)	+813
BILLY CURRINGTON Walk A Little Straighter (Mercury)	+767

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TOBY KEITH I Love This Bar (DreamWorks)	+815
REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	+623
GARY ALLAN Tough Little Boys (MCA)	+491
GEORGE STRAIT Cowboys Like Us (MCA)	+491
MARTINA MCBRIDE This One's For The Girls (RCA)	+481
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	+376
MONTGOMERY GENTRY Hell Yeah (Columbia)	+334
BUDDY JEWELL Help Pour Out The Rain... (Columbia)	+331
RASCAL FLATTS I Melt (Lyric Street)	+317
CLAY WALKER A Few Questions (RCA)	+316

Breakers

TRACY BYRD
 Drinkin' Bone (RCA)
 9 Adds • Moves 32-29
 DIAMOND RIO
 Wrinkles (Arista)
 9 Adds • Moves 33-32

Songs ranked by total plays

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

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 Network/Syndicated Personality of the Year.



Country Radio's #1 Overnight Program

September 12, 2003

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOT. AUD. (00)	± AUD. (00)	WEEKS ON	TOTAL ADOS
2	1	DIERKS BENTLEY What Was I Thinkin'? (Capitol)	3534	-12	2799	+1	63344	-74	21	74/0
4	2	TIM MCGRAW Real Good Man (Curb)	3465	59	2753	+57	61769	717	16	74/0
1	3	A. JACKSON AND J. BUFFETT It's Five O'Clock Somewhere (Arista)	3458	-172	2735	-135	61328	-3028	13	73/0
5	4	BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	3384	81	2676	+62	60162	1571	16	75/0
3	5	KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	3200	-308	2527	-271	57216	-4841	17	73/0
6	6	MARTINA MCBRIDE This One's For The Girls (RCA)	3059	150	2414	+115	54451	2763	13	75/0
7	7	KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	2902	150	2306	+118	51910	2698	13	75/0
9	8	GARY ALLAN Tough Little Boys (MCA)	2839	211	2273	+178	50766	3509	12	74/0
8	9	CLAY WALKER A Few Questions (RCA)	2816	107	2222	+87	49791	2229	19	72/0
10	10	RASCAL FLATTS I Melt (Lyric Street)	2512	134	1999	+107	45494	2888	11	75/0
14	11	TOBY KEITH I Love This Bar (DreamWorks)	2404	384	1907	+266	43353	6336	4	75/3
11	12	PAT GREEN Wave On Wave (Republic/Universal South)	2322	196	1872	+153	40466	3671	15	71/3
13	13	CHRIS CAGLE Chicks Dig It (Capitol)	2134	84	1709	+85	38175	1360	12	74/1
15	14	PATTY LOVELESS Lovin' All Night (Epic)	2067	74	1656	+73	36899	1032	13	71/0
19	15	GEORGE STRAIT Cowboys Like Us (MCA)	2022	374	1619	+290	35066	5842	6	73/8
17	16	BILLY CURRINGTON Walk A Little Straighter (Mercury)	1986	187	1582	+136	35464	2949	19	71/2
26	17	REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	1513	408	1192	+286	26983	6517	3	72/8
21	18	RUSHLOW I Can't Be Your Friend (Lyric Street)	1462	158	1168	+114	27285	3197	19	61/6
24	19	MONTGOMERY GENTRY Hell Yeah (Columbia)	1363	150	1111	+120	24862	2464	8	65/8
20	20	DARRYL WORLEY Tennessee River Run (DreamWorks)	1332	18	1093	+23	23736	197	12	58/0
23	21	RACHEL PROCTOR Days Like This (BNA)	1318	104	1056	+98	23287	1719	14	58/2
22	22	BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	1249	19	971	+8	22509	197	11	59/5
25	23	DIAMONO RIO Wrinkles (Arista)	1239	74	1015	+62	22666	1279	9	57/1
28	24	TRACY BYRD Drinkin' Bone (RCA)	1179	169	962	+121	20617	2704	6	64/4
27	25	LONESTAR Walking In Memphis (BNA)	1175	139	965	+130	22002	2258	7	53/0
18	26	EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	1116	-544	846	-474	19848	-9783	26	42/0
30	27	SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	1096	111	928	+100	20455	2140	12	48/1
31	28	RODNEY ATKINS Honesty (Write Me A List) (Curb)	1090	166	844	+122	19956	3115	11	52/5
29	29	MARK WILLS And The Crowd Goes Wild (Mercury)	1059	51	861	+41	19531	1037	6	51/2
32	30	JO DEE MESSINA I Wish (Curb)	968	85	754	+63	18413	1715	8	48/4
16	31	JOE NICHOLS She Only Smokes When She Drinks (Universal South)	894	-1023	678	-856	14843	-17935	21	36/0
33	32	ASHLEY GEARING Can You Hear Me When I Talk To You? (Lyric Street)	671	-32	553	-30	12655	-369	12	33/0
35	33	JIMMY WAYNE I Love You This Much (DreamWorks)	647	128	535	+99	12251	2029	4	44/9
34	34	JENNIFER HANSON Half A Heart Tattoo (Capitol)	625	46	523	+29	10922	948	7	36/0
36	35	SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)	592	79	511	+79	10958	1453	9	37/3
40	36	JOSH TURNER Long Black Train (MCA)	519	91	432	+53	9475	1988	10	32/3
38	37	RANDY TRAVIS Pray For The Fish (Curb/Warner Bros.)	496	21	387	+25	9550	389	7	31/4
42	38	TERRI CLARK I Wanna Do It All (Mercury)	486	120	399	+105	8966	1966	3	35/10
48	39	BRAD PAISLEY Little Moments (Arista)	473	259	376	+209	8344	4440	2	32/14
39	40	CRAIG MORGAN Every Friday Afternoon (BBR)	465	22	388	+25	7837	145	6	33/1
41	41	RICK TREVINO In My Dreams (Warner Bros.)	399	29	321	+32	6528	305	9	22/1
45	42	HANK WILLIAMS, JR. I'm One Of You (Asylum/Curb)	381	104	293	+77	7174	1790	4	21/6
44	43	SAWYER BROWN I'll Be Around (Lyric Street)	321	38	288	+34	5625	764	4	24/1
46	44	RYAN TYLER Run, Run, Run (Arista)	249	0	202	-1	4296	-11	3	19/1
47	45	DWIGHT YOAKAM The Late Great Golden State (Audium)	241	6	209	+4	4301	57	6	18/0
Debut	46	JOE NICHOLS Cool To Be A Fool (Universal South)	213	168	196	+152	4005	3258	1	18/11
Debut	47	BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	209	151	180	+129	3323	2403	1	18/14
49	48	JEFF BATES Rainbow Man (RCA)	186	53	160	+44	3454	1161	2	12/2
Debut	49	TRACE ADKINS Hot Mama (Capitol)	172	145	149	+128	3309	2807	1	15/12
37	50	MARTY STUART If There Ain't There Ought'a Be (Columbia)	139	-349	120	-253	2614	-6580	9	9/0

75 Country reporters. Songs ranked by total plays for the airplay week of Sunday 8/31 - Saturday 9/6.
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Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
BRAD PAISLEY Little Moments (Arista)	14
BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	14
TRACE ADKINS Hot Mama (Capitol)	12
JOE NICHOLS Cool To Be A Fool (Universal South)	11
TERRI CLARK I Wanna Do It All (Mercury)	10
JIMMY WAYNE I Love You This Much (DreamWorks)	9
GEORGE STRAIT Cowboys Like Us (MCA)	8
REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	8
MONTGOMERY GENTRY Hell Yeah (Columbia)	8

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	+408
TOBY KEITH I Love This Bar (DreamWorks)	+384
GEORGE STRAIT Cowboys Like Us (MCA)	+374
BRAD PAISLEY Little Moments (Arista)	+259
GARY ALLAN Tough Little Boys (MCA)	+211
PAT GREEN Wave On Wave (Republic/Universal South)	+196
BILLY CURRINGTON Walk A Little Straighter (Mercury)	+187
TRACY BYRD Drinkin' Bone (RCA)	+169
JOE NICHOLS Cool To Be A Fool (Universal South)	+168
RODNEY ATKINS Honesty (Write Me A List) (Curb)	+166

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GEORGE STRAIT Cowboys Like Us (MCA)	+290
REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	+286
TOBY KEITH I Love This Bar (DreamWorks)	+266
BRAD PAISLEY Little Moments (Arista)	+209
GARY ALLAN Tough Little Boys (MCA)	+178
PAT GREEN Wave On Wave (Republic/Universal South)	+153
JOE NICHOLS Cool To Be A Fool (Universal South)	+152
BILLY CURRINGTON Walk A Little Straighter (Mercury)	+136
LONESTAR Walking In Memphis (BNA)	+130
BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	+129

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● **EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES September 12, 2003**

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of August 18-24.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
ALAN JACKSON AND JIMMY BUFFETT It's Five O'Clock Somewhere (Arista)	40.0%	73.7%	18.9%	98.3%	4.3%	1.4%
SHANIA TWAIN Forever And For Always (Mercury)	40.0%	67.1%	18.0%	99.1%	6.9%	7.1%
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	31.7%	67.4%	22.6%	98.0%	4.9%	3.1%
BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	30.9%	65.4%	23.7%	96.0%	4.3%	2.6%
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	30.0%	63.7%	23.1%	95.7%	6.6%	2.3%
GARY ALLAN Tough Little Boys (MCA)	29.1%	55.4%	24.6%	93.7%	10.9%	2.9%
TIM MCGRAW Real Good Man (Curb)	28.9%	54.0%	28.9%	95.7%	10.3%	2.6%
TRACE ADKINS Then They Do (Capitol)	26.6%	56.0%	27.4%	94.9%	7.4%	4.0%
BILLY CURRINGTON Walk A Little Straighter (Mercury)	26.0%	54.6%	27.4%	94.6%	11.1%	1.4%
JOE NICHOLS She Only Smokes When She Drinks (Universal South)	25.7%	57.7%	26.6%	97.1%	9.1%	3.7%
SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	22.9%	51.1%	26.6%	88.6%	8.3%	2.6%
MARTINA MCBRIDE This One's For The Girls (RCA)	22.3%	56.0%	27.4%	94.3%	8.6%	2.3%
CLAY WALKER A Few Questions (RCA)	22.0%	55.1%	28.6%	92.3%	5.7%	2.9%
MONTGOMERY GENTRY Hell Yeah (Columbia)	18.0%	44.0%	23.7%	88.9%	15.4%	5.7%
RUSHLOW I Can't Be Your Friend (Lyric Street)	17.7%	53.4%	32.6%	92.6%	5.1%	1.4%
LONESTAR Walking In Memphis (BNA)	17.4%	51.1%	28.9%	94.3%	10.6%	3.7%
EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	16.9%	53.7%	28.0%	90.9%	7.4%	1.7%
JOSH TURNER Long Black Train (MCA)	16.6%	44.6%	25.4%	84.3%	11.7%	2.6%
DARRYL WORLEY Tennessee River Run (DreamWorks)	15.7%	47.7%	24.0%	83.1%	8.6%	2.9%
CHRIS CAGLE Chicks Dig It (Capitol)	14.6%	45.4%	31.4%	87.7%	9.1%	1.7%
JO DEE MESSINA I Wish (Curb)	14.6%	49.1%	26.3%	85.1%	8.0%	1.7%
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	14.0%	50.3%	34.6%	91.1%	4.3%	2.0%
PAT GREEN Wave On Wave (Republic/Universal South)	14.0%	41.7%	34.0%	86.3%	9.1%	1.4%
RACHEL PROCTOR Days Like This (BNA)	14.0%	45.1%	31.1%	88.3%	8.6%	3.4%
BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	13.7%	42.3%	29.7%	83.4%	9.4%	2.0%
PATTY LOVELESS Lovin' All Night (Epic)	13.7%	52.6%	25.4%	91.4%	9.7%	3.7%
RASCAL FLATTS I Melt (Lyric Street)	13.1%	40.6%	26.6%	86.9%	17.1%	2.6%
TOBY KEITH I Love This Bar (DreamWorks)	12.9%	38.3%	28.6%	82.6%	13.4%	2.3%
GEORGE STRAIT Cowboys Like Us (MCA)	12.6%	40.0%	34.3%	84.9%	8.9%	1.7%
TRACY BYRD Drinkin' Bone (RCA)	11.1%	39.4%	31.1%	83.4%	10.3%	2.6%
REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	10.9%	38.3%	29.7%	81.1%	10.9%	2.3%
RODNEY ATKINS Honesty (Write Me A List) (Curb)	9.7%	38.6%	34.6%	83.1%	8.3%	1.7%
SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)	9.7%	44.9%	33.4%	86.9%	7.7%	0.9%
DIAMOND RIO Wrinkles (Arista)	8.9%	34.3%	33.4%	78.3%	8.6%	2.0%
MARK WILLIS And The Crowd Goes Wild (Mercury)	8.6%	27.4%	26.3%	79.1%	20.3%	5.1%

CALLOUT AMERICA® HOT SCORES

Password of the Week: Herring.
Question of the Week: Do you think most country music sounds alike? Who do you think is the biggest country star now? (Note: this is phase two bringing the total sample to 400 persons.)

Total
Yes, most country music sounds the same: 40%
Alan Jackson: 14%
Toby Keith: 13%
Tim McGraw: 11%
Shania Twain: 13%
Kenny Chesney: 10%
Faith Hill: 5%
George Strait: 4%
Dixie Chicks: 2%
Other: 28%

P1
Yes, most country music sounds the same: 40%
Alan Jackson: 16%
Toby Keith: 13%
Tim McGraw: 10%
Shania Twain: 12%
Kenny Chesney: 12%
Faith Hill: 5%
George Strait: 5%
Dixie Chicks: 2%
Other: 27%

P2
Yes, most country music sounds the same: 39%
Alan Jackson: 10%
Toby Keith: 11%
Tim McGraw: 14%
Shania Twain: 14%
Kenny Chesney: 8%
Faith Hill: 8%
George Strait: 4%
Dixie Chicks: 6%
Other: 25%

Male
Yes, most country music sounds the same: 50%
Alan Jackson: 15%
Toby Keith: 12%
Tim McGraw: 10%
Shania Twain: 9%
Kenny Chesney: 10%
Faith Hill: 8%
George Strait: 5%
Dixie Chicks: 1%
Other: 30%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54-year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3rd each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. **NORTHEAST:** Washington, DC., Harrisburg, PA., Providence, Rochester, NY, Springfield, MA, Hartford, Portland, ME, Portsmouth, NH. **SOUTHEAST:** Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL, Charleston, SC, Jackson, MS. **MIDWEST:** Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI, Ft Wayne, IN, Rockford, IL, Indianapolis. **SOUTHWEST:** Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette, LA, San Antonio. **WEST:** Portland, OR, Salt Lake City, Fresno, Bakersfield, Spokane, WA, Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2003 R&R Inc. © 2003 Bullseye Marketing Research Inc..

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America's Best Testing Country Songs 12 +
For The Week Ending 9/12/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 25-54	Women 25-54	Men 25-54
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	4.35	4.31	97%	18%	4.38	4.38	4.39
GARY ALLAN Tough Little Boys (MCA)	4.29	4.29	90%	12%	4.42	4.46	4.29
CLAY WALKER A Few Questions (RCA)	4.22	4.19	91%	14%	4.21	4.23	4.14
ALAN JACKSON AND JIMMY BUFFETT It's Five O'Clock Somewhere (Arista)	4.20	4.29	98%	28%	4.48	4.45	4.58
BRAD PAISLEY Celebrity (Arista)	4.18	4.11	98%	41%	4.32	4.30	4.39
CHRIS CAGLE Chicks Dig It (Capitol)	4.16	4.11	84%	12%	3.96	3.96	3.97
RASCAL FLATTS I Melt (Lyric Street)	4.14	4.18	95%	18%	4.04	4.14	3.71
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	4.14	4.14	93%	16%	4.11	4.13	4.06
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	4.13	4.17	98%	35%	4.16	4.22	3.97
TIM MCGRAW Real Good Man (Curb)	4.11	4.10	98%	24%	4.13	4.26	3.71
MONTGOMERY GENTRY Hell Yeah (Columbia)	4.10	4.16	87%	14%	3.90	4.01	3.57
TRACE ADKINS Then They Do (Capitol)	4.08	4.09	98%	28%	4.23	4.29	4.03
EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	4.08	4.05	86%	18%	4.08	4.23	3.61
GEORGE STRAIT Cowboys Like Us (MCA)	4.08	3.96	75%	10%	4.22	4.20	4.26
DARRYL WORLEY Tennessee River Run (DreamWorks)	4.08	-	67%	11%	4.08	4.07	4.10
RUSHLOW I Can't Be Your Friend (Lyric Street)	4.04	4.06	68%	8%	3.95	3.97	3.90
MARTINA MCBRIDE This One's For The Girls (RCA)	4.03	3.96	97%	23%	4.06	4.12	3.89
BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	4.02	4.06	96%	35%	4.12	4.17	3.97
BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	4.02	3.98	70%	9%	4.10	4.14	3.96
MARK WILLIS And The Crowd Goes Wild (Mercury)	3.97	-	53%	9%	3.87	3.97	3.62
JO DEE MESSINA I Wish (Curb)	3.97	-	53%	9%	3.98	4.01	3.90
SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	3.96	4.12	70%	12%	4.01	4.05	3.88
BILLY CURRINGTON Walk A Little Straighter (Mercury)	3.95	4.03	87%	22%	4.00	4.08	3.77
TOBY KEITH I Love This Bar (DreamWorks)	3.93	3.92	77%	12%	4.07	4.06	4.12
JOE NICHOLS She Only Smokes When She Drinks (Universal South)	3.83	3.94	98%	30%	3.84	3.79	4.00
RODNEY ATKINS Honesty (Write Me A List) (Curb)	3.71	3.81	50%	8%	3.96	4.06	3.70
RACHEL PROCTOR Days Like This (BNA)	3.70	3.70	74%	15%	3.71	3.73	3.67
SHANIA TWAIN Forever And For Always (Mercury)	3.59	3.65	99%	50%	3.73	3.70	3.82
PAT GREEN Wave On Wave (Republic/Universal South)	3.59	3.78	80%	24%	3.66	3.55	4.00
PATTY LOVELESS Lovin' All Night (Epic)	3.56	3.58	80%	21%	3.92	3.85	4.15

Total sample size is 389 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

AMY DALLEY I Think You're Beautiful (Curb)
Total Plays: 274, Total Stations: 46, Adds: 11

SUSAN ASHTON She Is (Capitol)
Total Plays: 183, Total Stations: 30, Adds: 3

WARREN BROTHERS Sell A Lot Of Beer (BNA)
Total Plays: 145, Total Stations: 22, Adds: 10

BRAD WOLF Strictly Business (Warner Bros.)
Total Plays: 143, Total Stations: 23, Adds: 4

WYNONNA Heaven Help Me (Asylum/Curb)
Total Plays: 142, Total Stations: 38, Adds: 11

BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)
Total Plays: 138, Total Stations: 20, Adds: 18

BILLY DEAN I'm In Love With You (View2)
Total Plays: 129, Total Stations: 17, Adds: 2

JAMES OTTO Days Of Our Lives (Mercury)
Total Plays: 107, Total Stations: 18, Adds: 17

TRACE ADKINS Hot Mama (Capitol)
Total Plays: 87, Total Stations: 30, Adds: 26

BRIAN MCCOMAS You're In My Head (Lyric Street)
Total Plays: 23, Total Stations: 24, Adds: 23

Songs ranked by total plays

C O U N T R Y FLASHBACK

1 YEAR AGO

- No. 1: "I Miss My Friend" — Darryl Worley

5 YEARS AGO

- No. 1: "How Long Gone" — Brooks & Dunn

10 YEARS AGO

- No. 1: "In The Heart Of A Woman" — Billy Ray Cyrus

15 YEARS AGO

- No. 1: "Addicted" — Dan Seals

20 YEARS AGO

- No. 1: "Night Games" — Charley Pride

25 YEARS AGO

- No. 1: "I've Always Been Crazy" — Waylon Jennings

Most Played Recurrents

ARTIST TITLE (LABEL(S))	TOTAL PLAYS
SHANIA TWAIN Forever And For Always (Mercury)	4501
BROOKS & DUNN Red Dirt Road (Arista)	3747
BRAD PAISLEY Celebrity (Arista)	3603
LONESTAR My Front Porch Looking In (BNA)	3335
TOBY KEITH Beer For My Horses (DreamWorks)	3293
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Bros.)	1744
JOE NICHOLS Brokenheartsville (Universal South)	1690
CRAIG MORGAN Almost Home (BBR)	1601
JIMMY WAYNE Stay Gone (DreamWorks)	1563
MARK WILLIS Nineteen Somethin' (Mercury)	1538

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R&R wants your best snapshots (color or black & white). Please include the names and titles of all pictured and send them to:

R&R, c/o Mike Davis: 10100 Santa Monica Blvd., 3rd Floor,
Los Angeles, CA 90067
Email: mdavis@radioandrecords.com



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

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 25-54	Women 25-34	Women 35-54
CLAY AIKEN This Is The Night (RCA)	4.32	4.34	90%	15%	4.36	4.63	4.28
MATCHBOX TWENTY Unwell (Atlantic)	4.04	4.13	97%	27%	4.05	4.09	4.04
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	3.95	3.96	90%	24%	3.96	4.04	3.94
PHIL COLLINS Can't Stop Loving You (Atlantic)	3.87	4.00	96%	36%	3.92	3.72	3.97
TRAIN Calling All Angels (Columbia)	3.82	3.87	89%	24%	3.84	3.78	3.85
CELINE DION Have You Ever Been In Love (Epic)	3.78	3.83	95%	32%	3.85	3.83	3.86
LUTHER VANDROSS Dance With My Father (J)	3.77	3.80	88%	28%	3.79	3.33	3.91
SIMPLY RED Sunrise (simplyred.com)	3.72	3.76	52%	10%	3.71	3.58	3.76
JIM BRICKMAN Peace (Where The Heart Is) (A&I)	3.72	3.83	46%	8%	3.75	3.61	3.78
EAGLES Hole In The World (ERC/Warner Bros.)	3.71	3.76	89%	28%	3.73	3.29	3.85
DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)	3.65	-	39%	9%	3.67	3.17	3.78
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	3.62	3.66	92%	31%	3.59	3.48	3.63
UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	3.59	3.59	97%	46%	3.65	3.54	3.68
SANTANA f/MICHELLE BRANCH The Game Of Love (Arista)	3.47	3.47	98%	54%	3.35	3.25	3.38
FLEETWOOD MAC Say You Will (Reprise)	3.47	3.53	85%	31%	3.41	3.17	3.47
LEANN RIMES We Can (Asylum/Curb)	3.39	3.35	71%	24%	3.34	3.31	3.36
NORAH JONES Don't Know Why (Blue Note/Virgin)	3.35	3.49	97%	52%	3.40	3.37	3.41
CHRISTINA AGUILERA Beautiful (RCA)	3.24	3.23	99%	58%	3.27	3.57	3.19

Total sample size is 353 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

Indicator Most Added*

PHIL COLLINS Look Through My Eyes (Walt Disney/Hollywood)	
Recurrents	
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	1222
ENRIQUE IGLESIAS Hero (Interscope)	1085
SHERYL CROW Soak Up The Sun (A&M/Interscope)	1073
FAITH HILL Cry (Warner Bros.)	929
LONESTAR I'm Already There (BNA)	863
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	825
CELINE DION A New Day Has Come (Epic)	779
FAITH HILL One (Warner Bros.)	713
AVRIL LAVIGNE Complicated (Arista)	653
KELLY CLARKSON A Moment Like This (RCA)	652
CALLING Wherever You Will Go (RCA)	597
JOHN MAYER No Such Thing (Aware/Columbia)	510

Songs ranked by total plays

Please Send Your Photos

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Email: mdavis@radioandrecords.com

Reporters

WYJ/Albany, NY* Dir: Chris Hunsberger MGR: Chad O'Hara No Adds	WYCF/Birmingham, AL* Dir: Jeff Tyson MGR: Cynthia Vining PHL COLLINS	KKKA/Corpus Christi, TX* Dir: Ed Gomez MGR: Jim Barrow MICHAEL BUBLE	WJLI/Ft. Wayne, IN* Dir: Bob Richards MGR: Jim Barrow MICHAEL BUBLE	WYKY/Johnstown, PA Dir: Carol Hillard MGR: Jack Michaels MGR: Brian White DIO	WVRV/Memphis, TN* Dir: Jerry Doss MGR: Tom "Framer" Britton No Adds	WLSQ/Roanoke, VA* Dir: Steve Michaels MGR: Dick Daniels No Adds	WKLY/Spokane, WA* Dir: Steve Michaels MGR: Bob Tyler PHL COLLINS	WASH/Washington, DC* Dir: Steve Michaels MGR: Gloria Estefan MICHAEL BUBLE SEAL
WGCA/Albuquerque, NM* Dir: Bob Abrams MGR: Cindy O'Hara 1 MICHAEL BUBLE	KOLT/Boise, ID* Dir: Todd Johnson MGR: Bob Tyler PHL COLLINS	KVIL/Dallas, TX* Dir: Steve Michaels MGR: Don Larkin PHL COLLINS	WKTK/Gainesville, FL* Dir: Steve Michaels MGR: Don Larkin PHL COLLINS	WJLR/Kalamazoo, MI Dir: Ken Lippert MGR: Steve Michaels MGR: Brian White No Adds	WNGO/Middeiser, NJ* Dir: Tom Taylor PHL COLLINS	WRMM/Rochester, NY* Dir: Steve Michaels MGR: Tom Taylor No Adds	WMAS/Springfield, MA* Dir: Paul Conner MGR: Bob Johnson SIMPLY RED	WHUD/Westchester, NY* Dir: Steve Michaels MGR: Tom Taylor PHL COLLINS
WLEF/Albany, PA* Dir: Bob Abrams MGR: Cindy O'Hara 1 CAROLAN H. MARONOS PAUL CARACK	WMLX/Boston, MA* Dir: Don Larkin MGR: Cindy O'Hara MGR: Rick Lawrence PHL COLLINS	WLGT/Dayton, OH* Dir: Steve Michaels MGR: Sandy Collins No Adds	WLHT/Grand Rapids, MI* Dir: Steve Michaels MGR: Shania Twain 1 SHANIA TWAIN	KSRC/Kansas City, MO* Dir: Steve Michaels MGR: James Ashley No Adds	WMEZ/Pensacola, FL* Dir: Steve Michaels MGR: Steve Michaels PHL COLLINS	WGBF/Rockford, IL Dir: Steve Michaels MGR: Steve Michaels PHL COLLINS	KBX/Springfield, MO Dir: Steve Michaels MGR: Steve Michaels PHL COLLINS	KRBB/Wichita, KS* Dir: Steve Michaels MGR: Steve Michaels 3 CAROLAN H. MARONOS PHL COLLINS
WYMG/Anchorage, AK Dir: Steve Michaels MGR: Steve Michaels PHL COLLINS	WEBS/Bridgeport, CT* Dir: Steve Michaels MGR: Steve Michaels No Adds	KOSS/Des Moines, CO* Dir: Steve Michaels MGR: Steve Michaels PHL COLLINS	WOOD/Grand Rapids, MI* Dir: Steve Michaels MGR: Steve Michaels DARYL HALL	KUDI/Kansas City, MO* Dir: Steve Michaels MGR: Steve Michaels DARYL HALL	WBER/Philadelphia, PA* Dir: Steve Michaels MGR: Steve Michaels MICHAEL BUBLE	KBYS/Sacramento, CA* Dir: Steve Michaels MGR: Steve Michaels No Adds	KEZK/St. Louis, MO* Dir: Steve Michaels MGR: Steve Michaels No Adds	WVGS/Wilkes Barre, PA* Dir: Steve Michaels MGR: Steve Michaels PHL COLLINS
WLTN/Atlanta, GA* Dir: Steve Michaels MGR: Steve Michaels PHL COLLINS	WEZN/Bridgeport, CT* Dir: Steve Michaels MGR: Steve Michaels No Adds	KLTV/Des Moines, IA* Dir: Steve Michaels MGR: Steve Michaels No Adds	WMAQ/Greensboro, NC* Dir: Steve Michaels MGR: Steve Michaels No Adds	WUXB/Knoxville, TN* Dir: Steve Michaels MGR: Steve Michaels No Adds	KESZ/Phoenix, AZ* Dir: Steve Michaels MGR: Steve Michaels No Adds	KYMX/Sacramento, CA* Dir: Steve Michaels MGR: Steve Michaels PHL COLLINS	KJQY/Stockton, CA* Dir: Steve Michaels MGR: Steve Michaels PHL COLLINS	WJBR/Wilmington, DE* Dir: Steve Michaels MGR: Steve Michaels PHL COLLINS
WFCP/Atlantic City, NJ* Dir: Steve Michaels MGR: Steve Michaels PHL COLLINS	WJYE/Buffalo, NY* Dir: Steve Michaels MGR: Steve Michaels No Adds	WHIC/Detroit, MI* Dir: Steve Michaels MGR: Steve Michaels No Adds	WMAQ/Greensboro, NC* Dir: Steve Michaels MGR: Steve Michaels No Adds	KJSM/Mobile, AL* Dir: Steve Michaels MGR: Steve Michaels No Adds	KKLT/Phoenix, AZ* Dir: Steve Michaels MGR: Steve Michaels No Adds	KYMX/Sacramento, CA* Dir: Steve Michaels MGR: Steve Michaels PHL COLLINS	WMTX/Tampa, FL* Dir: Steve Michaels MGR: Steve Michaels No Adds	WJBR/Wilmington, DE* Dir: Steve Michaels MGR: Steve Michaels PHL COLLINS
WWSB/Augusta, GA* Dir: Steve Michaels MGR: Steve Michaels No Adds	WJYE/Buffalo, NY* Dir: Steve Michaels MGR: Steve Michaels No Adds	WHIC/Detroit, MI* Dir: Steve Michaels MGR: Steve Michaels No Adds	WMAQ/Greensboro, NC* Dir: Steve Michaels MGR: Steve Michaels No Adds	KJSM/Mobile, AL* Dir: Steve Michaels MGR: Steve Michaels No Adds	KKLT/Phoenix, AZ* Dir: Steve Michaels MGR: Steve Michaels No Adds	KYMX/Sacramento, CA* Dir: Steve Michaels MGR: Steve Michaels PHL COLLINS	WMTX/Tampa, FL* Dir: Steve Michaels MGR: Steve Michaels No Adds	WJBR/Wilmington, DE* Dir: Steve Michaels MGR: Steve Michaels PHL COLLINS
WWSB/Augusta, GA* Dir: Steve Michaels MGR: Steve Michaels No Adds	WJYE/Buffalo, NY* Dir: Steve Michaels MGR: Steve Michaels No Adds	WHIC/Detroit, MI* Dir: Steve Michaels MGR: Steve Michaels No Adds	WMAQ/Greensboro, NC* Dir: Steve Michaels MGR: Steve Michaels No Adds	KJSM/Mobile, AL* Dir: Steve Michaels MGR: Steve Michaels No Adds	KKLT/Phoenix, AZ* Dir: Steve Michaels MGR: Steve Michaels No Adds	KYMX/Sacramento, CA* Dir: Steve Michaels MGR: Steve Michaels PHL COLLINS	WMTX/Tampa, FL* Dir: Steve Michaels MGR: Steve Michaels No Adds	WJBR/Wilmington, DE* Dir: Steve Michaels MGR: Steve Michaels PHL COLLINS

***Monitored Reporters**

139 Total Reporters

122 Total Monitored

17 Total Indicator

**Did Not Report, Playlist Frozen (1):
WSWT/Peoria, IL**

MOST ADDED!

#1 Most Increased Plays
2nd week in a row!
+228

R&R AC CHART 18 - 15 !

Billboard Monitor 19+ - 16+

Greatest Gainer +122

SIMPLY RED SUNRISE

NOT JUST A COMEBACK, A SOULFUL
RETURN TO FORM

ALREADY A HIT AROUND THE WORLD

TAKEN FROM THE NEW ALBUM 'HOME'

Fulltime add on "Delilah"

Fulltime airplay on "Dave Til Dawn"

New:

WRRM/Cincinnati WWLI/Providence
WSNY/Columbus WMYI/Greenville
WMAS/Springfield WBBE/Baton Rouge
WMGN/Madison KYMG/Anchorage

Already on:

WLTW WLIT KVIL WBEB KKLT
WLTE WALK WKJY WLIF KOSI
WLTJ WSHH WDOX KUDL KBAY
KOXT KBEE WLTO WMGF KSNE
WTPI KKMJ WRAL WRSN WRVR
WRCH WJYE WOBM KMGL WRMM
WTVR WMJJ WYSF WSPA WHUD
KVLV WYJB WLHT WOOD WMGS
WLEV KMGA WJXB KWAV WJBR
KTSM KGFM KKDJ KJOY KEFM
KSSK and many more!

U.S. TOUR STARTS IN OCTOBER!

October 5 / Saratoga, CA: Mountain Winery

October 7 / Los Angeles: Mayan Theatre

October 8 / San Diego: 4th & B Theater

October 10 / Las Vegas: Hard Rock Hotel

October 13 / Chicago: House of Blues

October 16 / New York: The Beacon Theatre

FOR MORE INFORMATION CONTACT:

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LISA BARBARIS AT SO WHAT MANAGEMENT
sowhatarts@aol.com 212.877.9631

simplyred.com

Dist. by Red Ink



Ready Or Not, Here Comes Fourth Quarter

Zapoleon's checklist to the rescue

Thursday, Sept. 18: the day your sleep becomes unsettled after a summer respite. Your jaw clenches, your nails prepare themselves to be chewed. It's the day each mistake on the air — each outdated promo, each bad segue, the talk break where the jock "ran out of time" before mentioning the call letters — makes your neck hairs prickle. It's the first day of the fall book.

One of my mentors, Guy Zapoleon, President of Zapoleon Media Strategies, has developed a strategic programmer's checklist for just this type of occasion, and we present it this week in hope of relieving some of your stress and offering helpful suggestions.



Guy Zapoleon

ly evaluated to reflect your potential listeners as well as your core listeners?

- Do you know where analysis stops and intuition and experience take over?

Usage

- Do you have a clear understanding of the needs of your demographic and music lifegroup?
- Do you know exactly how, when and where your P1 listeners use you?
- Is your brand as top-of-mind as it can be?

Mornings

- Is the morning show the doorway to introduce all major benefits and events on the radio station?
- Do the morning show players understand their position in the market? (Nice show or outrageous show?)
- Do they all have well-defined roles that they understand?
- Do they promote listener interaction through phone topics, contenting, etc?
- Are there enough benchmark features?
- Is there enough flexibility for the show to jump on big events?

Players

- Is your staff the best it can be?
- Does each player clearly understand the station mission, their role and how they contribute?
- Is there a backup for each key member of your staff?
- Have you assigned all players a second job, making them a greater part of the station's success?

Target: Narrow Focus Equals Broad Results

- Do you clearly understand your

narrow target's (eight-10-year age span, male or female) needs and desires?

- Which key narrow music life-group drives your station (Pop, Pop Alternative, '90s Rhythm, etc.)?

Goals

- Are your Arbitron share and rank goals clearly defined?
- Do you have goals for each quarterly rating period, and are they realistic?
- Do you know what numbers you need, in both cume and TSL, to reach your Arbitron share goal?
- Have you registered all of your key identifiers with Arbitron?

Do your staff members feel like they are an integral part of the mission, or are they lone wolves?

Strategic Planning

- Is your strategic plan based on a clear understanding of listener needs (perceptual research)?
- Do you hold quarterly summit meetings to update your plan from listener research with a SWOT (Strengths, Weaknesses, Opportunities, Threats) of your station vs. the competition?
- Do you know your marketing warfare position and the appropriate actions to take (offensive, defensive, flanker)?
- What are the biggest obstacles to your success?
- Are you too close to a problem? Do you have enough outside feedback for perspective and ideas?

Branding/Positioning

- What product category (Top 40, Rock, Country, etc.) are you in?
- Do your call letters, station name and positioning statement clearly sell the station brand?

- How many times per hour are you using your entire positioning statement?

- Is the station brand sold in every quarter-hour throughout the day?
- Are you wasting any branding opportunities?
- Are all key elements teased and recycled through every daypart?
- Do you have a music quantity position?

Marketing And Promotion

- Have you addressed your quarterly Arbitron goals through external, database and event marketing?
- Do all marketing and promotional strategies contribute to the brand?
- Does your annual marketing and promotion plan leave room to seize key promotional opportunities?
- Does your budget adequately provide for both tactical and strategic marketing?
- Is your marketing focused on your key usage target? Are you marketing to the workplace?
- Do you have too many messages on the station at one time to be effective?

Top-Of-Mind

- Is the station top-of-mind so listeners can easily recall you when filling out their Arbitron diaries?
- Are station elements (station name, music position, positioning statement) easy to remember?

Time Spent Listening

- Increased TSL equals more P1s in your audience. P1s are 30% of your cume, providing 70% of your share. What are you doing to enhance your TSL?
- More TSL equals more times at bat and more listening occasions per week vs. your competition. Are you winning the usage war?

Competition

- Are you aware of competitive changes that affect you or your sister stations?
- Have you blocked all damaging attacks of a potential competitor?
- Do you have the tools necessary

to fix your weaknesses while taking advantage of your competitors?

Audio

- Is your signal the best it can possibly be?
- Do you keep up with new engineering techniques and products that can improve your audio?
- Are your playback systems and source material the best they can be?

Your Company And Cluster

- Do the stations in your cluster form an age/sex wall (i.e., the cluster owns women 18-49)?
- Do you network with the key people in your company to gain every competitive advantage possible?

Daily Planning

- Do you take the time to get out of the office and listen to the radio station on a weekly basis?
- How well do you prioritize your daily schedule to accomplish the critical details of your strategic plan?
- Do you meet with both groups and individuals to communicate key steps of the station plan, to delegate, to follow up and to critique performance?
- Are your meetings short and effective or time wasters?
- Do you prepare a critical path of steps to completion?
- Do you have a daily awareness of all key sources of pop culture (TV, movies, radio, print and the Internet)?

Spirit

- Is your station spirit positive? Is the staff protected from top-down stress so they can do their jobs effectively?
- Do your staff members feel like they are an integral part of the mission, or are they lone wolves?
- Are there enough get-togethers away from the station so that the team can bond?

The questions may overwhelm you; the answers may frustrate you. "My research budget was cut," you cry. "We don't have any money for marketing!" I can't help you there, but at least you have a list to show your manager when the ratings are down and everyone wants answers to the question "What happened?"



TAKE MAYER TO THE RIVER John Mayer donated his time and an autographed guitar to help raise over \$726,000 for WVRV (The River)/St. Louis Children's Miracle Network Radiothon. Seen here are (l-r) WVRV PD Marty Linck and morning show co-host Vic Porcelli, Mayer and morning show co-host Trish Gazzal.

Do you know what numbers you need, in both cume and TSL, to reach your Arbitron share goal?



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	UNCLE KRACKER f/DOBIE GRAY <i>Drift Away (Lava)</i>	2473	-21	219220	28	107/0
2	2	CELINE DION <i>Have You Ever Been In Love (Epic)</i>	2183	-58	176775	21	119/0
4	3	LUTHER VANDROSS <i>Dance With My Father (J)</i>	2148	+170	181555	14	109/1
3	4	MATCHBOX TWENTY <i>Unwell (Atlantic)</i>	2111	+8	191720	18	99/1
6	5	SHANIA TWAIN <i>Forever And For Always (Mercury/IDJMG)</i>	1903	+100	154411	20	107/1
5	6	DANIEL BEDINGFIELD <i>If You're Not The One (Island/IDJMG)</i>	1868	-87	144865	23	107/0
7	7	EAGLES <i>Hole In The World (ERC)</i>	1685	-97	124615	16	106/0
8	8	COUNTING CROWS <i>Big Yellow Taxi (Geffen/Interscope)</i>	1612	-53	137353	19	88/2
9	9	SANTANA f/MICHELLE BRANCH <i>The Game Of Love (Arista)</i>	1606	-20	139311	48	108/0
10	10	PHIL COLLINS <i>Can't Stop Loving You (Atlantic)</i>	1472	+6	122008	49	110/0
11	11	NORAH JONES <i>Don't Know Why (Blue Note/Virgin)</i>	1345	-5	110438	48	115/0
13	12	MERCYME <i>I Can Only Imagine (IND/Curb)</i>	1339	+53	76316	19	88/0
12	13	CHRISTINA AGUILERA <i>Beautiful (RCA)</i>	1247	-60	97228	38	94/0
15	14	TRAIN <i>Calling All Angels (Columbia)</i>	1107	+44	77320	11	92/1
18	15	SIMPLY RED <i>Sunrise (simplyred.com)</i>	1064	+228	64149	10	84/7
14	16	CLAY AIKEN <i>This Is The Night (RCA)</i>	1026	-52	68599	13	70/0
17	17	LEANN RIMES <i>We Can (Asylum/Curb)</i>	896	-9	35781	11	92/0
16	18	FLEETWOOD MAC <i>Say You Will (Reprise)</i>	796	-162	42310	11	86/0
19	19	JIM BRICKMAN <i>Peace (Where The Heart Is) (AAL)</i>	739	-23	30306	5	82/4
20	20	DARYL HALL Cab Driver <i>(Rhythm & Groove/Liquid 8)</i>	553	-3	29743	9	71/3
21	21	AMY GRANT <i>Simple Things (Word/Curb/A&M/Interscope)</i>	482	-9	24272	6	56/3
23	22	GLORIA ESTEFAN <i>Wrapped (Epic)</i>	452	+38	26655	5	65/4
22	23	KENNY LOGGINS <i>With This Ring (All The Best)</i>	446	0	18212	6	46/1
24	24	K. CARLSON f/B. MARDONES <i>I Know You By Heart (Kataphonic)</i>	395	+12	15287	7	52/3
26	25	MICHAEL BUBLE <i>How Can You Mend A Broken... (143/Reprise)</i>	280	+78	21004	3	45/11
25	26	STEVEN CURTIS CHAPMAN <i>How Do I Love Her (Sparrow)</i>	278	+13	7254	7	45/1
Debut	27	MICHAEL BOLTON <i>When I Fall In Love (Passion Group)</i>	277	+208	11792	1	40/15
29	28	PAUL CARRACK <i>Happy To See You Again (SLG)</i>	181	+33	4738	2	34/3
Debut	29	ANNIE LENNOX <i>Wonderful (J)</i>	174	+38	16009	1	28/4
28	30	SEAL <i>Waiting For You (Warner Bros.)</i>	172	+5	16985	3	26/4

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
PHIL COLLINS <i>Look Through My Eyes (Walt Disney/Hollywood)</i>	43
MICHAEL BOLTON <i>When I Fall In Love (Passion Group)</i>	15
MICHAEL BUBLE <i>How Can You Mend A Broken... (143/Reprise)</i>	11
SIMPLY RED <i>Sunrise (simplyred.com)</i>	7
JIM BRICKMAN <i>Peace (Where The Heart Is) (AAL)</i>	4
GLORIA ESTEFAN <i>Wrapped (Epic)</i>	4
ANNIE LENNOX <i>Wonderful (J)</i>	4
SEAL <i>Waiting For You (Warner Bros.)</i>	4
SIEDAH <i>Man In The Mirror (Omtown)</i>	4

Shania Twain
 "Forever And For Always"
 Thank You Radio... Now Top 5
 Sold Out Tour...
 Coming to a city very near you!

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SIMPLY RED <i>Sunrise (simplyred.com)</i>	+228
MICHAEL BOLTON <i>When I Fall In Love (Passion Group)</i>	+208
LUTHER VANDROSS <i>Dance With My Father (J)</i>	+170
SHANIA TWAIN <i>Forever And For Always (Mercury/IDJMG)</i>	+100
VANESSA CARLTON <i>A Thousand Miles (A&M/Interscope)</i>	+97
JOSH GROBAN <i>To Where You Are (143/Reprise)</i>	+93
MICHAEL BOLTON <i>Daddy's Little Girl (Passion Group)</i>	+80
LONESTAR <i>I'm Already There (BNA)</i>	+78
MICHAEL BUBLE <i>How Can You Mend A Broken... (143/Reprise)</i>	+78
PAUL SIMON <i>Father & Daughter (Nickelodeon/Jive)</i>	+75

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

122 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/31-9/6. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Songs below No. 10 are moved to recurrent after 50 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

PHIL COLLINS *Look Through My Eyes (Walt Disney/Hollywood)*
 Total Plays: 128, Total Stations: 50, Adds: 43

BURKE RONEY *Let It All Come Down (R World)*
 Total Plays: 78, Total Stations: 15, Adds: 1

LAURA TURNER *Soul Deep (Curb)*
 Total Plays: 95, Total Stations: 22, Adds: 1

Songs ranked by total plays

Music & Intelligence For Your Life

AC's New Answer For Compelling Daily Programming

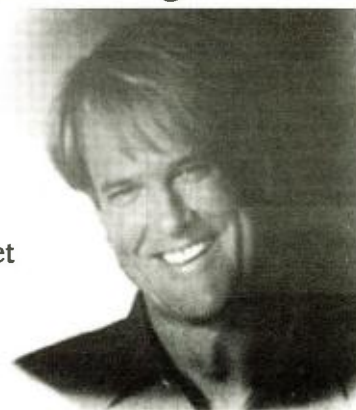
John Tesh Radio Show

Contact: Scott Meyers
 Toll Free: (888) 548-8637 or 516-829-0964
 TheRadioSyndicator.com • scott@meyers.net

40 Daily Show Affiliates in Less Than 4 Months!!

We welcome our newest daily Tesh show affiliates:

KMXZ-Tucson, WDDV-Sarasota, WSLQ-Roanoke, WRSA-Huntsville, WMJY-Biloxi, KBOX-Santa Maria, KOSS-Lancaster, KBEB-Lafayette, CKLH-Hamilton, ONT, CHRE-St. Catherines, ONT



Weekend Show
 on over 150+ Affiliates!!

Katrina Carlson

with Benny Mardones

"I know you by heart"

"I Know You By Heart," the hit single from the forthcoming album 'UNTUCKED' coming September 16th on Kataphonic/Lightyear-WEA

R&R AC CHART 24
Monitor Chart 25*

Airplay on "Delilah"

On 52 R&R Reporters

NEW:

WLEV/Allentown KKDJ/Bakersfield
KRBB/Wichita WLZW/Utica

ALREADY ON:

KOST	WMJX	KOSI	WLTJ	WDOK
WRRM	KUDL	KBAY	WLTO	KSNE
KKMJ	WEAT	WRCH	WRMM	WTVR
WHUD	KMXZ	WYJB	WOOD	WMGS
KMGA	WJXB	KEFM	KWAV	WJBR
KTSM	WKTK	KGFM	KJOY	WSUY
KISC	KXLY	KKLI	WLRO	WTFM
WAJI	WGYL	WAHR	WRSA	WFMK
KJSN	WJJK	WMEZ	KRNO	WHBC
KVKI	KKBA	WFPG	and many more!	

"'I Know You By Heart' is one of the most powerful and touching songs I have ever heard. The lyrics will grip the heart of anyone who has ever really given themselves completely in love. Benny's voice mingles with Katrina's in such a way as to melt you."

- DELILAH

'The duet is incredible! Katrina and Bennie sound amazing together! What a great summer song!'

- CHACHI, Operations Manager KBIG/KOST
Los Angeles

UPCOMING PERFORMANCE/APPEARANCE DATES

- September 28 - Bank One Ballpark / Phoenix, AZ
National Anthem Performance (Diamondbacks vs. Cardinals)
- October 10 - The Beverly Hills Hotel
Rage for Justice Awards
- October 23 - The Roxy / Los Angeles (details to come)
- November 29 - Ft. Pierce, FL (city north of Palm Beach)
W'GYL Benefit
- December 20 - The Turning Stone Casino / Syracuse, NY
With Benny Mardones for his annual Christmas concert
- December 2003 - Borders bookstore tour (details to come)



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ON THE RECORD

WITH
Dave Diamond
MD, KYMX/Sacramento



KYMX (MIX 96)/Sacramento is the capitol city's Soft Rock station. Summertime in Sacramento is a great time for outdoor festivals and live concerts — fun events for the entire family. The Mix 96 Kitefest, our biggest event of the year, is scheduled for Sept. 28. • This will be our sixth annual Kitefest, and the event is becoming more popular every year. Imagine a beautiful

summer afternoon (hopefully with a little breeze), live music and the world's largest kite, along with thousands of Mix 96 listeners enjoying a day in the park. •

This year The Beach Toys, a Beach Boys tribute band, and The Rhythm Vandals, a classic rock 'n' roll band, will provide music for Kitefest. Last year's event brought out more than 12,000 listeners for a day of old-fashioned fun. • Michael McDonald's cover of "I

Heard It Through the Grapevine" has the request lines lighting up and sounds as good as the original version by Marvin Gaye. • Former Savage Garden member Daniel Bedingfield is getting great response from our listeners with "If You're Not the One." We've had a ton of calls from listeners wanting to know the title and who sings the song. We have increased the spins on the record and currently have it in power rotation. • Another record worth increased spins is LeAnn Rimes' "We Can" from the *Legally Blonde 2* soundtrack. Matchbox Twenty and Train are also right on track with "Unwell" and "Calling All Angels." • That'll do it for me. Mom and Dad, your baby boy's coming home!

Congrats to Alex Coronfly and the staff at Reprise for nabbing Most Added honors with **Barenaked Ladies'** "Another Postcard (Chimps)" at Hot AC this week. The song also enters the chart at No. 31 ... **Sarah McLachlan** is second Most Added with "Fallen" (Arista), with 16 adds and a strong debut at No. 35 ... **Train** hold the top spot for a second week at Hot AC with "Calling All Angels" (Columbia) ... **Matchbox Twenty** appear to be headed for another chart-topper as "Bright Lights" (Atlantic) moves 17-14* ... Over at AC, **Nick Bedding** and the staff at Hollywood are pretty excited about the big add week for **Phil Collins'** "Look Through My Eyes" (Walt Disney/Hollywood). Forty-three stations come on board the first week ... **Uncle Kracker** holds the top spot for a 15th week with "Drift Away" (Lava) ... **Shania Twain** moves into the top five with "Forever and for Always" (Mercury/IDJMG) ... A strong move into the top 15 for **Simply Red's** "Sunrise" (Simplyred.com).



— Anthony Acampora, Director/Charts

artist activity

ARTIST: **Barenaked Ladies**

LABEL: **Reprise**

By **MIKE TRIAS**/ASSOCIATE EDITOR



Chimps. They're everywhere. If you don't believe me, take a look at R&R's charts, in particular the Hot AC and Triple A formats. Canada's Barenaked Ladies have taken their wacky brand of humor and, once again, invaded the U.S. airwaves. "Another Postcard (Chimps)" earned Most Added honors at Hot AC and Triple A this week, pummeling the competition with 40 adds and 14 adds, respectively. Not only that, "Chimps" also debuted at No. 31* on R&R's Hot AC chart while reaching New & Active status on R&R's Triple A chart.

Vocalists-guitarists Steven Page and Ed Robertson formed a musical outfit while working together as counselors at a summer music camp in 1988. The quirky pair had humble beginnings, playing small gigs in Scarborough (a suburb of Toronto), their hometown. Out of the camp also came Jim (bass) and Andrew (keyboards) Creeggan, alumni who happened to hear the pair performing one day. Before long Barenaked Ladies added drummer Tyler Steward, and the five-man outfit was ready to take on the world.

Their first recording was a five-song EP that has become known as *The Yellow Tape* by die-hard fans. The boys' fame quickly grew, and in 1991 BNL won a \$100,000 prize in CFNY/Toronto's "Modern Music Search" contest. They decided to finance the recording of their 1992 full-length debut, *Gordon*, which was released by Sire Records. Andrew decided to pursue other interests in '95, leaving a hole in the lineup. Kevin Hearn, who at the time was part of another band, filled in on keyboards and guitars for BNL's tour and never left. The band's 1996 Reprise debut,

Born on a Pirate Ship, was their third album, but it wasn't until their fifth CD, 1998's *Stunt*, that the Canadian rockers truly took America by storm.

Everything to Everyone, the next album in a long line of tongue-in-cheek BNL productions, is slated for release on Oct. 21. "Another Postcard (Chimps)" is a light, happy-go-lucky lead single with a strange stalker twist to it. In the song someone sends BNL postcards of chimps dressed in swimsuits, wearing hard hats, doing a variety of tasks and starring in a variety of situations. At first amusing, the postcards begin to worry BNL, especially when they continue to receive them after changing their address (hopefully, this song isn't based on real-life events). The undeniably catchy hook will have you singing this song for years to come, especially when you see chimpanzees.

Check out the band's website, www.bnlnmusic.com, to catch sneak peeks of songs, studio footage and lots of clips of BNL just monkeying around. Their online journal at www.bnlnblog.com is impressive as well, adding further insight into the band's antics during recording. On Oct. 16 you can tune in to www.t-mobile.com or America Online when T-Mobile presents an online concert to be broadcast from Alcatraz and featuring BNL and Train. If keeping up with BNL via the Internet isn't enough for you fans, don't worry — Barenaked Ladies will embark on a huge North American tour this winter.

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R&R HOT AC TOP 40

September 12, 2003

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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	TRAIN Calling All Angels (Columbia)	3868	-35	261638	23	92/0
2	2	MATCHBOX TWENTY Unwell (Atlantic)	3756	-143	266589	31	95/0
3	3	SANTANA f/ALEX BAND Why Don't You & I (Arista)	3396	+119	224501	14	88/0
4	4	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	2860	-143	181928	17	90/0
5	5	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	2797	-14	184875	30	83/0
6	6	UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	2486	-188	157984	34	84/0
8	7	LIVE Heaven (Radioactive/Geffen)	2442	+153	144053	18	85/2
9	8	JOSH KELLEY Amazing (Hollywood)	2263	+36	143336	23	85/0
7	9	EVANESCENCE Bring Me To Life (Wind-up)	2231	-109	154011	26	73/1
11	10	LIZ PHAIR Why Can't I? (Capitol)	2229	+51	132567	17	87/0
10	11	3 DOORS DOWN When I'm Gone (Republic/Universal)	2087	-100	158458	40	74/0
13	12	JOHN MAYER Bigger Than My Body (Aware/Columbia)	2044	+210	144006	5	90/6
12	13	DIDO White Flag (Arista)	2041	+108	136621	9	83/2
17	14	MATCHBOX TWENTY Bright Lights (Atlantic)	1767	+112	114125	6	86/1
14	15	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	1746	+4	115160	40	71/0
16	16	KELLY CLARKSON Miss Independent (RCA)	1551	-114	99746	17	45/0
19	17	3 DOORS DOWN Here Without You (Republic/Universal)	1466	+209	79798	6	70/3
20	18	SALIVA Rest In Pieces (Island/IDJMG)	1295	+65	60916	9	60/0
18	19	ATARIS The Boys Of Summer (Columbia)	1289	+19	73762	11	48/2
21	20	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	1099	+86	53204	8	67/0
22	21	WILSHIRE Special (Columbia)	995	+28	35655	10	60/1
24	22	VERTICAL HORIZON I'm Still Here (RCA)	984	+35	48317	7	52/1
23	23	SUGAR RAY Is She Really Going Out With Him? (Atlantic)	947	-18	62213	11	51/0
25	24	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	787	+31	43840	9	40/2
26	25	MERCYME I Can Only Imagine (INO/Curb)	697	+43	33761	8	25/1
28	26	STAIN'D So Far Away (Flip/Elektra/EEG)	619	+124	23088	5	36/4
27	27	O.A.R. Hey Girl (Lava)	551	-34	14810	8	42/0
30	28	STING Send Your Love (A&M/Interscope)	455	+47	27836	3	37/5
29	29	GAVIN DEGRAW Follow Through (J)	449	+36	13876	10	42/1
31	30	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	416	+34	29831	5	7/0
Debut	31	BARENAKED LADIES Another Postcard (Chimps) (Reprise)	369	+303	34276	1	42/40
32	32	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	357	+20	24401	4	24/2
34	33	JUSTIN TIMBERLAKE Rock Your Body (Jive)	326	-4	16139	20	17/0
36	34	SIMPLY RED Sunrise (simplyred.com)	307	+36	19505	4	22/1
Debut	35	SARAH MCLACHLAN Fallen (Arista)	281	+281	39090	1	16/16
40	36	UNCLE KRACKER Memphis Soul Song (Lava)	266	+66	7719	2	25/2
35	37	SISTER HAZEL Life Got In The Way (Sixth Man)	265	-12	12482	7	16/1
38	38	SEAL Waiting For You (Warner Bros.)	263	+39	14539	3	21/3
37	39	DAVE MATTHEWS Gravedigger (RCA)	248	+1	15701	3	17/0
-	40	LUTHER VANDROSS Dance With My Father (J)	201	+16	20073	2	10/0

Most Added*

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
BARENAKED LADIES Another Postcard (Chimps) (Reprise)	40
SARAH MCLACHLAN Fallen (Arista)	16
HOWIE DAY Perfect Time Of Day (Epic)	13
NICKELBACK Someday (Roadrunner/IDJMG)	12
MEAT LOAF I Couldn't Have Said It Better (Sanctuary/SRGI)	7
SHERYL CROW First Cut Is The Deepest (A&M/Interscope)	7
JOHN MAYER Bigger Than My Body (Aware/Columbia)	6
EASTMOUNTAINSOUTH You Dance (DreamWorks)	6
STING Send Your Love (A&M/Interscope)	5

Shania Twain
"Forever And For Always"
 Another Strong week at Hot AC and Pop Radio!
Mediabase AC: Top 5
 New: WKTI, KMXV, WFLY, WXLO, WLHT

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BARENAKED LADIES Another Postcard (Chimps) (Reprise)	+303
SARAH MCLACHLAN Fallen (Arista)	+281
JOHN MAYER Bigger Than My Body (Aware/Columbia)	+210
3 DOORS DOWN Here Without You (Republic/Universal)	+209
LIVE Heaven (Radioactive/Geffen)	+153
STAIN'D So Far Away (Flip/Elektra/EEG)	+124
MARODN 5 Harder To Breathe (Octone/J)	+120
SANTANA f/ALEX BAND Why Don't You & I (Arista)	+119
MATCHBOX TWENTY Bright Lights (Atlantic)	+112
DIDO White Flag (Arista)	+108

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

95 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/31-9/6. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons Times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company © 2003. The Arbitron Company). © 2003, R&R, Inc.

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CAROL ARCHER
carcher@radioandrecords.com

Eat To Live, Or Live To Eat?

Palate-pleasing gustatory delights from the Smooth Jazz family's recipe files

Is there anyone who doesn't savor the sensual delight of a delicious meal, whether it's simply or elegantly prepared? Certainly no one I want to know. Over the past 12 years I have had the pleasure of breaking bread on so many memorable occasions with compatriots in Smooth Jazz that, if those meals were laid end to end, they'd probably reach the moon. Novelist Jim Harrison once said, "Eat and love, to be sure, but you better eat first." We honor his sentiment in this, the first of several columns about food that will appear here from time to time. *Bon appetit!*

Pesce Venezia

When KJCD/Denver PD Mike Fischer found himself stranded in Italy by the 9/11 terrorist attacks, he did what any sane person would do under the circumstances: He shopped and ate. During his stay in Venice, Fischer ate at the Old Well Pub every night. "I kissed the chef after I tasted the dish she prepared for me the first time," he says.

- 2 small red potatoes
- 1/2 cup sliced carrots
- 1/2 cup fresh chopped parsley
- 3/4 cup fresh sliced mushrooms (preferably oyster or Portobello)
- 2 bay leaves
- 1/2-1 lb. white fish (Such as flounder, cod or snapper)
- Pinch black pepper
- Pinch kosher salt
- Juice of one fresh lemon

Slice potatoes paper-thin, and slice carrots in thin strips. Spray the bottom of a large piece of aluminum foil with Pam. Place a layer of sliced potato on foil, then place fish fillet on the

potato. Season to taste with black pepper and kosher salt, then cover with carrots, mushrooms, parsley and bay leaves.

Fold foil into a pouch, crimping edges tightly, and bake at 350 degrees for 45 minutes or until you hear the pouch sizzling. Open, and squeeze fresh lemon on top.

Swedish Heirloom Cookies

Brandt Curtiss, founder of the radio consultancy Point Out the Obvious, says, "This was a recipe actually handed down from my mother's side of the family, the Carlsons."

In a large bowl, mix one cup of butter or margarine with one cup of powdered sugar. Use a fork to break apart the butter and mix well. Add a half-teaspoon of salt. Mince or dice five ounces of almonds or walnuts, and add to mixture. Slowly stir in two cups flour and mix well. Add one tablespoon of vanilla extract and mix well. The mixture should be moist and easy to roll into balls.

Using a regular spoon, scoop out mixture and roll into medium-sized (approx. 1 1/2 inches in diameter) ball-shaped cookies by hand. Place on an ungreased cookie sheet about one inch apart. Bake at 325 degrees for 10 to 12 minutes or until slightly brown. Let cool, then roll in more powdered sugar to evenly coat.

Inhale.

Bernie's Sausage & Chicken Bonanza

WNWV/Cleveland PD Bernie Kimble enjoys a reputation as an accomplished and creative cook. He prepared the following recipe on TV and won first place in a media cook-off.

- 1 lb. Andouille sausage
- 1 1/2 lbs. chicken thighs (boneless), trimmed and in 2-inch cubes
- Salt and fresh-ground pepper
- 1 large sweet onion, finely chopped
- 2 large green bell peppers, diced
- 1 large red bell pepper, diced
- 4-8 cloves of garlic, chopped
- 1 tablespoon fresh thyme, finely chopped
- 1 tablespoon fresh oregano, finely chopped
- 1 tablespoon Spanish paprika
- 3 14.5 oz. cans diced tomatoes (flavored)
- 2 cups chicken stock
- 1 cup dry white wine
- 1/2 cup sliced green olives (almond stuffed)
- Olive oil for cooking

Sauté sausage in a large Dutch oven over medium heat until brown. Use enough olive oil to lightly coat bottom of pan. Transfer sausage to a large bowl. Season the chicken with salt and pepper. Add to pot and cook until browned, about three to four minutes per side. Transfer chicken to bowl with sausage.

Pour off all but about one tablespoon of pan drippings. Add onions and bell peppers to the pot; the water in the vegetables will deglaze the pan. Sauté until golden brown. Add garlic, oregano, thyme and paprika, and sauté two to three minutes. Return sausage and chicken to the pan, along with any liquid that may have accumulated in the bowl. Add tomatoes with their juices, chicken broth and the wine. Bring to a boil. Reduce heat, cover and simmer, stirring occasionally, 30-45 minutes.

Uncover pot, add olives, and cook until chicken is very tender and the



WAITER, MORE MAGURO, PLEASE Not long ago R&R Smooth Jazz Editor Carol Archer joined KJCD/Denver PD Michael Fischer, who submitted a delicious fish recipe to this column, and KTWW/Los Angeles VP/Programming Paul Goldstein for a delicious dinner at La Jolla's legendary Japango. Seen here (l-r) are Fischer, Archer and Goldstein.

liquid is reduced to a thin sauce, about 30-45 minutes, stirring occasionally. Season with salt and pepper to taste, and serve over rice or noodles.

Variations: Boneless chuck can be used instead of chicken. Pine nuts can be added if stuffed olives are not available. A teaspoon of ancho chili powder can be added when cooking the beef or chicken.

Two-Corn Casserole

This simple and delicious recipe was submitted by KTWW/Los Angeles morning co-host Pat Prescott's mother, Pat Prescott.

- 1/2 cup margarine
- 3/4 cup onion, chopped
- 1/4 cup green pepper, chopped
- 3 eggs, well beaten
- 1 17 oz. can cream-style corn
- 1 17 oz. can whole kernel corn, undrained
- 8 1/2 oz. corn-muffin mix

Melt margarine in skillet, and sauté onion and pepper until tender. In a large bowl, combine corn, eggs and corn-muffin mix. Blend well. Add onion to large bowl and blend well. Put in greased two-quart casserole dish. Bake at 350 degrees for 50-55 minutes or until set. Enjoy!

Larry's Classic Spinach Salad

Trumpeter and Kool & The Gang bandmember Larry Gittens offers a tasty salad.

- 6 cups torn spinach
- 1 cup fresh mushrooms
- 1/4 cup thinly sliced green onions
- 3 slices bacon (optional)
- 1/4 cup Zary's Pomegranate Vinaigrette
- 1 teaspoon sugar
- 1 teaspoon dry mustard
- 1 cup sliced strawberries or mandarin orange slices
- 1 hard-boiled egg

In a large bowl, combine spinach, mushrooms and green onions; set aside. For dressing, cook bacon in a 12-inch skillet until crisp. Remove bacon, and reserve two tablespoons of drippings in the skillet. Crumble bacon; set aside. Stir vinaigrette, sugar and dry

mustard into drippings. Bring to a boil; remove from heat. Add the spinach mixture. Toss mixture in skillet for 30-60 seconds. Transfer mixture to serving dish. Add the strawberries and/or orange sections. Top salad with chopped egg and crumbled bacon. Serve immediately. Makes four servings.

Hawaiian Chicken

All That Jazz's Jason Gorov and his wife, Debi, honeymooned in Hawaii, which may have inspired this chicken entrée.

- 18 oz. jar apricot preserves
- 8 oz. bottle Russian dressing
- 1 envelope onion-soup mix
- 16 oz. can pineapple chunks (in juice)
- 1 fryer chicken, cut up

Combine preserves, dressing, soup mix and half-can pineapple juice (no chunks). Dip and coat chicken in mixture. Place on foil-lined pan, and pour remaining mixture over chicken. Add pineapple chunks on top of chicken. Bake covered at 375 degrees for 45 minutes. Remove cover, and bake an additional 15 minutes or until chicken and pineapple reach a light golden brown color. Makes three to four servings.

Thai Cucumber Soup

AMH artist guitarist J. Thompson learned this delectable recipe working in a Humboldt County, CA Thai restaurant when he was only 16.

Boil a gallon of water. Add about 1/3 pound ground pork made into little meatballs the size of quarters (use turkey if you don't like pork). Peel five or six cucumbers, then cut into quarters lengthwise. Cut out the cucumber seeds, then cut each quarter into pieces about two to three inches long. After the pork has boiled for 15 minutes, put in the cucumbers and boil another 10 minutes, then simmer. Add two to three tablespoons of fish sauce, which can be found in Asian markets, and let it sit for a bit. Spoon some meatballs and cucumber into a bowl with some broth, and add fresh ground pepper and a leaf of cilantro. Yummy!



THE PLEASURE IS MINE It's good vibes all around when artists and broadcasters meet, such as on this occasion, when jazz piano legend Bob James (r), seen here in the lobby of WQCD (CD101.9)/New York, greeted station morning host Steve Harris.

September 12, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	DAVID SANBORN Comin' Home Baby (GRP/VMG)	964	-44	114906	18	45/1
2	2	BRIAN CULBERTSON Say What? (Warner Bros.)	902	-3	109772	22	42/0
3	3	PAUL JACKSON, JR. It's A Shame (Blue Note)	803	+66	86922	17	41/0
4	4	RICHARD ELLIOT Corner Pocket (GRP/VMG)	703	+7	72387	23	40/1
8	5	KENNY G. Malibu Dreams (Arista)	643	+52	78764	10	36/1
6	6	URBAN KNIGHTS Got To Give It Up (Narada)	630	+15	65816	17	37/0
5	7	M. McDONALD I Heard It Through The Grapevine (Motown/Universal)	619	-5	62551	15	43/0
9	8	CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	612	+32	85929	14	41/0
7	9	CHIELI MINUCCI Kickin' It Hard (Shanachie)	576	-23	67949	32	32/0
11	10	LUTHER VANDROSS Dance With My Father (J)	566	-3	55019	16	40/1
13	11	PRAFUL Sigh (Rendezvous/N-Coded)	556	+36	76294	9	42/1
10	12	JEFF LORBER Gigabyte (Narada)	517	-54	42886	25	33/0
14	13	MINDI ABAIR Flirt (GRP/VMG)	515	+12	51642	9	38/0
16	14	DAVE KOZ Honey-Dipped (Capitol)	491	+79	53000	3	44/4
15	15	PAUL TAYLOR On The Move (Peak)	463	-12	47844	14	36/1
12	16	DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)	457	-104	34670	19	31/0
17	17	RICK BRAUN Green Tomatoes (Warner Bros.)	388	+19	33186	7	35/2
18	18	ACOUSTIC ALCHEMY No Messin' (Higher Octave)	361	-5	21255	11	28/0
21	19	JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)	348	+33	41192	5	33/2
22	20	CHUCK LOEB eBop (Shanachie)	308	+25	39695	7	30/5
23	21	SIMPLY RED Sunrise (simplyred.com)	249	+6	10500	5	19/1
24	22	JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)	225	+7	28254	4	22/2
27	23	JEFF GOLUB Boom Boom (GRP/VMG)	182	+24	17050	3	17/0
26	24	RONNY JORDAN At Last (N-Coded)	180	+5	30822	7	16/0
28	25	STEVE OLIVER Positive Energy (Native Language)	169	+19	4641	3	16/1
25	26	FATTBURGER Sizzlin' (Shanachie)	168	-34	14013	19	16/0
Debut	27	BLAKE AARON She's So Fine (Innervision)	165	+27	5258	1	13/0
29	28	MICHAEL LINGTON Off The Hook (3 Keys Music)	160	+15	15505	4	15/1
30	29	GREGG KARUKAS Riverside Drive (N-Coded)	156	+12	10485	3	13/0
-	30	BRIAN HUGHES Along The Way (A440 Music Group)	138	-5	6247	3	12/0

45 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 8/31-9/6. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

CHRIS BOTTI Indian Summer (Columbia)
Total Plays: 137, Total Stations: 17, Adds: 3

CHRIS STANDRING I Ain't Mad Atcha (Mesa Entertainment/Blue Moon)
Total Plays: 133, Total Stations: 13, Adds: 1

HIROSHIMA Revelation (Heads Up International)
Total Plays: 126, Total Stations: 13, Adds: 1

PAMELA WILLIAMS Afterglow (Shanachie)
Total Plays: 121, Total Stations: 14, Adds: 1

MARC ANTOINE Funky Picante (Rendezvous)
Total Plays: 93, Total Stations: 11, Adds: 2

BERNIE WILLIAMS f/DAVID BENOIT Just Because (GRP/VMG)

Total Plays: 92, Total Stations: 7, Adds: 1

KENNY LOGGINS With This Ring (AN The Best)

Total Plays: 85, Total Stations: 7, Adds: 1

RIPPINGTONS Bella Luna (Peak)

Total Plays: 82, Total Stations: 10, Adds: 2

KIRK WHALUM Another Beautiful Day (Warner Bros.)

Total Plays: 82, Total Stations: 9, Adds: 0

BOB JAMES Just One Thing (Warner Bros.)

Total Plays: 61, Total Stations: 6, Adds: 0

Songs ranked by total plays

Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
DARYL HALL She's Gone (Rhythm & Groove/Liquid 8)	15
TWIST OF MOTOWN Inner City Blues (GRP/VMG)	9
CHUCK LOEB eBop (Shanachie)	5
DAVE KOZ Honey-Dipped (Capitol)	4
STEVE COLE Everyday (Warner Bros.)	4
CHRIS BOTTI Indian Summer (Columbia)	3
ERIC MARIENTHAL Uptown (Peak)	3
JEFF LORBER Under Wraps (Narada)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DAVE KOZ Honey-Dipped (Capitol)	+79
PAUL JACKSON, JR. It's A Shame (Blue Note)	+66
KENNY G. Malibu Dreams (Arista)	+52
PRAFUL Sigh (Rendezvous/N-Coded)	+36
JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)	+33
CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	+32
BLAKE AARON She's So Fine (Innervision)	+27
CHUCK LOEB eBop (Shanachie)	+25
JEFF GOLUB Boom Boom (GRP/VMG)	+24
NELSON RANGELL Dedication (A440)	+24

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SPYRO GYRA Getaway (Heads Up)	392
EUGE GROOVE Rewind (Warner Bros.)	377
PHIL COLLINS Come With Me (Atlantic)	332
WALTER BEASLEY Precious Moments (N-Coded)	317
KIM WATERS Waterfall (Shanachie)	218
RICK DERRINGER Hot And Cool (Big3)	158
PIECES OF A DREAM Love's Silhouette (Heads Up)	149
BRIAN MCKNIGHT Shoula, Woulda, Coulda (Motown/Universal)	134
J. THOMPSON Tell Me The Truth (AMH)	89
PETER WHITE Who's That Lady? (Columbia)	74
GREG ADAMS 'Sup With That (Ripa/Blue Note)	74
MINDI ABAIR Lucy's (GRP/VMG)	62
KENNY G. Paradise (Arista)	54
BOB BALDWIN The Way She Looked At Me (Narada)	51
STEVE OLIVER High Noon (Native Language)	51
CRUSADERS Viva De Funk (Verve/VMG)	44
NORAH JONES Don't Know Why (Blue Note/Virgin)	44
NORAH JONES Come Away With Me (Blue Note/Virgin)	41

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

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ON THE RECORD

With
Sandy Kovach
MD, WVMV/Detroit



My 4-year-old son, Joseph, has loved smooth jazz from Day One. At 2 he was singing our jingle perfectly, and at 3 he declared he liked songs with piano best. So, it's not surprising that, at 4, his obsession is Urban Knights' stunning rendition of "Got to Give It Up." • In the car he will ask over and over, "Mommy, can you play 'Yes Indeedy?'" referring to the vocal ending. One of my most precious memories will always be hearing him sing it as we walked through the church parking lot one day — happy and oblivious to anyone around him, just grooving on one of the best records of the year. • Yup, it's still mom's favorite too. That's saying a lot, because there has been so much *awesome* music in the past few months. I remain transfixed by David Sanborn's "Comin' Home Baby," still tear up over Luther Vandross' "Dance With My Father" and still crank it up to 11 when I play Michael McDonald's "Heard It Through the Grapevine." • And I am almost always excited when we add new material. I love Dave Koz's gotta-be-future-No. 1, "Honey-Dipped," and the great new track from Detroit homeboy Gene Dunlap, "Hey Na Na." Another Detroit guy, Kem, has a smash — "Love Calls" — that we've been playing for a while. I haven't seen reaction on a record like this since the first Down To The Bone single. I'll admit we're partial to Detroit music, but I have complete confidence in recommending these to anyone. Yes, indeedy!

I had the privilege of catching Manhattan Records artist Keri Noble's performance at Los Angeles' House of Blues last weekend. It was one of the most impressive sets by a new artist I've seen. She's got the goods — all of them — and is a remarkable talent on every level: Young and beautiful, Noble's greater gifts are a stunning voice, first-rate songwriting and emotionally resonant (and wise) lyrics ... For a sublime experience, I recommend Stan Getz's *Bossas and Ballads: The Lost Sessions* (Verve), produced by Herb Alpert. It's transcendent! ... The big story is 15 out-of-the-box adds on Daryl Hall's breathtaking remake of "She's Gone" (Liquid 8), including WNUA/Chicago, WLVE (Love 94)/Miami and KHJZ/Houston. If I did anything half as well as Hall sings — better now than 30 years ago! — I'd quit my day job and apply to Gc.dess Academy ... Chuck Loeb's "eBop" (Shanachie) takes off earning five new adds, including Love 94 ... Chris Botti's "Indian Summer" (Columbia) picks up significant new adds at KHJZ, KWJZ/Seattle and KSSJ/Sacramento ... Eric Darius' "Love TKO" (Smooth Breeze) added at KTWV (The Wave)/Los Angeles ... As SJ Editor I hear every side of every airplay story; as a former MD, PD and promotion person I get them too. One central issue is that radio feels labels are releasing new tracks too quickly when listeners are still into the tunes the new ones are meant to replace, but record execs say radio slowness is "killing us!" This conundrum must be resolved.



— Carol Archer, Smooth Jazz Editor

Reporters

WZMR/Albany, NY
OM: Mike Morgan
PD: Savie Callahan
1 DARYL HALL
1 ERIC MARSHALL

KAJZ/Albuquerque, NM
PD: Paul Lario
APD/MD: Jeff Young
No Adds

KHJZ/Anchorage, AK
OM/MD: Aaron Wiltedder
21 KEVIN G
10 SCOTT LOGGINS
13 DAVE KOZ
13 JAZZMASTERS
13 JACK BRAM
11 DARYL HALL
8 SPENCER ADAMS

WJZZ/Atlanta, GA
PD/MD: Nick Francis
No Adds

KSNJ/Bakersfield, CA
OM/MD: Chris Townsend
APD: Matt Kelly
KSSJ

WNUA/Chicago, IL
OM: Bob Kaula
PD/MD: Steve Stiles
STEVE COLE
DARYL HALL

WNWV/Cleveland, OH
OM/MD: Bernie Lumbe
7 FREDIE RAVEL
7 GREGG KRAMBS
6 DAVID SANBORN
6 JEFF BRIDLE
5 DARYL HALL
TWIST OF MOTOWN

WJZA/Columbus, OH
PD/MD: Bill Hamer
12 STEVE OLIVER
DARYL HALL
PHIL COLLINS

KOAJ/Dallas, TX
OM/MD: Karl Johnson
MD: Mark Senter
SUNNY HILL
JIMMY SOMMERS

KVJZ/Des Moines, IA
PD/MD: Mike Blakemore
10 DAVE KOZ

WVMV/Detroit, MI
OM/MD: Tom Siskind
MD: Sandy Kovach
RICK BRADY

KSEC/Fayetteville, AR
PD/MD: Ken Cash
OM/MD: SCOTT LOGGINS
PAMELA WILLIAMS
DARYL HALL

KEZL/Fresno, CA
OM: Scott Keith
PD/MD: J. Weidenheimer
7 FORDSNAH
1 CHUCK LOEB

WDRR/FL Myers, FL
OM/MD: Phil Beckman
MD: Ramel Beckman
2 DARYL HALL
2 MARC ANTOINE
2 TWIST OF MOTOWN

KHJZ/Houston, TX
OM: Jeff Garrison
PD: Maxine Todd
APD/MD: Greg Morgan
5 DAVE KOZ

WYJZ/Midnapolis, IN
OM/MD: Carl Frye
STEVE COLE
DARYL HALL

KOAS/Las Vegas, NV
PD/MD: Erik Fox
No Adds

KSRB/Los Angeles, CA
OM/MD: Terry Weetel
MD: Susan Korbey
1 STEVE COLE
1 JEFF LORBER

KTWV/Los Angeles, CA
PD: Paul Goldstein
APD/MD: Samantha Wildeman
1 TWIST OF MOTOWN
PAUL SHELTON
ERIC MARSHALL

WELV/Macon, GA
PD/MD: Rick Smith
No Adds

WCJZ/Madison, WI
OM/MD: Mike Ferris
APD: Steve McCaree
10 PIECES OF DREAM

WJZN/Memphis, TN
PD/MD: Norm Miller
DARYL HALL
MICHAEL MANSON

WLVE/Miami, FL
OM: Rob Roberts
PD/MD: Rich McMillan
CHUCK LOEB
DARYL HALL

WJZ/Milwaukee, WI
OM/MD: Steve Scott
MD: Jeff Peterson
3 DARYL HALL
2 CHUCK LOEB

WQCD/New York, NY
OM: John Muller
PD/MD: Charley Connolly
LUTHER VANDROSS
TWIST OF MOTOWN

WJCD/Norfolk, VA
OM/MD: Daisy Davis
APD/MD: Larry Hollowell
No Adds

WLOQ/Orlando, FL
PD: Brian Morgan
MD: Patricia James
BETSY WILLIAMS (DAVID BENTON)
CHRIS STANONSKI
RENNETT
MARC ANTOINE
JACQUE ALLEN
TWIST OF MOTOWN

Jones Smooth Jazz/Palm Springs, CA
PD: Steve Hibbard
MD: Chuck Muenster
2 ERIC MARSHALL
1 JEFF LORBER
1 DARYL HALL
1 TWIST OF MOTOWN

WJZZ/Philadelphia, PA
PD: Michael Ferris
MD: Frank Childs
No Adds

KYOT/Phoenix, AZ
PD: Shawn Kelly
APD/MD: Angie Hanna
JAZZMASTERS
DAVID BENTON

KJZ/Reno, NV
OM: Rob Brooks
PD: Harry Reynolds
APD/MD: Doug Thomas
MICHAEL LINTON

WJZV/Richmond, VA
PD: Reid Seider
7 DAVE KOZ

KSSJ/Sacramento, CA
PD/MD: Leo Hansen
APD: Tom Jones
1 CHRIS BOTTI
DARYL HALL

KBZV/Salt Lake City, UT
OM/MD: Eric Jensen
13 MICKI GARDNER (DARYL HALL)
5 RICHARD LALIB
2 DARYL HALL

KIFM/San Diego, CA
OM: John Dimes
PD: Mike Vasquez
APD/MD: Kelly Cole
No Adds

KKSF/San Francisco, CA
OM: Michael Martin
PD/MD: Steve Williams
No Adds

KMGQ/Santa Barbara, CA
PD: Mark De Anda
REPETITIONS
DARYL HALL

KJZY/Santa Rosa, CA
PD: Gordon Ziet
APD: Rob Singleton
MD: Pat Schaffer
No Adds

KWJZ/Seattle, WA
PD: Carol Handley
MD: Diana Reed
9 MARY JAMES
9 MICHAEL LINTON
CHRIS BOTTI

WEIB/Springfield, MA
PD: Carol Cutting
MD: Jessica Skovron
STEVE COLE
DARYL HALL
ERIC MARSHALL
ANDREW D.
KLOA DRAPIER
JEFF LORBER

WSSM/St. Louis, MO
PD: David Myers
5 MURDO
1 TWIST OF MOTOWN

WSTW/Tampa, FL
PD: Ross Black
MD: Kelly Curtis
STEVE COLE
CHUCK LOEB
TWIST OF MOTOWN

WJZW/Washington, DC
OM: Nancy King
PD: Carl Anderson
MD: Renee Deery
TWIST OF MOTOWN
KEVIN G

45 Total Reporters

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Active's Spring '03 Ratings

18-34 steady, 25-54 dumps

At long last here is the rundown of the Active Rock format's performance in the spring Arbitron. Also included is a five-year spring-to-spring demo breakout of rankers. This shows the percentage of stations that ranked No. 1, No. 2 and No. 3 in their respective markets.

With the male 18-34 cell, the format was on par with last spring, though still down from the previous two years. The bad news was in men 25-54, where the format took a collective dump in the No. 1 ranking position.

I have to point out something that came to my attention recently with regard to these quarterly ratings review columns. My husband saw the last one I did and said, "Oh, that must have been an easy column to do." Stop the presses, please, before any of you utter such a callous remark. My husband gets off the hook because he's not in the-

industry. And, oh yeah, he's my husband. But you're not!

Hours and hours of intensive labor go into laying out this column, downloading the data for every single market from Arbitron, uploading all that data into Maximiser, then setting up the preferences, etc., etc. And don't even mention simulcasts to me. WBSX & WCWQ/Wilkes Barre PD Chris Lloyd is among the few who appreciates the hassle this entails, especially in a market like his.

I'm done whining now. Next week we'll present the Rock side of the format.

Demo Percentage Trends

Men 18-34

Rank	Spring '99	Spring '00	Spring '01	Spring '02	Spring '03
No. 1	55%	67%	72%	59%	61%
No. 2	19%	16%	9%	20%	14%
No. 3	13%	0%	7%	10%	7%

Men 25-54

Rank	Spring '99	Spring '00	Spring '01	Spring '02	Spring '03
No. 1	25%	29%	23%	29%	16%
No. 2	22%	22%	15%	20%	21%
No. 3	11%	10%	16%	10%	19%

Active Rock

Market No.	Calls/Market	M18-34 AQH Share (Rank)	M25-54 AQH Share (Rank)
3	WLLI/Chicago	1.3 (24) t	0.4 (35)
5	KEGL/Dallas	5.9 (4) t	3.2 (11) t
6	WYSP/Philadelphia	12.9 1	7.5 1
9	WAAF/Boston	8.0 (3)	3.5 (10)
10	WRIF/Detroit	12.3 1	9.9 1
14	KFNK/Seattle	6.3 (3)	2.3 (18)
15	KUPD/Phoenix	10.2 (2)	6.3 (4)
16	KXXR/Minneapolis	14.7 1	6.8 (2) t
17	KIOZ/San Diego	12.3 1	6.9 (2)
19	WYY/Baltimore	9.3 (2)	6.8 (3) t
21	WXTB/Tampa	14.3 1	6.8 (3)
22	KBPI/Denver	12.6 1	6.7 (3)
24	KUFO/Portland, OR	11.2 1	6.4 (2)
25	WMMS/Cleveland	12.1 (2) t	7.3 (3)
27	KRXQ/Sacramento	8.1 1	4.4 (5)
29	KQRC/Kansas City	19.1 1	10.6 1
31	KISS/San Antonio	23.5 1	9.6 1
33	WLZR/Milwaukee	18.6 1	11.5 1
35	WAZU/Columbus, OH	5.6 (6)	1.9 (17)
35	WBZX/Columbus, OH	16.9 1	8.6 (3)
40	WNOR/Norfolk	18.5 1	10.2 1

Market No.	Calls/Market	M18-34 AQH Share (Rank)	M25-54 AQH Share (Rank)
39	KOMP/Las Vegas	10.2 (2) t	8.2 (2)
46	WBBB/Raleigh	8.8 (3)	6.7 1 t
49	WCCC/Hartford	14.5 (2)	7.9 (3)
52	WRAT/Monmouth-Ocean	9.1 (2) t	6.6 (4) t
54	WNVE/Rochester, NY	16.8 1	6.8 (5)
53	KATT/Oklahoma City	20.3 1	9.2 (2)
55	WTFX/Louisville	12.2 1	7.1 (3) t
59	WTPT/Greenville, SC	13.9 1	5.0 (5)
61	KPOI/Honolulu	7.7 (4) t	4.1 (10)
63	KFRQ/McAllen	13.2 1	10.0 (3)
64	WQBJ & WQBK/Albany, NY	21.6 1	9.6 (2)
65	KRTQ/Tulsa	5.1 (7) t	3.7 (9)
66	WKLQ/Grand Rapids	12.1 1	6.3 (4)
68	KRZR/Fresno	10.4 1 t	5.7 (3)
67	WRQC/Ft. Myers	5.2 (7) t	2.1 (15) t
69	WBSX & WCWQ/Wilkes Barre	13.7 1	7.2 (4)
74	KRQC/Omaha	10.1 (2)	4.5 (6)
79	WQXA/Harrisburg	14.2 1	7.4 (3)
80	WAQX/Syracuse	13.3 1	10.6 1
80	WWDG/Syracuse	6.7 (5)	2.4 (12)
81	WLZX/Springfield, MA	15.2 1	7.5 (2)
84	WXQR/Greenville, NC	7.2 (4) t	3.6 (10) t
85	KDJE/Little Rock	6.3 (5) t	4.1 (8) t
86	WRUF/Gainesville	14.7 1	7.7 (2)
91	KAZR/Des Moines	14.6 1	8.2 (4)
87	KRAB/Bakersfield	7.5 (3)	6.3 (4)
87	KFRF/Bakersfield	6.8 (4) t	1.8 (16) t
95	KICT/Wichita	17.5 1	10.7 1
92	KHTQ/Spokane	21.3 1	11.3 (2)
96	KILO/Colorado Springs	21.6 1	11.8 1
97	WJJO/Madison	17.9 1	9.5 (2)
100	KRXE/Lafayette, LA	1.7 (12) t	1.4 (17)
102	WXZZ/Lexington, KY	10.4 (2) t	5.6 (4) t
103	WBYR/Ft. Wayne, IN	16.3 (2)	9.4 (3)
105	WRXR/Chattanooga, TN	12.8 (4)	6.5 (4)
109	WCHZ/Augusta, GA	10.8 (2) t	2.8 (10)
112	WWIZ/Youngstown, OH	3.1 (9) t	1.3 (10) t
118	WRTT/Huntsville, AL	17.2 1	7.8 (3)
120	WJXQ/Lansing, MI	12.0 1 t	8.5 (3)
122	KMRQ/Modesto, CA	11.7 1	8.8 (2)
125	WWBN/Flint, MI	16.9 1	7.7 (3)
123	WRXW/Jackson, MS	9.3 (2)	5.4 (4) t
124	WTKX/Pensacola, FL	21.6 1 t	9.2 (2)
128	KDOT/Reno, NV	12.9 (2)	6.3 (5) t
130	WKQZ/Saginaw, MI	25.7 1	13.5 1
134	KCCG/Corpus Christi, TX	7.0 (4)	3.7 (11)
136	WCPR/Biloxi, MS	17.6 1	8.1 (2)
137	WWWX & WXWX/Appleton, WI	8.7 (3)	12.7 1
141	KORB/Quad Cities, IA-IL	15.7 (2)	8.8 (5)
143	WIXO/Peoria, IL	15.4 1	6.0 (4) t
144	KZRQ/Springfield, MO	6.5 (5) t	3.9 (6) t
155	KLFX/Killeen, TX	16.4 1	7.8 (4) t
152	WAMX/Huntington, WV	17.3 1	8.0 (3) t
148	WZBH/Salisbury, MD	16.7 (2)	11.9 1
157	WGBF/Evansville, IN	14.3 1	10.6 (2) t
163	WRKW/Poughkeepsie, NY	5.8 (5) t	2.9 (10) t
171	WRBR/South Bend, IN	17.1 1 t	11.0 (2) t
167	WKZQ/Myrtle Beach, SC	18.6 1	7.2 (5)
170	KURQ/San Luis Obispo, CA	9.8 1	5.0 (4) t
176	KIBZ/Lincoln, NE	19.0 1	10.1 (2) t
182	WZUU/Kalamazoo, MI	2.3 (9) t	1.2 (11) t
180	KFMX/Lubbock, TX	31.5 1	12.4 1
187	WZOR/Green Bay, WI	18.0 1	4.3 (11)
186	WGIR/Manchester, NH	22.2 1	14.1 1
193	KZRK/Amarillo, TX	14.6 1 t	9.8 (2)
195	KRQR/Chico, CA	26.5 1	10.0 (2)
189	KBRE/Merced, CA	7.3 (3)	8.5 1 t
211	KXRX/Tri-Cities, WA	22.2 1	8.9 (2)
220	KQWB/Fargo, ND	17.9 1	5.8 (7) t
220	KDAM/Fargo, ND	10.3 (3) t	2.9 (10) t
222	WHMH/St. Cloud, MN	13.6 1 t	6.9 (3) t
202	KRBR/Duluth, MN	15.8 1	7.9 (3)
232	KEYJ/Abilene, TX	18.9 1 t	9.7 (3) t
240	KFMW/Waterloo, IA	39.3 1	15.4 (2)
237	WYYX/Panama City, FL	13.0 1 t	5.5 (5) t

Note: WQLZ/Springfield, IL is in an embargoed market, and we are unable to print its ratings.

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R&R ROCK TOP 30

Powered By



September 12, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	STAINED So Far Away (Flip/Elektra/EEG)	677	+4	37128	12	29/0
2	2	NICKELBACK Someday (Roadrunner/IDJMG)	611	+4	35029	6	29/1
3	3	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	540	+8	25847	13	28/0
5	4	AUDIOSLAVE Like A Stone (Interscope/Epic)	418	-7	27233	33	29/0
6	5	LINKIN PARK Faint (Warner Bros.)	417	+22	23634	12	16/0
4	6	TRAPT Headstrong (Warner Bros.)	397	-50	28905	35	24/0
7	7	BLACK LABEL SOCIETY Stillborn (Spitfire)	358	+10	19323	24	22/0
9	8	FUEL Falls On Me (Epic)	355	+27	13850	7	21/0
8	9	SHINEDOWN Fly From The Inside (Atlantic)	345	+13	14816	17	22/0
10	10	GODSMACK Serenity (Republic/Universal)	334	+31	13502	11	24/0
12	11	A PERFECT CIRCLE Weak And Powerless (Virgin)	316	+37	10390	5	22/0
17	12	3 DOORS DOWN Here Without You (Republic/Universal)	275	+92	12175	5	23/1
13	13	FOO FIGHTERS Times Like These (Roswell/RCA)	254	-15	15858	33	21/0
15	14	WHITE STRIPES Seven Nation Army (Third Man/V2)	235	+31	11872	5	15/1
11	15	JANE'S ADDICTION Just Because (Capitol)	230	-55	11039	14	20/0
16	16	DISTURBED Liberate (Reprise)	214	+14	10242	11	15/0
20	17	TRAPT Still Frame (Warner Bros.)	183	+21	6302	6	18/2
19	18	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	172	+9	6542	11	13/0
23	19	METALLICA Frantic (Elektra/EEG)	164	+10	6185	4	18/0
22	20	KORN Did My Time (Immortal/Epic)	157	+1	6787	9	13/0
18	21	QUEENSRYCHE Open (Sanctuary/SRG)	149	-15	3857	9	11/0
26	22	SEETHER Gasoline (Wind-up)	147	+40	4503	2	18/4
25	23	LIMP BIZKIT Eat You Alive (Flip/Interscope)	120	-5	3191	3	10/1
24	24	FOO FIGHTERS Low (Roswell/RCA)	117	-28	6549	7	13/0
21	25	VELVET REVOLVER Set Me Free (Decca/Immortal)	115	-42	5774	13	13/0
28	26	JIBE Yesterday's Gone (226)	111	+12	3362	6	7/0
Debut	27	JET Are You Gonna Be My Girl (Elektra/EEG)	101	+21	1732	1	14/2
27	28	IRON MAIDEN Wildest Dreams (Columbia)	95	-6	3458	3	8/0
Debut	29	SEVENDUST Enemy (TVT)	93	+21	3201	1	9/1
Debut	30	COLD Suffocate (Flip/Geffen/Interscope)	92	+14	2824	1	10/1

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
AUDIOSLAVE I Am The Highway (Interscope/Epic)	5
SEETHER Gasoline (Wind-up)	4
STATIC-X The Only (Warner Bros.)	3
TRAPT Still Frame (Warner Bros.)	2
JET Are You Gonna Be My Girl (Elektra/EEG)	2
CHEVELLE Closure (Epic)	2
POWERMAN 5000 Action (DreamWorks)	2
ZZ TOP Piece (RCA)	2
SPINESHANK Smothered (Roadrunner/IDJMG)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
3 DOORS DOWN Here Without You (Republic/Universal)	+92
SEETHER Gasoline (Wind-up)	+40
A PERFECT CIRCLE Weak And Powerless (Virgin)	+37
GODSMACK Serenity (Republic/Universal)	+31
WHITE STRIPES Seven Nation Army (Third Man/V2)	+31
FUEL Falls On Me (Epic)	+27
LYNYRD SKYNYRD Red, White & Blue (Sanctuary/SRG)	+26
ZZ TOP Piece (RCA)	+25
LINKIN PARK Faint (Warner Bros.)	+22

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
3 DOORS DOWN When I'm Gone (Republic/Universal)	218
GODSMACK Straight Out Of Line (Republic/Universal)	218
CHEVELLE Send The Pain Below (Epic)	218
SEETHER Fine Again (Wind-up)	183
SALIVA Always (Island/IDJMG)	179
MUDVAYNE Not Falling (Epic)	155
LINKIN PARK Somewhere I Belong (Warner Bros.)	155
3 DOORS DOWN The Road I'm On (Republic/Universal)	151
FOO FIGHTERS All My Life (Roswell/RCA)	140
PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	140

31 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/24-8/30. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

ILL NINO How Can I Live (Roadrunner/IDJMG)
 Total Plays: 86, Total Stations: 11, Adds: 0
EVANESCENCE Going Under (Wind-up)
 Total Plays: 78, Total Stations: 7, Adds: 0
ZZ TOP Piece (RCA)
 Total Plays: 70, Total Stations: 8, Adds: 2
POWERMAN 5000 Action (DreamWorks)
 Total Plays: 65, Total Stations: 8, Adds: 2
THREE DAYS GRACE (I Hate) Everything About You (Live)
 Total Plays: 55, Total Stations: 5, Adds: 1

NICKELBACK fIKID ROCK Saturday Night's... (Columbia)
 Total Plays: 46, Total Stations: 6, Adds: 0
MANMADE GOD Safe Passage (American/IDJMG)
 Total Plays: 40, Total Stations: 6, Adds: 0
CHEVELLE Closure (Epic)
 Total Plays: 39, Total Stations: 8, Adds: 2
PORCUPINE TREE Blackest Eyes (Lava)
 Total Plays: 33, Total Stations: 4, Adds: 1
SLOTH Someday (Hollywood)
 Total Plays: 32, Total Stations: 5, Adds: 1

Songs ranked by total plays

Reporters

KZRR/Albuquerque, NM*
 DR: Bill Wiley
 PD: Phil Robinson
 MD: Phil Robinson
 11 LAMP BOUT

WKGB/Binghamton, NY
 DR: Mike Hines
 AP/MD: Tim Insalaco
 1 CHEVELLE

KNCN/Corpus Christi, TX*
 DR: Mike Hines
 AP/MD: Sherry Robinson
 7 POWERMAN 5000
 CHEVELLE

WCLG/Morgantown, WV
 DR: Mike Hines
 MD: Dana Robinson
 1 SEETHER
 SEVENDUST
 STATIC-X

WWCT/Peoria, IL
 DR: Mike Hines
 MD: Dana Robinson
 6 BLACK LABEL SOCIETY
 6 ZZ TOP
 5 BELLY TALENT

WYRX/Rockford, IL
 DR: Mike Hines
 MD: Dana Robinson
 No Adds

WKLT/Traverse City, MI
 PD: Mike Hines
 15 ATAFS
 16 COLD
 10 WHITE STRIPES
 1 DYE SHIRAZ
 1 CHEVELLE
 1 TRAPT

WROR/Wilmington, NC
 DR: Mike Hines
 AP/MD: Craig Shoop
 No Adds

KZMZ/Alexandria, LA
 DR: Scott Bryant
 PD: Steve Casey
 MD: Pat Chesd
 No Adds

WBUF/Bufalo, NY*
 DR: John Piro
 AP/MD: Jim Russo
 AUDIOSLAVE
 COLD

KLAQ/El Paso, TX*
 DR: Mike Hines
 MD: Dana Robinson
 AP/MD: Sherry Robinson
 AUDIOSLAVE
 CHEVELLE

WDHA/Morristown, NJ*
 DR: Mike Hines
 MD: Dana Robinson
 AUDIOSLAVE

WRMR/Philadelphia, PA*
 DR: Mike Hines
 MD: Dana Robinson
 AP/MD: Sherry Robinson
 SLOTH

KBER/Salt Lake City, UT*
 DR: Bruce Jones
 PD: Jon Bonadonna
 AP/MD: Sherry Robinson
 BLACK LABEL SOCIETY

KLPX/Tucson, AZ*
 DR: Mike Hines
 MD: Dana Robinson
 1 MEAT LOAF

KATS/Yakima, WA
 DR: Mike Hines
 MD: Dana Robinson
 5 COLD

WZZO/Allentown, PA*
 DR: Scott Bryant
 MD: Scott Bryant
 No Adds

WRWK/Canton, OH*
 DR: Mike Hines
 MD: Dana Robinson
 1 WHITE STRIPES
 5 STATIC-X
 1 THREE DAYS GRACE
 SEVENDUST

WPHO/Elimira, NY
 DR: Mike Hines
 MD: Dana Robinson
 MD: Stephen Blahner
 No Adds

WBAB/Nassau, NY*
 DR: Mike Hines
 AP/MD: Sherry Robinson
 1 BLACK LABEL SOCIETY
 AUDIOSLAVE

KDKB/Phoenix, AZ*
 DR: Mike Hines
 MD: Dana Robinson
 MD: Long Paul
 7 NICKELBACK
 4 RA
 1 JET

KSJO/San Jose, CA*
 DR: Mike Hines
 MD: Dana Robinson
 MD: Zane Taylor
 ZZ TOP

KMOD/Tulsa, OK*
 DR: Mike Hines
 MD: Dana Robinson
 TRAPT

WNCD/Youngstown, OH*
 DR: Mike Hines
 MD: Dana Robinson
 No Adds

KWHL/Anchorage, AK
 PD: Larry Zander
 AP/MD: Kathy Mitchell
 PD: Robin Lee
 MD: Kathy Meyer
 No Adds

WPXC/Cape Cod, MA
 DR: Mike Hines
 MD: Dana Robinson
 AP/MD: Sherry Robinson
 BLACK LABEL SOCIETY

WRFC/Fayetteville, NC*
 DR: Mike Hines
 MD: Dana Robinson
 PD: Mark Anson
 MD: Al Hefner
 1 SEETHER
 1 LINCOLN PARK

KFZZ/Odessa, TX
 DR: Mike Hines
 MD: Dana Robinson
 4 AUDIOSLAVE
 5 TRAPT
 1 SEETHER
 1 ZZ TOP

WHBE/Portsmouth, NH*
 DR: Mike Hines
 MD: Dana Robinson
 AP/MD: Sherry Robinson
 1 DOORS DOWN

KZQZ/San Luis Obispo, CA
 DR: Mike Hines
 MD: Dana Robinson
 3 DOORS DOWN

KKFX/Santa Rosa, CA*
 DR: Mike Hines
 MD: Dana Robinson
 PD/MD: Dana Robinson
 STATIC-X

WNCN/Youngstown, OH*
 DR: Mike Hines
 MD: Dana Robinson
 No Adds

KLBJ/Austin, TX*
 DR: Mike Hines
 MD: Dana Robinson
 2 SEETHER
 SEVENDUST

WYBB/Charleston, SC*
 DR: Mike Hines
 PD: Mike Hines
 MD: Dana Robinson
 SEVENDUST

KL0L/Houston, TX*
 DR: Mike Hines
 MD: Dana Robinson
 No Adds

KEZO/Omaha, NE*
 DR: Mike Hines
 MD: Dana Robinson
 MD: Dana Robinson
 1 SEVEN MARY THREE
 JET

WHYJ/Providence, RI*
 DR: Mike Hines
 MD: Dana Robinson
 MD: Dana Robinson
 SEETHER
 AUDIOSLAVE
 POWERMAN 5000

KISW/Seattle, WA*
 DR: Mike Hines
 MD: Dana Robinson
 AP/MD: Sherry Robinson
 1 AUDIOSLAVE

KTUX/Shreveport, LA*
 DR: Mike Hines
 MD: Dana Robinson
 MD: Phil Stone
 SEETHER

ICUS/Springfield, MO
 DR: Mike Hines
 MD: Dana Robinson
 PD: Tom Hadden
 AP/MD: Mike McClain
 ZZ TOP

KOOJ/Baton Rouge, LA*
 PD: Paul Caswell
 AP/MD: Dana Robinson
 No Adds

WKLC/Charleston, WV
 DR: Mike Hines
 MD: Dana Robinson
 MD: Dana Robinson
 SEETHER
 WHITE STRIPES
 ZZ TOP

WRKR/Kalamazoo, MI
 DR: Mike Hines
 MD: Dana Robinson
 PD: Jay Duvon
 1 JET

KCLB/Palm Springs, CA
 DR: Mike Hines
 MD: Dana Robinson
 AP/MD: Sherry Robinson
 4 DOORS DOWN
 1 TRAPT

KCAL/Riverside, CA*
 DR: Mike Hines
 MD: Dana Robinson
 No Adds

WROV/Roanoke, VA*
 DR: Mike Hines
 MD: Dana Robinson
 MD: Dana Robinson
 ZZ TOP
 SEETHER

WRRX/Pensacola, FL*
 DR: Mike Hines
 MD: Dana Robinson
 No Adds

WRRX/Pensacola, FL*
 DR: Mike Hines
 MD: Dana Robinson
 No Adds

*Monitored Reporters
 51 Total Reporters

31 Total Monitored

20 Total Indicator

Did Not Report, Playlist Frozen (2):
 WYRK/Columbus, GA
 WMZK/Wausau, WI





LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADCS
1	1	LINKIN PARK Faint (Warner Bros.)	2131	+22	122665	18	62/1
2	2	STAIN'D So Far Away (Flip/Elektra/EEG)	2069	+118	114468	13	63/0
3	3	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	1883	-8	103680	24	62/0
4	4	NICKELBACK Someday (Roadrunner/IDJMG)	1766	+87	105763	6	62/0
5	5	DISTURBED Liberate (Reprise)	1599	+92	81789	15	61/1
6	6	SHINEDOWN Fly From The Inside (Atlantic)	1584	+100	86876	25	62/1
7	7	A PERFECT CIRCLE Weak And Powerless (Virgin)	1508	+73	81804	6	63/0
8	8	GODSMACK Serenity (Republic/Universal)	1497	+129	83742	13	60/0
9	9	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	1352	+104	65453	23	58/1
10	10	KORN Did My Time (Immortal/Epic)	1211	-13	59827	11	57/0
11	11	CHEVELLE Send The Pain Below (Epic)	1104	-82	54461	34	57/0
12	12	TRAPT Headstrong (Warner Bros.)	1068	+14	69286	48	59/0
13	13	TRAPT Still Frame (Warner Bros.)	1045	+56	50001	13	57/0
16	14	WHITE STRIPES Seven Nation Army (Third Man/V2)	982	+67	42525	17	44/0
14	15	LIMP BIZKIT Eat You Alive (Flip/Interscope)	976	+35	45036	5	57/0
15	16	MUDVAYNE World So Cold (Epic)	961	+31	39984	18	53/0
17	17	COLD Stupid Girl (Flip/Geffen/Interscope)	873	-5	45113	29	44/0
19	18	AUDIOSLAVE Like A Stone (Interscope/Epic)	816	+50	51784	35	59/0
18	19	FUEL Falls On Me (Epic)	809	+25	32769	7	47/2
21	20	METALLICA Frantic (Elektra/EEG)	709	+70	29887	10	56/0
24	21	SEVENDUST Enemy (TVT)	686	+164	27113	4	50/4
27	22	SEETHER Gasoline (Wind-up)	674	+182	19680	5	55/5
25	23	COLD Suffocate (Flip/Geffen/Interscope)	619	+108	22775	5	52/5
20	24	JANE'S ADDICTION Just Because (Capitol)	608	-153	27367	15	35/0
26	25	MOTOGRAFTER Down (No Name/EEG)	538	+42	16523	8	48/0
28	26	SLOTH Someday (Hollywood)	512	+51	13308	8	50/0
29	27	THREE DAYS GRACE (I Hate) Everything About You (Live)	493	+63	14864	16	45/2
23	28	ADEMA Unstable (Arista)	492	-87	14932	12	43/0
32	29	3 DOORS DOWN Here Without You (Republic/Universal)	456	+66	17714	6	31/0
31	30	ILL NINO How Can I Live (Roadrunner/IDJMG)	425	+34	14579	6	42/1
30	31	EVANESCENCE Going Under (Wind-up)	425	+30	15060	8	26/1
33	32	POWERMAN 5000 Action (DreamWorks)	416	+41	11336	4	39/4
22	33	FOO FIGHTERS Low (Roswell/RCA)	404	-179	16078	10	40/0
34	34	AFI The Leaving Song Part II (DreamWorks)	352	-7	9678	13	32/0
Debut	35	CHEVELLE Closure (Epic)	322	+221	13370	1	45/9
35	36	FINGERTIGHT Guilt (Hold Down) (Columbia)	315	+35	5230	7	38/1
37	37	ATARIS The Boys Of Summer (Columbia)	281	+8	8755	13	14/0
36	38	PRESENCE Remember (Curb)	281	+3	3883	8	25/0
38	39	THRICE All That's Left (Island/IDJMG)	245	-4	4338	10	30/1
39	40	HOTWIRE Not Today (RCA)	220	-25	5352	7	29/0
Debut	41	STATIC-X The Only (Warner Bros.)	191	+109	9841	1	46/30
42	42	JET Are You Gonna Be My Girl (Elektra/EEG)	171	+17	3554	2	19/3
40	43	SALIVA Raise Up (Island/IDJMG)	146	-92	4797	13	19/1
Debut	44	DEFTONES Hexagram (Maverick/Reprise)	144	+73	3352	1	15/3
46	45	V SHAPE MIND Monsters (Republic/Universal)	135	+13	2164	3	14/2
43	46	311 Creatures (For A While) (Volcano)	134	-12	3208	9	11/0
44	47	MUSHROOMHEAD Sun Doesn't Rise (Republic/Universal)	119	-13	2924	2	11/0
Debut	48	BLACK LABEL SOCIETY The Blessed Hellride (Spitfire)	110	+28	3896	1	10/2
50	49	CAVE IN Inspire (RCA)	110	+8	1785	2	16/0
47	50	METALLICA St. Anger (Elektra/EEG)	100	-12	2799	15	14/0

63 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/31-9/6. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
STATIC-X The Only (Warner Bros.)	30
FINGER ELEVEN One Thing (Wind-up)	14
CHEVELLE Closure (Epic)	9
SPINESHANK Smothered (Roadrunner/IDJMG)	8
AUDIOSLAVE I Am The Highway (Interscope/Epic)	6
SEETHER Gasoline (Wind-up)	5
COLD Suffocate (Flip/Geffen/Interscope)	5
SEVENDUST Enemy (TVT)	4
POWERMAN 5000 Action (DreamWorks)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CHEVELLE Closure (Epic)	+221
SEETHER Gasoline (Wind-up)	+182
SEVENDUST Enemy (TVT)	+164
GODSMACK Serenity (Republic/Universal)	+129
STAIN'D So Far Away (Flip/Elektra/EEG)	+118
STATIC-X The Only (Warner Bros.)	+109
COLD Suffocate (Flip/Geffen/Interscope)	+108
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	+104
SHINEDOWN Fly From The Inside (Atlantic)	+100
DISTURBED Liberate (Reprise)	+92

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LINKIN PARK Somewhere I Belong (Warner Bros.)	725
SEETHER Fine Again (Wind-up)	680
MUDVAYNE Not Falling (Epic)	626
CHEVELLE The Red (Epic)	562
GODSMACK Straight Out Of Line (Republic/Universal)	547
DISTURBED Prayer (Reprise)	545
3 DOORS DOWN When I'm Gone (Republic/Universal)	527
DISTURBED Remember (Reprise)	513
SALIVA Always (Island/IDJMG)	492
REVIS Caught In The Rain (Epic)	487

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

Artist Title (Label)	TW	LW	Familiarity	Burn	Men 18-34	Men 18-24	Men 25-34
DISTURBED Liberate (Reprise)	4.24	4.25	91%	16%	4.52	4.44	4.65
MUDVAYNE World So Cold (Epic)	4.21	4.14	79%	10%	4.29	4.33	4.21
KORN Did My Time (Immortal/Epic)	4.14	4.06	88%	15%	4.15	4.07	4.29
SHINEDOWN Fly From The Inside (Atlantic)	4.10	4.01	71%	11%	4.00	3.95	4.10
A PERFECT CIRCLE Weak And Powerless (Virgin)	4.10	4.00	66%	8%	4.16	4.14	4.23
THREE DAYS GRACE (I Hate) Everything About You (Jive)	4.10	3.84	59%	9%	3.91	4.00	3.67
ADEMA Unstable (Arista)	4.09	3.88	66%	7%	3.93	3.76	4.29
SEVENDUST Enemy (TVT)	4.08	-	52%	4%	4.18	4.18	4.19
TRAPT Still Frame (Warner Bros.)	4.07	4.06	80%	15%	3.94	3.81	4.19
STAIN'D So Far Away (Flip/Elektra/EEG)	4.04	3.98	96%	27%	3.98	3.94	4.06
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	4.01	3.93	85%	21%	3.88	3.76	4.13
LINKIN PARK Faint (Warner Bros.)	4.00	4.05	95%	30%	4.03	3.75	4.58
COLD Suffocate (Flip/Geffen/Interscope)	3.98	-	60%	9%	3.91	3.89	3.96
CHEVELLE Send The Pain Below (Epic)	3.95	3.80	95%	41%	4.03	3.91	4.28
GODSMACK Serenity (Republic/Universal)	3.93	4.07	92%	21%	4.01	3.85	4.29
TRAPT Headstrong (Warner Bros.)	3.91	3.99	96%	42%	3.95	3.78	4.26
SEETHER Gasoline (Wind-up)	3.90	-	51%	6%	3.75	3.85	3.53
AUDIOSLAVE Like A Stone (Interscope/Epic)	3.88	4.08	96%	41%	4.04	4.00	4.12
COLO Stupid Girl (Flip/Geffen/Interscope)	3.87	3.92	96%	36%	3.81	3.70	4.00
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	3.87	4.07	91%	27%	4.00	3.90	4.17
FUEL Falls On Me (Epic)	3.83	3.82	70%	12%	3.78	3.80	3.73
LINKIN PARK Somewhere I Belong (Warner Bros.)	3.81	3.84	97%	44%	3.95	3.75	4.32
NICKELBACK Someday (Roadrunner/IDJMG)	3.70	3.71	85%	21%	3.67	3.49	3.97
SLOTH Someday (Hollywood)	3.67	3.56	37%	7%	3.55	3.63	3.38
WHITE STRIPES Seven Nation Army (Third Man/V2)	3.65	3.53	91%	36%	3.45	3.51	3.32
FOO FIGHTERS Low (Roswell/RCA)	3.61	3.65	77%	18%	3.77	3.72	3.86
JANE'S ADDICTION Just Because (Capitol)	3.58	3.49	90%	28%	3.70	3.62	3.86
METALLICA Frantic (Elektra/EEG)	3.46	3.37	80%	25%	3.63	3.46	3.94
LIMP BIZKIT Eat You Alive (Flip/Interscope)	3.31	3.23	76%	23%	3.35	3.29	3.46

Total sample size is 365 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

- LACUNA COIL** Heavens A Lie (Century Media)
Total Plays: 96, Total Stations: 9, Adds: 3
- MARILYN MANSON** This Is The New S*** (Nothing/Interscope)
Total Plays: 95, Total Stations: 6, Adds: 1
- ENDO** Simple Lies (DVB/Columbia)
Total Plays: 89, Total Stations: 15, Adds: 2
- SPINESHANK** Smothered (Roadrunner/IDJMG)
Total Plays: 77, Total Stations: 22, Adds: 8
- SWITCHFOOT** Meant To Live (Red Ink/Columbia)
Total Plays: 59, Total Stations: 7, Adds: 0
- AUDIOSLAVE** I Am The Highway (Interscope/Epic)
Total Plays: 58, Total Stations: 8, Adds: 6
- FINGER ELEVEN** One Thing (Wind-up)
Total Plays: 50, Total Stations: 18, Adds: 14

Songs ranked by total plays

Indicator

Most Added*

- STATIC-X** The Only (Warner Bros.)
- SEVENDUST** Enemy (TVT)
- AUDIOSLAVE** I Am The Highway (Interscope/Epic)
- COLD** Suffocate (Flip/Geffen/Interscope)
- THREE DAYS GRACE** (I Hate) Everything About You (Jive)
- CHEVELLE** Closure (Epic)
- LACUNA COIL** Heavens A Lie (Century Media)

Reporters

WQBN (Albany, NY) PM/D: Chai Walker FR/GR ELEV 8	KRQR (Chicago, CA) OM: Ron Woodford PM/D: Dain Sandoval No Adds	WGRF (Fayetteville, IN) OM: Mike Sanders PM/D: Feltner AP/MD: Mike Hink ALBUQUERQUE STATIC-X	WTPA (Greenville, SC) PM: Mark Hensley MD: Kevin Conrad BLACK LABEL SOCIETY FINGER ELEVEN	WJQD (Lansing, MI) PM: Bob Olson MD: Kevin Conrad BLACK LABEL SOCIETY	KCOR (Minneapolis, MN) OM: Dave Hamilton PM/D: Jason Panko No Adds	WYSP (Philadelphia, PA) OM/PM: Tim Sabean AP/D: Gil Edwards MD: Rich DeStasio 1 COLD	KISS (San Antonio, TX) OM: Virgil Thompson PM: Kevin Vargas MD: J. J. Over No Adds	WLXZ (Springfield, MA) PM: Scott Lantieri MD: Buddy Polonsky STATIC-X
KZRN (Amarillo, TX) PM/D: Eric Staylor 1 SEETHER 2 CHEVELLE 3 THREE DAYS GRACE 4 SEVENDUST	WMMR (Cleveland, OH) PM: Jim Trapp MD: Steve 27 LACUNA COIL 25 FUEL 14 DISTURBED 11 SHINEDOWN 1 SEVENDUST	WWSN (Fint, MI) OM: Jay Patrick PM: Brian Boudew AP/MD: Tony LaBrie AUDIOSLAVE	WQXA (Harrisburg, PA) PM: Cliffandee Delorenzo MD: Hines 2 STATIC-X SPINESHANK THURSDAY	KOMP (Las Vegas, NV) PM: John Griffin MD: Big Marty No Adds	KMRQ (Modesto, CA) OM: Gary Holtzley OM: Eric Miller PM/D: Josh Papp AP/D: Matt Fisher 1 MARILYN MANSON 1 STATIC-X	KUPD (Phoenix, AZ) PM: JJ Jeffries MD: Larry McFadden COLD	KIOZ (San Diego, CA) MD: Jim Richards PM/D: Shauna Moran-Brown No Adds	WAOX (Syracuse, NY) OM/PM: Tom Mitchell 3 THREE DAYS GRACE 1 SEVENDUST 1 STATIC-X
WNNX (Apopka, FL) PM/D: Guy Dark 9 CHOCOLATE FR/GR ELEV 8 STATIC-X	KLCO (Colorado Springs, CO) OM: Rich Hawk PM/D: Russ Ford AP/D: Matt Gentry 1 POWERMAN 5000	KRZR (Fresno, CA) OM/PM: E. Curtis Johnson AP/D: Don De La Cruz MD: Rick Rodden No Adds	WCCX (Hartford, CT) PM: Willard Piccini AP/MD: Mike Kasey 1 SEETHER 1 POWERMAN 5000 4 LACUNA COIL 1 KISS FINGER ELEVEN	WXXZ (Lexington, KY) PM/D: Jerome Fischer No Adds	WRAT (Macon, NJ) OM/PM: Carl Craft AP/MD: Robby Lane FINGER ELEVEN STATIC-X	KUPD (Portland, OR) OM/PM: Steve Hume 1 SMILE EMPTY SOUL 2 STATIC-X	KURD (San Luis Obispo, CA) OM: Keith Roper PM: Adam Barnes MD: Stephanie Bell 7 COLD THREE DAYS GRACE	WOTR (Tampa, FL) OM/PM: Brad Madala MD: Brian Madala SEVENTH
WCHZ (Augusta, GA) OM: Kent Dine OM: Harley Dine PM/D: Chuck Williams 1 POWERMAN 5000 5 SHARP SHOT	WBCZ (Columbus, OH) PM: Hal Fish AP/MD: Tom Hunter 1 CHEVELLE 1 SPINESHANK 1 SEVENDUST	WRQC (Fl. Myers, FL) PM: Dave Fife MD: Tim Sumpo 11 CHEVELLE 1 SPINESHANK 1 SEVENDUST	KPOL (Honolulu, HI) OM: Mahlon Moore PM: Ryan Sane AP/MD: Phil Smith SPINESHANK FINGER ELEVEN STATIC-X	KIBZ (Lincoln, NE) OM: Jim Sosa PM: E.J. Marshall AP/MD: Sparty STATIC-X	WQZQ (Myrtle Beach, SC) PM: Brian Gifford MD: Harvey Kagan AP/MD: Chris Wayne STATIC-X	KURD (San Luis Obispo, CA) OM: Keith Roper PM: Adam Barnes MD: Stephanie Bell 7 COLD THREE DAYS GRACE	WRBR (South Bend, IN) OM/PM: Ron Stryker MD: Eric Miller LACUNA COIL STATIC-X	KRTO (Tulsa, OK) PM/D: Chris Kelly AP/D: Kelly Garrett CHEVELLE
KRAB (Bakersfield, CA) OM: Don Craft PM/D: Danny Sparks 17 STATIC-X 1 SEETHER	KCCG (Corpus Christi, TX) OM: Dave Hines OM/PM: Greg Evers STATIC-X	WBYR (Fl. Wayne, MI) OM/PM/D: Jim Lee No Adds	WAMX (Huntington) PM/D: Paul Ostlund 4 STATIC-X	WTFX (Louisville, KY) PM: Michael Lee MD: Frank Walsh 1 SEVENDUST 1 SEETHER COLD ANDREW W.K.	WQZQ (Myrtle Beach, SC) PM: Brian Gifford MD: Harvey Kagan AP/MD: Chris Wayne STATIC-X	WBBR (Raleigh, NC) PM/D: Jay Madala 1 FORTY-NINE 1 SEVENDUST	WRBR (South Bend, IN) OM/PM: Ron Stryker MD: Eric Miller LACUNA COIL STATIC-X	KRTO (Tulsa, OK) PM/D: Chris Kelly AP/D: Kelly Garrett CHEVELLE
KRFR (Bakersfield, CA) OM: Bob Lantz PM/D: Alan Daighy CHEVELLE	KEGL (Dallas, TX) OM: Harry Dine AP/D: Chris Ryan MD: Cindy Small 8 SEETHER 3 POWERMAN 5000 SEVENDUST	WRUF (Gainesville, FL) OM: Trent Roberts PM: Hunter Scott MD: Chris Lee 1 SEVENDUST 1 SPINESHANK	WRTT (Huntsville, AL) OM: Rob Harter PM/D: Jimmie Wood AP/D: Jim Mauer FINGER ELEVEN STATIC-X	KFMX (Lubbock, TX) OM/PM/D: Bob Hazzama 7 SEVENDUST	WQZQ (Myrtle Beach, SC) PM: Brian Gifford MD: Harvey Kagan AP/MD: Chris Wayne STATIC-X	KDOT (Reno, NV) PM/D: Jay Madala 1 FORTY-NINE 1 SEVENDUST	KHTQ (Spokane, WA) OM: Drew Michaels PM: Sam Richards MD: Steve Bonnell 1 LACUNA COIL ANDREW W.K. FINGER ELEVEN	KICT (Wichita, KS) OM: Ron Eric Taylor PM: D.C. Carter MD: Rick Thomas 2 STATIC-X
WYYY (Baltimore, MD) OM: Dave Hill AP/MD: Rob Heckman CHEVELLE FR/GR	KBPB (Denver, CO) PM: Max Richards AP/MD: Willie B. No Adds	WKLO (Grand Rapids, MI) OM: Trent Roberts PM: Hunter Scott MD: Chris Lee 1 SEVENDUST 1 SPINESHANK	WRKW (Jackson, MS) PM: Alex Darr AP/MD: Hale West CHEVELLE COLD ANDREW W.K.	WJQD (Lansing, MI) PM: Bob Olson MD: Kevin Conrad BLACK LABEL SOCIETY	WQZQ (Myrtle Beach, SC) PM: Brian Gifford MD: Harvey Kagan AP/MD: Chris Wayne STATIC-X	WVNE (Rochester, NY) PM: Eric Anderson MD: Rick Ottens FINGER ELEVEN STATIC-X	WQZQ (Springfield, IL) PM: Ray Lytle MD: Steah 2 COLD 3 BORN MADDEN CHEVELLE BURNING RIDE	WBSX (Wilkes Barre, PA) PM: Chris Lloyd MD: Paul STORY OF THE YEAR STATIC-X STROKS
WCPB (Bristol, MS) OM: Scott For MD: Mitch Dry 10 LACUNA COIL	KAZR (Des Moines, IA) PM: Steve Elliot MD: Jo Michaels STATIC-X	WZOR (Green Bay, WI) PM/D: Rozanne Sleets No Adds	KRCC (Kansas City, MO) PM: Bob Edwards AP/MD: Don Johnson HEMLOCK SPINESHANK STATIC-X	WGR (Manchester, NH) PM: Valorie Knight MD: James J.F. Rozant 7 HINC 1 ANDREW W.K.	WQZQ (Myrtle Beach, SC) PM: Brian Gifford MD: Harvey Kagan AP/MD: Chris Wayne STATIC-X	KRXX (Sacramento, CA) OM: Dan Johnson MD: Eric Anderson MD: Paul Marshall 4 CHEVELLE 4 ANDREW W.K. 3 SEETHER	WQZQ (Springfield, IL) PM: Ray Lytle MD: Steah 2 COLD 3 BORN MADDEN CHEVELLE BURNING RIDE	WQZQ (Springfield, IL) PM: Ray Lytle MD: Steah 2 COLD 3 BORN MADDEN CHEVELLE BURNING RIDE
WAAF (Boston, MA) OM: Keith Hastings MD: Andrew Carra No Adds	WXPB (Detroit, MI) OM/PM: Doug Pridell AP/MD: Mark Pennington SPINESHANK STATIC-X	WXRZ (Greenville, NC) PM: Brian Richmond MD: Matt Lee 1 SEVENDUST 1 SPINESHANK	KRFX (Knoxville, TN) PM/D: Bob Fonda 15 DEPTONS 15 SEVENDUST	KRFR (No. Allen, TX) PM: Alex Darr MD: Stacy Taylor FINGER ELEVEN STATIC-X	WQZQ (Myrtle Beach, SC) PM: Brian Gifford MD: Harvey Kagan AP/MD: Chris Wayne STATIC-X	WQZQ (Springfield, IL) PM: Ray Lytle MD: Steah 2 COLD 3 BORN MADDEN CHEVELLE BURNING RIDE	WQZQ (Springfield, IL) PM: Ray Lytle MD: Steah 2 COLD 3 BORN MADDEN CHEVELLE BURNING RIDE	WQZQ (Springfield, IL) PM: Ray Lytle MD: Steah 2 COLD 3 BORN MADDEN CHEVELLE BURNING RIDE
WXPB (Chattanooga, TN) PM: Tomer MD: Dave Spate JT				WQZQ (Myrtle Beach, SC) PM: Brian Gifford MD: Harvey Kagan AP/MD: Chris Wayne STATIC-X	WQZQ (Myrtle Beach, SC) PM: Brian Gifford MD: Harvey Kagan AP/MD: Chris Wayne STATIC-X	WQZQ (Springfield, IL) PM: Ray Lytle MD: Steah 2 COLD 3 BORN MADDEN CHEVELLE BURNING RIDE	WQZQ (Springfield, IL) PM: Ray Lytle MD: Steah 2 COLD 3 BORN MADDEN CHEVELLE BURNING RIDE	WQZQ (Springfield, IL) PM: Ray Lytle MD: Steah 2 COLD 3 BORN MADDEN CHEVELLE BURNING RIDE

* Monitored Reporters

79 Total Reporters

63 Total Monitored

16 Total Indicator

Did Not Report, Playlist Frozen (1):
KZQR/Springfield, MO



ON THE RECORD

With
Bob Olson
PD, WJXQ/Lansing, MI



Since Rubber City Radio Group purchased our four-station cluster in Lansing, MI in 2000, they've preached one thing: Be part of the community. Too many stations and clusters have forgotten one of the prime reasons the FCC grants licenses, and that is to provide a community service. At WJXQ we strive to not only provide community service on the air, but many of us are also on committees and sit on charity boards. • On the air, we prominently feature a different community organization each month. It may seem like there aren't enough organizations in your market, but in the Lansing area alone there are literally hundreds of registered 501-C-3 organizations. • When we choose the organization we'd like to promote, we don't run a traditional half-hour "Here's what's happening..." each week at 5:30am. Instead, we interview someone from the charity and cut the interview into five or six one-minute vignettes. These run every day at 1am, 8am, 11am, 2pm, 6pm and 9pm. • This gives the organization 42 minutes a week when people are actually tuned in to the station. The response they receive is incredible, and, coincidentally, the feedback we get from the audience is extremely positive. It makes us seem like more than just another Rock station. • When you become more involved with a charity in your market — a golf scramble, a guitar or artist auction, etc. — be sure they do their share of the work. We learned early on that some charities are happy to collect the money you raise for them but seem too busy to help you with the fundraiser. • Before this burns you, interview them. Find out what they are willing to do to help you help them. Do they have volunteers to help? Can they plug your event in their newsletter? Will they be on hand for a photo op at the end of the event? Ask them questions. All you want to do is be sure the money you raise goes to a worthwhile, appreciative charity. • Since we have focused on community service, coordinators of some of the major events in the city have left our competitors and asked us to help them. Combine that with a well-executed format, and you'll most likely wind up with a station with a loyal and passionate base — plus your GM can parlay a great image into sales victories. All in all, we keep our gigs! Not a bad deal.

Five weeks at No. 1 at Active Rock is not a bad place for Linkin Park's "Faint" to be ... Have you noticed the top 13 on the chart are exactly as they were last week? ... Static-X are the big winner for Most Added, with a cool 30 adds. Since 16 stations were on board before the box, "The Only" makes a nice debut at 41 this week ... Finger Eleven get going with 14 adds on "One Thing," including WNOR/Norfolk; WNVE/Rochester, New York; KHTQ/Spokane; and WJJO/Madison ... "Closure" by Chevelle debuts at No. 35, thanks to a hefty +221 spins. The track also picks up nine adds ... Seether's "Gasoline" rises in airplay too, with +182 plays and a chart jump of 27-22 ... Eight more adds come in for Spineshank's "Smothered" this week, including WRIF/Detroit; KQRC/Kansas City; WBZX/Columbus, OH; WKLQ/Grand Rapids; and WQXA/Harrisburg ... Six stations are in the fast lane as they add Audioslave's "I Am the Highway" before the official add date next week ... Over at Rock, Staind are quite comfortable at No. 1, as "So Far Away" retains that position for the sixth week ... Most Added is led by Audioslave ("I Am the Highway"), Seether ("Gasoline") and Static-X ("The Only"). MAX PIX: R.E.M. "Bad Day" (Warner Bros.)

— Cyndee Maxwell, Active Rock/Rock Editor



Record Of The Week

ARTIST: Mondo Generator
TITLE: *A Drug Problem That Never Existed*
LABEL: Ipecac

As the psychotic id to Josh Homme's controlled cool in Queens Of The Stone Age, bassist-vocalist-madman Nick Oliveri is fully unhinged when it comes to side project Mondo Generator. On the followup to 2000's *Cocaine Rodeo*, Oliveri teams with Brant Bjork, Dave Catching and other Kyuss/Queens co-conspirators to blast out a decidedly inebriated affair that plays like QOTSA's B-sides knife-fighting with The Stooges in the parking lot. "Open Up and Bleed for Me" is the drunken bar brawl you can't remember from last night, and tracks like "So High, So Low" and "Detroit" sound like *Rated R* outtakes. "Here We Come" bastardizes the guitar riffs of The Kinks' "All Day and All of the Night" and "F.Y.I'm Free" tears out of the speakers like a speed freak looking for his lost Bic. All in all, the opening thrash title sums it all up: "Meth, I Hear You Calling."

— Frank Correia, Rock Specialty Editor

active
INSIGHT

ARTIST: Static-X

LABEL: Warner Bros.

By FRANK CORREIA / ROCK SPECIALTY EDITOR



X appeal. Marketers from here to the nearest water park, shopping mall, sporting goods store, skate park, movie theater or what have you are aware of it. It's really a simple equation when you think about it. Need to make something cool? Add X. Ah, but it's not quite that simple. Sure, it worked for X-box, but there's nothing really that extreme about a Minute Maid Xtreme Coolers juice box, is there? So when it comes to product X, buyer beware.

Fortunately, Warner Bros. rock outfit Static-X don't suffer from their use of the alphabet's hippest letter. In fact, you might say that the group was the late '90s metal scene's X factor, ushering in a new era of industrial electro-metal with their 1998 debut, *Wisconsin Death Trip*. Fueled by tracks like "Push It" and a road-warrior mentality toward touring, the group went platinum-plus and soon became a recognizable force within the hard rock community. Melding old-school industrialism a la Ministry with current metal, goth, trance and the distinctive growl (and finger-in-the-electric-socket mane) of frontman Wayne Static, Static-X have a sound all their own.

With 2001's aptly titled *Machine*, the group continued its mechanized mayhem on tracks like "Cold" and "Get to the Gone." With the new album, *Shadow Zone*, the group looks to take their sound to new heights. "I hate it when bands keep

making the same record over and over, so we're pushing ourselves to try new things and experiment in our writing approach," Static says. "I feel these are the strongest songs we've ever written."

Along the way, the group modified its structure with favorable results. Following the departure of original guitarist Koichi Fukuda, Static-X soldiered on with ex-Dope fiend Tripp Eisen, who contributes more to the group's new effort. Original drummer Ken Jay departed earlier this year, and A Perfect Circle's Josh Freese was hired to provide the perfect backbeat. After auditioning more than 30 drummers, Static found the right guy in former Seether stickman Nick Oshiro.

"Finding the right drummer to nail the old songs and cop the feel for the groove of the new songs was tricky, but Nick completely mastered the task," Static says. *Shadow Zone* shows a tighter and more focused group. "Destroy All" recently did just that at Rock Specialty, claiming the No. 1 spot, and the lead single, "The Only," is the type of track to take the group to a whole new audience, with recent adds at WAAF/Boston, WJJO/Madison, KXXR/Minneapolis, WXTB/Tampa and many more, providing the kind of X appeal that can truly benefit Active Rock.

R&R TOP 20 SPECIALTY ARTISTS

1. STATIC-X (Warner Bros.) "Destroy All"
2. SUPERJOINT RITUAL (Sanctuary/SRG) "Death Threat"
3. SPINESHANK (Roadrunner/IDJMG) "Violent Mood Swings"
4. FREDDY VS. JASON (Roadrunner/IDJMG) "The Waste"
5. METAL BLADE: UNCORRUPTED STEEL 2 (Metal Blade) "Amerika The Brutal"
6. SEPULTURA (SPV) "Come Back Alive"
7. UNDERWORLD SOUNDTRACK (Lakeshore) "Baby's First Coffin"
8. SICK OF IT ALL (Fat Wreck Chords) "Relentless"
9. ARCH ENEMY (Century Media) "Silent Wars"
10. PRO-PAIN (Spitfire) "Iron Fist"
11. KILLING JOKE (Red Ink/Epic) "Asteroid"
12. NORA (Trustkill) "I Should Have Sent Flowers"
13. GOATWHORE (Rotten) "Sky Inferno"
14. DOPE (Recon/Artemis) "I Am"
15. ZYKLON (Candlelight) "The Prophetic Method"
16. DIMMU BORGIR (Nuclear Blast) "For The World To Dictate Our Death"
17. CHIMAIRA (Roadrunner/IDJMG) "Cleansation"
18. MOTOGRATER (Elektra/EEG) "Down"
19. INHUMAN (A-F Records) "Uprising"
20. ALEXISONFIRE (Equal Vision) ".44 Caliber Love Letter"

Ranked by total number of shows reporting artist.



It's Not Too Late!

Ten songs you may have been a little too hasty in dismissing

Come on, be a hero today. Be a hero to your station, the format and yourself. Play something different. There's still time. The music is still fresh — your audience has probably never heard these songs. Don't you trust my judgment even a teensy-weensy little bit?

Don't ask me why I'm so gung-ho about this. I understand the pressures programmers are under. I, too — like Caesar, like you — have stood high in the Coliseum and gestured thumbs-up or thumbs-down at the CDs doing battle in the arena below.

Ah, how easy it is to dismiss with a snort or a snicker the efforts of an artist or label. Arbitrary decisions are understandable in the extreme hustle and bustle of station life. The piles on a programmer's desk grow exponentially every day, with new product flowing into the office like water.

For whatever reason, songs get missed. Period. And if you don't admit you've been wrong, occasionally, about a song, you're not being honest with yourself or us. But I digress. Back to my enthusiasm.

I just feel that there's been some worthy music this year, and the format has missed a lot of it. That's all. And now I'd like you to take another look at some tunes that there's still time to load into the back of your little bandwagon. Some of these songs are new releases, and some have been out since early spring. Some are actually charting but need a little extra help.

No doubt by the time you get to the end of this column, if you get that far, you will, as usual, shake your head sadly at the folly of your humble Alternative Editor. That's OK. I can take it.



Black Rebel Motorcycle Club
Track: "Stop"
Label: Virgin

Why?: The format needs a band that sounds like a mutant cross between The Catherine Wheel and T-Rex. It's hard, which is what the format is all about right now, and it's melodic. Plus, the entire album is full of well-written songs. BRMC's last album impressed a lot of people, and the new one, *Take Them On, On Your Own*, has blown away nearly everyone. "Stop" is slowly climbing the charts, but more programmers need to take this band seriously.

The few, the proud, the brave: Thirty-three of you have committed. The real fans include KTBZ/Houston; KHRO/El Paso; KITS/San Francisco; WFNX/Boston; WHFS/Washington; WRAX/Birmingham; WWDX/Lansing, MI; and WKQX/Chicago. New adds continue to come in each week. It's time to dive in and help the cause.



Killing Joke
Track: "Seeing Red"
Label: Red Ink/Epic/Zuma

Why?: Even harder than BRMC, and even more melodic. Perfect for the Alternative world as it exists today. Killing Joke almost border on metal now, and these guys have the Alternative pedigree that's missing from many of today's upstarts. Although they made their bones at the end of the '80s, Killing Joke can be taken as is, without prior knowledge. In fact, I think part of the problem here is that some programmers do remember the '80s Killing Joke and now dismiss them as re-treads. You have no idea what you're missing if you do that. I swear, this song grabs you after about three spins. "Seeing Red" is a classic radio-ready tune. And it doesn't hurt that Dave Grohl is the drummer on the song.

The few, the proud, the brave: "Seeing Red" is going for adds as we speak. The early adopters include WEDG/Bufalo; WNNX/Atlanta; WKRL/Syracuse; and WJSE/Atlantic City, NJ. You need to step it up, people.



The Dandy Warhols
Track: "We Used to Be Friends"
Label: Capitol

Why?: Why is this band bigger in the U.K. than here? You realize, of course, that "Bohemian Like You" from their last album is an anthem in England. But the Dandys can barely get arrested in the States. Yes, the new album, *Welcome to the Monkey House*, is a tad softer, but this song is so friggin' hooky, I can't believe programmers in this format missed it. You're letting Triple A steal the thunder. "Big deal," you say. Well, why not play something that stands out from all the KornLinkinParkTraptAPerfectCircle wannabe bands? (Wait till we get to OutKast.)

The few, the proud, the brave: Only eight of you? KITS; KWOD/Sacramento; WWCD/Columbus, OH; WZZI/Roanoke, VA; WJSE; WHIG/Asbury Park, NJ; WBTZ/Burlington, VT; and WFNX. Is the hipster doofus in you sleeping?



OutKast
Track: "Hey Ya"
Label: Arista

Why?: OK, so you refused to play Junior Senior. Now you can redeem yourself by playing OutKast. For some reason this song has struck a chord with a few of the smarter tastemakers in our little world. True, "Hey Ya" is catchy as all hell, but it amazes me that some of you actually figured out that this could work next to, say, Foo Fighters. Who cares about segues, anyway? This is a perfect example of the format stretching itself a little.

The few, the proud, the brave: Not a bad little group so far — enough of you to chart this song and so issue the wakeup call. KROQ/Los Angeles; KITS; WNNX; KRZQ/Reno, NV; CIMX/Detroit; KKQX; WOCL/Orlando; WZTA/Miami; and WFNX are among the supporters.



Longwave
Track: "Tidal Wave"
Label: RCA

Why?: Texture. It's that simple. Well, that and the song stays with you after only one listen — just like the offerings from The Leaves and Paloalto and Sense Field that you didn't play. What if Dave Matthews joined Oasis? Wait, here's a better question: At what point did you finally decide to give in to Coldplay? Hmm, remember that?

The few, the proud, the brave: Yes, the very few — only KITS; WLUM/Milwaukee; WXTW/Ft. Wayne, IN; WZZI; and WJSE. The label really is working it, I swear.



Sloth
Track: "Someday"
Label: Hollywood

Why?: Are you really going to let Active Rock take credit for this? They're way ahead of us, and this is a song our format

could own. Everyone screams about not enough good rock music out there. What happened when this disc landed on your desk? Were you out booking your radio fest? Make up your mind: Rock? Or not?

The few, the proud, the brave: This apparently works well in the East, as nice spins on WWRX/Providence, WJSE, WEDG, WKRL, WJSE, WEND/Charlotte, WPBZ/West Palm Beach and WXEG/Dayton will testify. Add in KPNT/St. Louis, KEDJ/Phoenix, KCXX/Riverside and KTBZ, and you have the start of something cool. Keep going.



Motion City Soundtrack
Track: "The Future Freaks Me Out"
Label: Epitaph

Why?: Because when I went to see them at the House of Blues at a super-early 7pm show as openers on a bill with some other bands I don't remember, they packed the freakin' house, and everyone in the crowd knew every song. Oh, and they sell records. Oh, and they get practically nothing as far as radio play. Now that's scary.

The few, the proud, the brave: Looks like mostly test spins so far. Maybe specialty shows too. You're all chicken, aren't you? Except for WHFS, WPLY/Philadelphia, WXRK/New York, WEDG, WZTA, WOCL, WPLA/Jacksonville and KKND/New Orleans, among a small handful of others.



Dashboard Confessional
Track: "Hands Down"
Label: Vagrant/Interscope

Why?: Everyone loves a good emo adventure, don't they? Another artist who sells a boatload of records and packs in the kids without a lot of radio help. Until now. Currently sitting at No. 16 on the old R&R chart, this guy is finally getting the air-play he deserves. But you stragglers need to hop on to put some real wind into the sails.

The few, the proud, the brave: In this case it's the few, the scared and the left-out. Sixty-seven of you are on; the rest need to get a clue. If you try, this song will go top 10 in a few more weeks.



Brand New
Track: "The Quiet Things That No One Ever Knows"
Label: Razor & Tie

Why?: 'Cause the video is causing quite a stir; MTV2 is spinning it enthusiastically. 'Cause radio is actually picking up on this. 'Cause it's all happening on a small label with limited resources, and people are still paying attention. Pick a reason. The song is great, and Brand New turned a lot of heads with their first album, *Your Favorite Weapon*.

The few, the proud, the brave: A third of the format, with standouts like WKQX, CIMX, KDGE/Dallas, WBCN/Boston, WPLY, WXRK (banging it!), WBRU/Providence, KNND/Seattle and KROQ. Excellent pedigree so far, and it's No. 34 and climbing.



Ill Nino
Track: "How Can I Live"
Label: Roadrunner

Why?: I'll never forget that moment during the Alternative "Rate-a-Record" at this year's R&R Convention when, about halfway through, KPNT PD Tommy Mattern said to no one in particular, "So where's the rock?" Ill Nino's was the next song up, thus soothing the savage beast. "How Can I Live" also did really, really well at Cyndee Maxwell's Rock "Rate-a-Record." Another song that Active Rock is beating us on. Wake up, will ya?

The few, the proud, the brave: Only 22 so far, but this could chart in the next week or two if more stations get choppin'. So far WDXD/Pittsburgh, WROX/Austin, KHRO, KCPX/Salt Lake City, WXTM/Cleveland and WLUM are among the few leading the charge. Elias Chios and Doug Ingold are on the case, so pay attention.

September 12, 2003

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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	LINKIN PARK Faint (Warner Bros.)	3184	-64	242979	24	83/0
2	2	STAIN'D So Far Away (Flip/Elektra/EEG)	3137	+166	214438	13	80/0
5	3	A PERFECT CIRCLE Weak And Powerless (Virgin)	2344	+100	157913	6	82/0
6	4	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	2277	+106	166774	14	71/1
3	5	311 Creatures (For A While) (Volcano)	2252	-68	143668	11	79/0
4	6	ATARIS The Boys Of Summer (Columbia)	2073	-214	152872	17	70/0
8	7	NICKELBACK Someday (Roadrunner/IDJMG)	2071	+75	131014	6	79/0
9	8	EVANESCENCE Going Under (Wind-up)	2066	+102	150500	14	75/1
7	9	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	2029	-8	131947	22	68/0
11	10	WHITE STRIPES Seven Nation Army (Third Man/V2)	1925	+43	172059	30	80/0
10	11	CHEVELLE Send The Pain Below (Epic)	1832	-75	136487	33	76/0
12	12	TRAPT Headstrong (Warner Bros.)	1698	-91	139315	45	77/0
16	13	DASHBOARD CONFSSIONAL Hands Down (Vagrant)	1524	+192	114888	10	70/3
13	14	EVE 6 Think Twice (RCA)	1523	-95	84012	16	58/0
14	15	RANCID Fall Back Down (Hellcat/Warner Bros.)	1509	-14	103865	8	71/0
21	16	FUEL Falls On Me (Epic)	1366	+120	82649	7	64/0
23	17	GODSMACK Serenity (Republic/Universal)	1355	+124	84530	12	61/2
20	18	AFI The Leaving Song Part II (DreamWorks)	1309	+55	88158	13	62/0
24	19	WHITE STRIPES The Hardest Button To Button (Third Man/V2)	1299	+117	97577	12	66/3
17	20	AUDIOSLAVE Like A Stone (Interscope/Epic)	1293	-1	104487	36	82/0
22	21	LIMP BIZKIT Eat You Alive (Flip/Interscope)	1286	+54	71299	5	64/0
25	22	TRAPT Still Frame (Warner Bros.)	1267	+129	76603	10	66/2
15	23	JANE'S ADDICTION Just Because (Capitol)	1242	-133	103773	15	62/0
18	24	KORN Did My Time (Immortal/Epic)	1163	-104	68346	11	57/0
26	25	THREE DAYS GRACE (I Hate) Everything About You (Live)	1138	+121	60870	13	55/4
19	26	FOO FIGHTERS Low (Roswell/RCA)	1043	-215	62412	10	67/0
27	27	DISTURBED Liberate (Reprise)	1002	-8	51164	13	46/1
28	28	THRICE All That's Left (Island/IDJMG)	975	-19	47984	11	69/0
29	29	BILLY TALENT Try Honesty (Atlantic)	876	+55	43952	8	58/4
30	30	SWITCHFOOT Meant To Live (Red Ink/Columbia)	827	+65	38217	10	49/5
33	31	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	754	+197	61016	4	33/2
36	32	JET Are You Gonna Be My Girl (Elektra/EEG)	678	+170	61015	2	50/10
31	33	3 DOORS DOWN Here Without You (Republic/Universal)	648	+8	30358	6	34/1
32	34	YELLOWCARD Way Away (Capitol)	640	+52	26686	6	53/4
39	35	SEVENDUST Enemy (TVT)	611	+137	27976	3	37/3
35	36	RADIOHEAD Go To Sleep (Capitol)	610	+85	46521	3	44/2
38	37	COLD Suffocate (Flip/Geffen/Interscope)	600	+118	23299	3	45/7
34	38	BRAND NEW The Quiet Things That No One... (Razor & Tie)	591	+50	50357	5	35/1
37	39	DAVE MATTHEWS Gravedigger (RCA)	571	+64	47329	3	34/3
41	40	SEETHER Gasoline (Wind-up)	554	+104	25864	3	38/1
43	41	METALLICA Frantic (Elektra/EEG)	438	+12	28951	4	33/1
45	42	B.R.M.C. Stop (Virgin)	436	+31	22383	5	35/2
42	43	LESS THAN JAKE The Science Of Selling Yourself Short... (Warner Bros.)	396	-50	29893	9	26/0
47	44	THURSDAY Signals Over The Air (Island/IDJMG)	394	+47	25497	2	37/3
46	45	OUTKAST Hey Ya! (Arista)	389	+36	51940	2	24/6
48	46	LINKIN PARK Numb (Warner Bros.)	376	+54	54586	2	15/6
Debut	47	STROKES 12:51 (RCA)	369	+204	40561	1	36/26
Debut	48	HOT HOT HEAT Talk To Me, Dance With Me (Sub Pop/Reprise)	350	+95	41626	1	26/4
40	49	ADEMA Unstable (Arista)	329	-126	9189	9	31/0
49	50	STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	322	+36	11136	2	30/4

85 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/31-9/6. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
STROKES 12:51 (RCA)	26
ATARIS The Saddest Song (Columbia)	16
SOMETHING CORPORATE Space (Drive-Thru/Geffen)	13
MXPX Everything Sucks (When You're Gone) (A&M)	12
CHEVELLE Closure (Epic)	11
ALIEN ANT FARM Glow (DreamWorks)	11
STATIC-X The Only (Warner Bros.)	11
JET Are You Gonna Be My Girl (Elektra/EEG)	10
FINGER ELEVEN One Thing (Wind-up)	9
COLD Suffocate (Flip/Geffen/Interscope)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
STROKES 12:51 (RCA)	+204
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	+197
DASHBOARD CONFSSIONAL Hands Down (Vagrant)	+192
JET Are You Gonna Be My Girl (Elektra/EEG)	+170
STAIN'D So Far Away (Flip/Elektra/EEG)	+166
SEVENDUST Enemy (TVT)	+137
CHEVELLE Closure (Epic)	+133
TRAPT Still Frame (Warner Bros.)	+129
GODSMACK Serenity (Republic/Universal)	+124
THREE DAYS GRACE (I Hate) Everything About You (Live)	+121

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
FOO FIGHTERS Times Like These (Roswell/RCA)	1037
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	984
QUEENS OF THE STONE AGE No One Knows (Interscope)	924
FOO FIGHTERS All My Life (Roswell/RCA)	907
COLD Stupid Girl (Flip/Geffen/Interscope)	884
EVANESCENCE Bring Me To Life (Wind-up)	834
LINKIN PARK Somewhere I Belong (Warner Bros.)	826
QUEENS OF THE STONE AGE Go With The Flow (Interscope)	710
CHEVELLE The Red (Epic)	697
SEETHER Fine Again (Wind-up)	606

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ON THE RECORD

With
Jeff Appleton
VP/Promotion,
Razor & Tie Records



So Max comes all the way to NYC, and I think he really wants to spend some quality time with me. But nooo. He wants me to write something because he is too lazy to call a programmer to do it. Actually, I think it's because he can't find a PD who will take his call. • I just got back from traveling 3,000 miles on my motorcycle which, being equipped with a CD player-radio-

CB, afforded me a great chance to listen to a lot of radio and some great CDs. I want to thank WLUM/Milwaukee for playing my Brand New record. The song is amazing, but when you are cruising down I-94 at 80 mph it sounds even more incredible. Beer, bikes, brats (as in bratwurst) and Brand New — Milwaukee was never better! • Other great tunes I enjoyed: Fountains Of Wayne (Jersey rules!), Dave Matthews and OutKast. And can I mention that I was diggin' on this Black Eyed Peas record? Oh, and Lenny Diana? I tried to shove Max down the stairs per your suggestion, but he threatened to call radio on my behalf, so I thought it best just to let the man travel down our Elevator From Hell and let fate take its course.

Hey, whattaya know? Linkin Park's "Faint" is at No. 1 again! The Warner Bros. team dumps Gatorade over Rob Goldklang to celebrate ... Three records are eyeing that spot, however, as Staind's "So Far Away" (No. 2), A Perfect Circle's "Weak and Powerless" (No. 3) and Audioslave's "Show Me How to Live" (No. 4) all enjoy healthy spin increases ... The White Stripes' "The Hardest Button to Button" is now in the top 20 at No. 19. Could it blaze the same path as "Seven Nation Army"? It should — wait till you see the video ... Blue-light special on bullets from Nos. 29-42 ... Nice spin increases for **Fountains Of Wayne** (+197, 33-31), **Dashboard Confessional** (+192, 16-13) and **Jet** (+170, 36-32) ... Alternative still likes it heavy, as **Sevendust** pick up 137 spins and move 39-35 with "Enemy" ... Debuts this week: **The Strokes**' "12:51" at No. 47 and **Hot Hot Heat**'s "Talk to Me, Dance With Me" at No. 48. The Strokes also put their dirty Chuck Taylors to good use, kicking ass with Most Added (26 stations) and most increased plays (+204) ... Most Added: **The Strokes**, **The Ataris**, **Something Corporate**, **MxPx**, **Chevelle**, **Alien Ant Farm**, **Static-X**, **Jet**. Most should be added: **Outkast**, **B.R.M.C.**, **Ima Robot**, **Kings Of Leon**, **Thursday**, **Brand New**.



— Frank Correia, Music Editor

COMING RIGHT UP

ARTIST: **Thursday**
LABEL: **Island/IDJMG**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



If you build it, will they truly come? In an era of faking-the-band "reality" shows and American Idolatry, will the fans truly come flocking with passion, snatching up T-shirts and packing the clubs? And if they do, will they stay? Throw all the marketing muscle behind it you want, but the old adage holds: You can't polish a turd.

Which is precisely why credible bands like Thursday can't be cooked up in a think tank. From the very start, these five friends from New Brunswick, NJ built an honest sound upon a deft blend of hardcore and emo, releasing their debut in 1999 on New York indie label Eyeball Records. With *Full Collapse*, the group's accomplished 2001 debut for Victory Records, the underground buzz on Thursday was undeniable.

Constant touring alongside acts like Sparta, Boy Sets Fire and Saves The Day, not to mention a prime main-stage slot on Warped Tour 2002, helped raise the group's profile as word-of-mouth between fans spread quicker than hoof-and-mouth disease. Thursday became a staple of specialty radio playlists, and MTV2 even threw support behind the video for "Understanding in a Car Crash." In the end, *Full Collapse* sold more than 230,000 copies domestically without commercial radio support or a major label.

Now aligned with Island/IDJMG (free slap to anyone saying "sellout"), Thursday's influence will undoubtedly grow with *War All the Time*. Upon signing with the major, Thursday immediately began work on the new album, writing

songs over the Christmas holidays. And while a major-label deal often means major A&R interference, Thursday stuck with the team that helped get them there — producer Sal Villanueva and mixer Rumble Fish.

The first taste of *War All the Time* is the brilliantly crafted "Signals Over the Air," a 3 1/2-minute emo rock gem that shimmers with adventurous guitar leads and singer Geoff Rickly's cathartic vocals exploring modern-day sexuality. "In our culture gender and sexual identity are hidden or can be used to alienate you instead of being the natural, pure things they were meant to be," he says. "It's like our version of PJ Harvey's 'Mansize.'"

And while most nu-metallers or neo-grungers are pretending to feel their audience's pain, Rickly is taking the pulse of young America, singing, "Is this how it feels/When you don't even fit into your own skin/And it's getting tighter every day/I'm getting smaller/If I keep holding my breath/I'm going to disappear."

Rickly says of his group's approach, "A lot of what we do is about our youth and the burn of being a certain age. These are snapshots that can never be taken again." Get the picture?

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September 12, 2003



America's Best Testing Alternative Songs 12+
For The Week Ending 9/12/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
LINKIN PARK Faint (Warner Bros.)	4.19	4.19	99%	29%	4.15	4.13	4.17
SWITCHFOOT Meant To Live (Red Ink/Columbia)	4.05	-	54%	8%	3.96	3.89	4.07
TRAPT Still Frame (Warner Bros.)	4.01	4.04	85%	16%	4.06	4.07	4.05
TRAPT Headstrong (Warner Bros.)	4.00	3.98	99%	47%	3.99	3.88	4.09
STAIN'D So Far Away (Flip/Elektra/EEG)	3.98	3.92	97%	25%	4.00	4.07	3.93
EVE 6 Think Twice (RCA)	3.98	3.95	91%	18%	3.94	3.81	4.06
THRICE All That's Left (Island/IDJMG)	3.96	4.00	58%	7%	3.89	3.81	3.97
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	3.95	3.92	88%	23%	3.81	3.76	3.86
ATARIS The Boys Of Summer (Columbia)	3.92	3.98	99%	35%	3.89	3.89	3.89
AFI The Leaving Song Part II (DreamWorks)	3.91	3.87	81%	18%	3.82	3.78	3.86
FUEL Falls On Me (Epic)	3.91	3.83	63%	11%	3.95	3.75	4.17
CHEVELLE Send The Pain Below (Epic)	3.90	3.83	97%	44%	3.94	3.85	4.03
A PERFECT CIRCLE Weak And Powerless (Virgin)	3.88	3.82	60%	10%	3.96	3.90	4.01
THREE DAYS GRACE (I Hate) Everything About You (Live)	3.86	3.68	66%	13%	3.73	3.66	3.80
DASHBOARD CONFESSIONAL Hands Down (Vagrant)	3.85	3.80	74%	13%	3.76	3.57	3.93
EVANESCENCE Going Under (Wind-up)	3.83	3.90	97%	35%	3.81	3.92	3.71
AUDIOSLAVE Like A Stone (Interscope/Epic)	3.77	3.83	98%	49%	3.89	3.97	3.81
RANCID Fall Back Down (Hellcat/Warner Bros.)	3.73	3.76	76%	17%	3.69	3.49	3.87
FOO FIGHTERS Low (Roswell/RCA)	3.71	3.80	77%	17%	3.68	3.70	3.66
311 Creatures (For A While) (Volcano)	3.67	3.75	90%	23%	3.56	3.39	3.73
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	3.66	3.73	89%	32%	3.73	3.81	3.66
WHITE STRIPES Seven Nation Army (Third Man/V2)	3.65	3.46	97%	48%	3.79	3.68	3.89
JANE'S ADDICTION Just Because (Capitol)	3.61	3.63	93%	33%	3.60	3.61	3.60
DISTURBED Liberate (Reprise)	3.60	3.65	78%	21%	3.50	3.59	3.40
NICKELBACK Someday (Roadrunner/IDJMG)	3.59	3.53	78%	18%	3.61	3.65	3.58
BILLY TALENT Try Honesty (Atlantic)	3.52	3.40	42%	9%	3.55	3.44	3.64
GODSMACK Serenity (Republic/Universal)	3.47	3.42	81%	25%	3.54	3.57	3.52
KORN Did My Time (Immortal/Epic)	3.43	3.40	82%	22%	3.39	3.43	3.35
WHITE STRIPES The Hardest Button To Button (Third Man/V2)	3.25	3.24	60%	20%	3.35	3.35	3.35
LIMP BIZKIT Eat You Alive (Flip/Interscope)	2.92	2.96	67%	26%	2.91	2.96	2.86

Total sample size is 404 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

R&R TOP 20 SPECIALTY ARTISTS

1. SAVES THE DAY (DreamWorks) "Anywhere With You"
2. STEREOPHONICS (V2) "Maybe Tomorrow"
3. SPIRITUALIZED (Sanctuary/SRG) "She Kissed Me"
4. CHEMICAL BROTHERS (Astralwerks) "The Golden Path"
5. UNDERWORLD SOUNDTRACK (Lakeshore) "Worms Of The Earth"
6. FAGS (Idol) "Truly, Truly"
7. JET (Elektra/EEG) "Are You Gonna Be My Girl"
8. MXPX (A&M/Interscope) "Everything Sucks"
9. TRAVIS (Epic) "Re-offender"
10. BLACK REBEL MOTORCYCLE CLUB (Virgin) "Stop"
11. THURSDAY (Island/IDJMG) "Signals Over The Air"
12. OUTKAST (Arista) "Hey Ya!"
13. DANDY WARHOLS (Capitol) "We Used To Be Friends"
14. KILL HANNAH (Atlantic) "Kennedy"
15. MANDO DIAO (Mute) "Sheepdog"
16. KINGS OF LEON (RCA) "Molly's Chambers"
17. KILLING JOKE (Red Ink/Epic) "Seeing Red"
18. BOUNCING SOULS (Epitaph) "Kids And Heroes"
19. GUIDED BY VOICES (Matador) "The Best Of Jill Hives"
20. RANCID (Epitaph) "Indestructible"

Ranked by total number of shows reporting artist.

Record Of The Week

ARTIST: Pretty Girls Make Graves
TITLE: *The New Romance*
LABEL: Matador



On their Matador debut, *The New Romance*, Seattle quintet Pretty Girls Make Graves offer a delirious delicacy that's simultaneously sweet and sour, mixing indie rock, pop, goth and more into a compelling listen. The opening track, "Something Bigger, Something Brighter" winds along dark corridors with gothic atmospheres and ethereal vocals before heading next door to the new wave club to dance out the gloom. Andrea Zollo's confident vocals will have the indie rock boys swooning, particularly on the neurotic "Blue Lights," where she wants to take the listener to her apartment, lock the doors and forget the reasons to go outside. On the title track, off-kilter keyboards and angular guitars collide with Zollo's manic vocals, while songs like "This Is Our Emergency," "A Certain Cemetery" and "The Grandmother Wolf" are too good to ignore. Anyone with a pulse will undoubtedly be wooed by *The New Romance*.

— Frank Correia, Rock Specialty Editor

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KTGE/Albuquerque, NM* PD: Bill May MD: Alan Taylor 10 DISTURBED COLD	WWTZ/Burlington* PD: Matt Gress MD: Christine Pawlak 6 R.L.C. STROKES DAVE MATTHEWS	CNDX/Detroit, MI* PD: Murray Brakshaw APD: Vince Canova MD: Matt Franklin MPX IGGY POP	KTZX/Houston, TX* PD: Eric Schmitt 5 OUTCAST CHEVELLE ATARI	WZTA/Miami, FL* PD: Troy Hanson APD: Ryan Castle 2 STROKES YELLOWCARD STATIC-X	WJRR/Orlando, FL* PD: Adam Cook PD: Pat Lynch APD: Rick Everett MD: Brian Dickinson No Adds	KRZQ/Reno, NV* PD: Bob Brooks PD: Jeremy Smith APD: Bill Diehl 1 STROKES ATARI SOMETHING CORPORATE	KITS/San Francisco, CA* PD: Sean Denery APD: Speed MD: Aaron Arneson 1 JET COLDPLAY TRAP! KILL HANNAH	WSUN/Tampa, FL* PD: Mark APD: Pat Longo ATARI GODSMACK SOMETHING CORPORATE
KTZO/Albuquerque, NM* PD: Scott Swabrod MD: Don Kelley 6 R.M.C.	WAVF/Charleston, SC* PD: Dave Rissi APD: Danny Wilkerson WHITE STRIPES DASHBOARD CONFESSIONAL JOHN MAVER WILL HOGE	KHRD/EI Paso, TX* MD: Mike Preston PD: Mike Garstin 1 STROKES 5 JAILBROKE THE STARS ATARI FINGER ELEVEN KILL HANNAH S.E.P.I.E. APD: Matt APD: Chris 1 BILLY TALENT 1 DASHBOARD CONFESSIONAL STATIC-X	WRZZ/Indianapolis, IN* PD: Scott Johnson MD: Michael Young 1 ALIEN ANT FARM RADIOHEAD	WLUM/Milwaukee, WI* PD: Tommy White MD: Ronny Neuman 15 LINKIN PARK 8 STROKES 6 ALIEN ANT FARM SOMETHING CORPORATE ATARI HOT HOT HEAT	WOGL/Oriando, FL* PD: Alan Smith MD: Bobby Smith 5 TRAP! 5 FOUNTAINS OF WAYNE ALIEN ANT FARM	WDYL/Richmond, VA* PD: Mike Murphy MD: Keith Deane 8 OUTCAST ANDREW W.K. MPX TRAVIS	KCNL/San Jose, CA* PD: Mike Murphy MD: Keith Deane 19 STROKES 1 SWITCHFOOT 1 ATARI 1 SOMETHING CORPORATE	KFMA/Tucson, AZ* PD: Lyle Carrasco MD: Brad Perry 5 PENNYWISE SWITCHFOOT
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WJSE/Atlantic City, NJ* PD: Al Parlatello APD: Jason Unsett Y SHAPE MIND ATARI FINGER ELEVEN CHEMICAL BROTHERS ALIEN ANT FARM MPX SOMETHING CORPORATE STROKES 1 JET SET	WXOX/Chicago, IL* PD: Steve Levy APD: Steve Levy 10 QUEENS OF THE STONE AGE POWERMAN 5000	KRRZ/Kansas City, MO* PD: Greg Bergen MD: Lacho No Adds	WRZK/Johnson City* PD: Mark McKinsey APD: Alan Wynn ALIEN ANT FARM SOMETHING CORPORATE STATIC-X STROKES	KMBY/Monterey, CA* PD: Mark McKinsey SEETHER LINKIN PARK MARS VOLTA COLD AIR DAVE SEVENDUST	WPLV/Philadelphia, PA* PD: Jim McGain MD: Don Farnville 12 STROKES 1 THREE DAYS GRACE	KCCK/Riverside, CA* PD: Bob Travis MD: Bob Hollenberg APD: Gary James 4 COLD 1 QUEENS OF THE STONE AGE	WRXL/Richmond, VA* PD: Mike Murphy MD: Keith Deane 10 AUDIO SLAVE BILLY TALENT	KNOH/Seattle, WA* PD: Phil Manning APD: Jim Keller 15 AUDIO SLAVE 6 MPX 2 QUEENS OF THE STONE AGE
KROX/Austin, TX* PD: Jeff Carroll PD: Melody Lee MD: Toby Ryan No Adds	WZZN/Chicago, IL* PD: Bill Gamble APD: Steve Levy MD: James Vandorol 12 CHEVELLE 1 QUEENS OF THE STONE AGE POWERMAN 5000	KFRV/Fresno, CA* PD: Mike Rissi MD: Michael Gray 4 AUDIO SLAVE R.E.M.	WRZK/Johnson City* PD: Mark McKinsey APD: Alan Wynn ALIEN ANT FARM SOMETHING CORPORATE STATIC-X STROKES	WBUZ/Nashville, TN* PD: Jim Patrick PD: Russ Schmitt Y SHAPE MIND CHEVELLE ATARI SOMETHING CORPORATE STATIC-X	KEDJ/Phoenix, AZ* PD: Laura Howe PD: Nancy Stevens APD: David Air Dave MD: Robin Hish 2 MPX 11 MIND	WZL/Rosario, VA* PD: Greg Travis MD: Bob Hollenberg APD: Gary James 4 COLD 1 QUEENS OF THE STONE AGE	KSRV/Shreveport, LA* PD: Howard Clark PD: Neil 1 FOUNTAINS OF WAYNE 1 STROKES 1 CHEVELLE MPX	WPBZ/Palm Beach, FL* PD: John O'Connell MD: Eric Kristensen MD: Paul Ferrie 1 STROKES ATARI SOMETHING CORPORATE
WRAX/Birmingham, AL* PD: Susan Groves MD: Mark Lindsay No Adds	WAOZ/Cincinnati, OH* PD: Jeff Carroll MD: Melody Lee MD: Toby Ryan 27 STROKES 16 OUTCAST 10 LINKIN BACK SUNDAY 5 THURSDAY	WVUX/Fl. Myers, FL* PD: John Razz APD: Pat Madril MD: Jeff Zito 3 SWITCHFOOT STATIC-X	WNFZ/Knoxville, TN* PD: Anthony Proffitt MD: Justin Matthews 6 CHEVELLE STORY OF THE YEAR	KKNO/New Orleans, LA* PD: Bob Summers APD: Bob Summers FINGER ELEVEN JET	KZON/Phoenix, AZ* PD: Laura Howe MD: Nancy Stevens APD: David Air Dave MD: Robin Hish 2 MPX 11 MIND	WZL/Rosario, VA* PD: Greg Travis MD: Bob Hollenberg APD: Gary James 4 COLD 1 QUEENS OF THE STONE AGE	WVUX/Fl. Myers, FL* PD: John Razz APD: Pat Madril MD: Jeff Zito 3 SWITCHFOOT STATIC-X	WHFS/Washington, DC* PD: Bob Weigl MD: Paul Ferrie 10 OUTCAST 6 LINKIN PARK 2 STROKES
WVXX/Boston, MA* PD: John Jackson MD: Kevin Day 1 SAVES THE DAY 1 STATIC-X 1 LIMP BIZKIT THURSDAY HOT HOT HEAT DASHBOARD CONFESSIONAL YELLOWCARD JET	WXTM/Cleveland, OH* PD: Kim Moore APD: Don Hardie MD: Paul Schiano 10 STATIC-X EVANESCENCE FINGER ELEVEN	WVUX/Fl. Myers, FL* PD: John Razz APD: Pat Madril MD: Jeff Zito 3 SWITCHFOOT STATIC-X	KVFE/Lafayette, LA* PD: Scott Perre MD: Chris Oliver 2 CHEVELLE	WVXX/New York, NY* PD: Steve King MD: Mike Pau 7 THREE DAYS GRACE 8 BILLY TALENT 5 CHEVELLE STORY OF THE YEAR	KZON/Phoenix, AZ* PD: Laura Howe MD: Nancy Stevens APD: David Air Dave MD: Robin Hish 2 MPX 11 MIND	WZL/Rosario, VA* PD: Greg Travis MD: Bob Hollenberg APD: Gary James 4 COLD 1 QUEENS OF THE STONE AGE	WVUX/Fl. Myers, FL* PD: John Razz APD: Pat Madril MD: Jeff Zito 3 SWITCHFOOT STATIC-X	WVUX/Washington, DC* PD: Bob Weigl MD: Paul Ferrie 10 OUTCAST 6 LINKIN PARK 2 STROKES
KOXR/Boise, ID* PD: Jason Jackson MD: Kevin Day 1 SAVES THE DAY 1 STATIC-X 1 LIMP BIZKIT THURSDAY HOT HOT HEAT DASHBOARD CONFESSIONAL YELLOWCARD JET	WVXX/WI. Wayne, IN* PD: John Boyle MD: Don Walker APD: Matt Jericho MD: Greg Travis ATARI FINGER ELEVEN JET MPX STROKES	WVXX/WI. Wayne, IN* PD: John Boyle MD: Don Walker APD: Matt Jericho MD: Greg Travis ATARI FINGER ELEVEN JET MPX STROKES	WVXX/WI. Wayne, IN* PD: John Boyle MD: Don Walker APD: Matt Jericho MD: Greg Travis ATARI FINGER ELEVEN JET MPX STROKES	WVXX/WI. Wayne, IN* PD: John Boyle MD: Don Walker APD: Matt Jericho MD: Greg Travis ATARI FINGER ELEVEN JET MPX STROKES	WVXX/WI. Wayne, IN* PD: John Boyle MD: Don Walker APD: Matt Jericho MD: Greg Travis ATARI FINGER ELEVEN JET MPX STROKES	WZL/Rosario, VA* PD: Greg Travis MD: Bob Hollenberg APD: Gary James 4 COLD 1 QUEENS OF THE STONE AGE	WVUX/WI. Wayne, IN* PD: John Boyle MD: Don Walker APD: Matt Jericho MD: Greg Travis ATARI FINGER ELEVEN JET MPX STROKES	WVUX/Washington, DC* PD: Bob Weigl MD: Paul Ferrie 10 OUTCAST 6 LINKIN PARK 2 STROKES
WBCH/Boston, MA* PD: Tony Bernalesi MD: Jason Jackson APD: Steve Strick 16 STROKES QUEENS OF THE STONE AGE KINGS OF LEON HOT HOT HEAT THREE DAYS GRACE OUTCAST ALIEN ANT FARM	WVXX/WI. Wayne, IN* PD: John Boyle MD: Don Walker APD: Matt Jericho MD: Greg Travis ATARI FINGER ELEVEN JET MPX STROKES	WVXX/WI. Wayne, IN* PD: John Boyle MD: Don Walker APD: Matt Jericho MD: Greg Travis ATARI FINGER ELEVEN JET MPX STROKES	WVXX/WI. Wayne, IN* PD: John Boyle MD: Don Walker APD: Matt Jericho MD: Greg Travis ATARI FINGER ELEVEN JET MPX STROKES	WVXX/WI. Wayne, IN* PD: John Boyle MD: Don Walker APD: Matt Jericho MD: Greg Travis ATARI FINGER ELEVEN JET MPX STROKES	WVXX/WI. Wayne, IN* PD: John Boyle MD: Don Walker APD: Matt Jericho MD: Greg Travis ATARI FINGER ELEVEN JET MPX STROKES	WZL/Rosario, VA* PD: Greg Travis MD: Bob Hollenberg APD: Gary James 4 COLD 1 QUEENS OF THE STONE AGE	WVUX/WI. Wayne, IN* PD: John Boyle MD: Don Walker APD: Matt Jericho MD: Greg Travis ATARI FINGER ELEVEN JET MPX STROKES	WVUX/Washington, DC* PD: Bob Weigl MD: Paul Ferrie 10 OUTCAST 6 LINKIN PARK 2 STROKES
WVXX/Boston, MA* PD: Chris MD: Kevin Days 5 RAPTURE 3 ATARI MPX DAVE MATTHEWS	WVXX/WI. Wayne, IN* PD: John Boyle MD: Don Walker APD: Matt Jericho MD: Greg Travis ATARI FINGER ELEVEN JET MPX STROKES	WVXX/WI. Wayne, IN* PD: John Boyle MD: Don Walker APD: Matt Jericho MD: Greg Travis ATARI FINGER ELEVEN JET MPX STROKES	WVXX/WI. Wayne, IN* PD: John Boyle MD: Don Walker APD: Matt Jericho MD: Greg Travis ATARI FINGER ELEVEN JET MPX STROKES	WVXX/WI. Wayne, IN* PD: John Boyle MD: Don Walker APD: Matt Jericho MD: Greg Travis ATARI FINGER ELEVEN JET MPX STROKES	WVXX/WI. Wayne, IN* PD: John Boyle MD: Don Walker APD: Matt Jericho MD: Greg Travis ATARI FINGER ELEVEN JET MPX STROKES	WZL/Rosario, VA* PD: Greg Travis MD: Bob Hollenberg APD: Gary James 4 COLD 1 QUEENS OF THE STONE AGE	WVUX/WI. Wayne, IN* PD: John Boyle MD: Don Walker APD: Matt Jericho MD: Greg Travis ATARI FINGER ELEVEN JET MPX STROKES	WVUX/Washington, DC* PD: Bob Weigl MD: Paul Ferrie 10 OUTCAST 6 LINKIN PARK 2 STROKES
WVXX/Boston, MA* PD: Chris MD: Kevin Days 5 RAPTURE 3 ATARI MPX DAVE MATTHEWS	WVXX/WI. Wayne, IN* PD: John Boyle MD: Don Walker APD: Matt Jericho MD: Greg Travis ATARI FINGER ELEVEN JET MPX STROKES	WVXX/WI. Wayne, IN* PD: John Boyle MD: Don Walker APD: Matt Jericho MD: Greg Travis ATARI FINGER ELEVEN JET MPX STROKES	WVXX/WI. Wayne, IN* PD: John Boyle MD: Don Walker APD: Matt Jericho MD: Greg Travis ATARI FINGER ELEVEN JET MPX STROKES	WVXX/WI. Wayne, IN* PD: John Boyle MD: Don Walker APD: Matt Jericho MD: Greg Travis ATARI FINGER ELEVEN JET MPX STROKES	WVXX/WI. Wayne, IN* PD: John Boyle MD: Don Walker APD: Matt Jericho MD: Greg Travis ATARI FINGER ELEVEN JET MPX STROKES	WZL/Rosario, VA* PD: Greg Travis MD: Bob Hollenberg APD: Gary James 4 COLD 1 QUEENS OF THE STONE AGE	WVUX/WI. Wayne, IN* PD: John Boyle MD: Don Walker APD: Matt Jericho MD: Greg Travis ATARI FINGER ELEVEN JET MPX STROKES	WVUX/Washington, DC* PD: Bob Weigl MD: Paul Ferrie 10 OUTCAST 6 LINKIN PARK 2 STROKES

* Monitored Reporters
94 Total Reporters

85 Total Monitored

9 Total Indicator

Did Not Report, Playlist Frozen (1):
KNRQ/Eugene-Springfield, OR

New & Active

ILL NINO How Can I Live (Roadrunner/IDJMG)
Total Plays: 297, Total Stations: 23, Adds: 1

MUDWAYNE World So Cold (Epic)
Total Plays: 252, Total Stations: 13, Adds: 0

CHEVELLE Closure (Epic)
Total Plays: 248, Total Stations: 33, Adds: 11

KILL HANNAH Kennedy (Atlantic)
Total Plays: 240, Total Stations: 27, Adds: 6

SLOTH Someday (Hollywood)
Total Plays: 195, Total Stations: 13, Adds: 0

AUDIO SLAVE I Am The Highway (Interscope/Epic)
Total Plays: 186, Total Stations: 10, Adds: 4

IMA ROBOT Dynamite (Virgin)
Total Plays: 171, Total Stations: 17, Adds: 1

SAVES THE DAY Anywhere With You (Vagrant/DreamWorks)
Total Plays: 168, Total Stations: 17, Adds: 1

ALIEN ANT FARM Glow (DreamWorks)
Total Plays: 161, Total Stations: 21, Adds: 11

KINGS OF LEON Molly's Chamber (RCA)
Total Plays: 142, Total Stations: 9, Adds: 1

Indicator

Most Added*

- MPX** Everything Sucks (When You're Gone) (A&M)
- STATIC-X** The Only (Warner Bros.)
- ATARI** The Saddest Song (Columbia)
- FOUNTAINS OF WAYNE** Stacy's Mom (S-Curve/EMC)
- CHEVELLE** Closure (Epic)
- SEVENDUST** Enemy (TVT)
- FINGER ELEVEN** One Thing (Wind-up)
- STROKES** 12:51 (RCA)
- ALIEN ANT FARM** Glow (DreamWorks)
- SOMETHING CORPORATE** Space (Drive-Thru/Geffen)

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R&R, c/o Mike Davis: 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067

Email: m Davis@radioandrecords.com

Songs ranked by total plays



PART TWO OF A TWO-PART SERIES

Looking Deeper Into The Triple A Crystal Ball

Programmers continue to examine the format's future

Last week this column dealt with some of the most immediate concerns of Triple A radio — new competition, the growing impact of public radio and changing sales pressures — as discussed during the “Triple A Crystal Ball” session at the recent R&R Triple A Summit in Boulder, CO. This week the panelists address the rapidly evolving landscape of radio and the potential for a brighter future for the Triple A format.

The session was moderated by KINK/Portland, OR PD Dennis Constantine, and the panel included KBKO/Denver PD Scott Arbough, KTCZ/Minneapolis PD Lauren MacLeash, KFOG/San Francisco PD Dave Benson, WXRT/Chicago VP/Programming Norm Winer, WBOS/Boston PD Chris Herrmann, WXP/N/Philadelphia PD Bruce Warren and KGSR/Austin PD Jody Denberg.

Research Realities

Constantine steered the panel toward more long-term subjects by saying, “We all know it is important to have your evangelists out there, and we also know that Triple A can generate very passionate and loyal listeners who will vote for you, so to speak, when Arbitron calls. But we are also aware of the shrinking response rate.”

“In addition, the Arbitron Advisory Council has officially declared the diary dead and emphasized the need to forge ahead with the Personal People Meter, although they acknowledge that there are some bugs to be worked out with the system. However, this still doesn't really address the falling response rate.”

Arbough began the discussion by saying, “We now all have to deal with the do-not-call list. The way I see it, my audience is on that list. And even though the list may not apply to a company like Arbitron, my listeners have already expressed that they are not interested in being bothered by anyone by making the effort to add their names to it. In fact, if they get a call, they'll probably be upset by it.”

But does this unwillingness to participate in surveys go further? Benson felt the trend was also affecting call-out research. “Fewer and fewer people are willing to participate in call-

out, and I believe it is beginning to undermine the validity of our results,” he said.

“We are as guilty as Arbitron — or anyone else — of pestering people in our target demographic. Taking the time to take a survey or to listen to song hooks is a pain in the butt. I mean, the average call takes 30-40 minutes.”

A member of the audience suggested saying on the air, in a general way, that a ratings survey was happening and instructing listeners to vote for their favorite station, but Benson said

that the Arbitron Advisory Council has been resistant to that idea.

“They did something like that in Atlanta several years ago, and Arbitron wasn't happy with the way it panned out,” Benson said. “It's a very entrenched organization. Besides, Arbitron has to position itself within the larger polling and survey arena, and that is strictly taboo in that world.”

“We are very much at the mercy of Arbitron,” said MacLeash. “The vast majority of the media buyers are totally locked into Arbitron, and that is all they make their decisions by. We need a campaign to get them to adopt a new method of buying radio. Whether Arbitron is accurate or not, it still rules the roost.”

The New Bigger Picture

While Arbitron and the ratings system remain important to commercial radio — and to noncommercial radio, according to Warren — there are other concerns that are becoming just as vital in the new radio-ownership paradigm.

“We absolutely look at Arbitron numbers, but, as with any research, you have to put it into perspective with your gut and other sources of data,” Warren said. “Fortunately, it is

not as big a factor for me as it is for my commercial counterparts. But I do want more market share, and I need to know how I stack up against the other stations in the market too.

“Certainly, fundraising and other initiatives in that area provide us with quite a bit of insight as to what our audience wants, but we also do quite a few perceptual studies, focus groups and music testing, just like commercial stations do.”

Under the new radio ground rules, Winer said, we need to look at things like Arbitron from a new perspective. “Ratings are not the be-all and end-all for us either,” he explained. “Ratings are important, yes, but it is revenue that really acts as the measure of our success.”

“Establishing consistency and longevity in the market, regardless of your ratings fluctuations, can go a long way toward helping you reach your revenue goals.”

The Younger End

This brought the discussion to an important point: Should we gradually grow older with our audience, or should we find ways to attract younger adults, even at the expense of losing listeners on the top end?

Winer said, “We absolutely need to do [the latter], not only for the continued importance of the station, but also because advertisers are becoming more and more interested in reaching younger adults these days. If we can demonstrate that we reach a certain segment of the younger adult demo, it will ensure our future revenue.”

Arbough agreed, saying, “Fueling the younger end is the most important thing for the future of this format. The key is finding the right music that appeals to younger adults while still being interesting enough to hold the upper end. It's hard to predict what the future trends will be, so the key is to stay on top of what's happening out there and to mix it in.”

MacLeash suggested that there are a lot of things outside of music that you can do to keep your station hip for that 25-34 crowd, and even 18-34s. “Being on the college campuses with

events and having a presence in other ways makes a big difference,” she said.

“Right now many of the singer-songwriters are very young and have established a strong following with the college crowd, but they still fit nicely with the library of artists we play.”

“Supporting young local bands is also a great way to stay in touch with the street. Plus, listen to your interns and find out what they like. They can be valuable sources of information for you if their musical tastes lean toward the younger artists you play.”

Motivating Your People

As the session began to wind down, Warren offered up the next question: “We are all talking about making our stations better, about taking more risks and about being more innovative. Ultimately, it comes down to how well we are doing at motivating the people who work for us and with us.”

“People on the music side right now are completely stressed out. On the radio side we are all working much harder than ever before, and it is difficult to let the job alone and get back to having a life too. How do you pump up your staff, who deliver for you book after book?”

“I say thank you as much as I can,” Benson replied.

“The only time you hot-line the studio is when they do something great,” MacLeash said. “You have to acknowledge and accentuate what they do well even more than what they need to improve.”

“If they have risen to being a successful member of the staff, they are probably very self-motivating already,” Denberg said. “They love their jobs and want to do great radio. They want you to help them to get even better.”

“I try to find real time to spend with the staff — quality, uninterrupted time — one on one and as a group,” Herrmann said.



IT WAS THRILLING After Virgin artists The Thrills performed at the Friday-afternoon Triple A Summit cocktail party, a few folks gathered for a photo. Seen here are (l-r) WXP/N/Philadelphia's Helen Leicht; bandmembers Daniel Ryan, Ben Carrigan and Conor Deasy; Virgin's Ray Gmeiner; R&R's Erica Farber; and bandmembers Padraic McMahon and Kevin Horan.

Format Future

The final question concerned the future of the format. Several of the

panelists work for large corporations, and many of them have great success stories. Is there anything they can do to convince their bosses to try the format in markets where there are no Triple A stations?

“The biggest difficulty in presenting this format to the corporate types is

our inability to show revenue possibilities in a relatively short time,” Benson said. “Plus, when you show perceptual studies to a group of national programmers, this format looks bizarre: There is no center, no simple distillation for them to focus on and attack with traditional methods.”

“The format, by and large, has a strange and greatly varied coalition of listeners, and this is hard to quantify and specify to the big guys making the decisions. They often see us as an anomaly that they can't understand. They leave us alone because we are doing well, but they would never think of replicating the format in another market.”

However, we might have a new crusader, in the person of Norm Winer, who was recently named VP/Rock Programming for Infinity. “We all know that it is extremely hard to explain what we do,” Winer said. “When we are in Boulder, we can wear our sandals, but when we are home in our offices, the tap shoes come out.”

“In Infinity's case, they have placed John Sykes and Andy Schuon in a position to encourage the rest of us to be creative and innovative. It is my hope that I will be able to take some of the underperforming stations we have out there and convince my bosses that we should maybe try something new and daring.”

“Perhaps they will be willing to look past the general conception of Triple A as a unique and unusual format that is limited in its growth potential and say, ‘Go for it, Norm. Take some chances, and let's see what happens in some other markets.’ It's good news for the inmates.”



Scott Arbough



Chris Herrmann



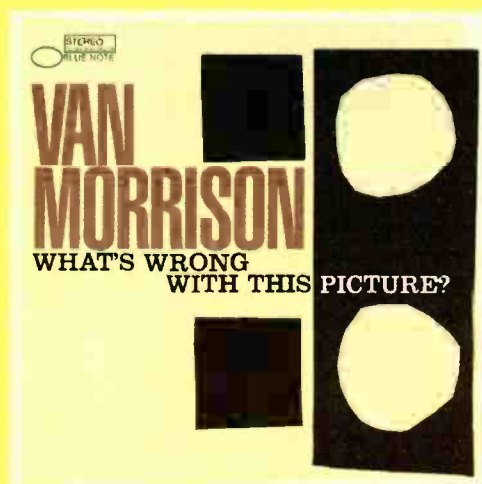
Jody Denberg

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WELCOMES VAN MORRISON TO THE FAMILY**

VAN MORRISON

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**FEATURING THE SINGLE "ONCE IN A BLUE MOON"
ADD DATE: Sept 22**



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Nothing! The unmistakable voice joins
the legendary label and the results are
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originals, **WHAT'S WRONG WITH
THIS PICTURE** is a fitting addition to
an amazing career.**

AND COMING IN NOVEMBER...AL GREEN'S BLUE NOTE DEBUT...

September 12, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	489	-35	23339	16	23/0
4	2	JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)	470	+13	20823	10	24/0
3	3	PETE YORN Crystal Village (Columbia)	465	+1	23866	10	22/0
2	4	JOHN MAYER Bigger Than My Body (Aware/Columbia)	459	-11	25863	5	21/0
5	5	EASTMOUNTAINSOUTH You Dance (DreamWorks)	431	+3	16746	10	24/0
6	6	BEN HARPER Diamonds On The Inside (Virgin)	429	+12	24985	6	25/0
9	7	STING Send Your Love (A&M/Interscope)	395	+28	24720	3	23/0
7	8	DAVE MATTHEWS Gravedigger (RCA)	392	-4	20142	4	23/0
8	9	NICKEL CREEK Smoothie Song (Sugar Hill)	336	-34	18601	18	22/0
11	10	JASON MRAZ You And I Both (Elektra/EEG)	335	-3	11659	11	21/0
12	11	WALLFLOWERS Closer To You (Interscope)	295	+19	16138	11	21/1
10	12	TRAIN Calling All Angels (Columbia)	287	-77	23402	23	23/0
14	13	COLDPLAY Clocks (Capitol)	247	-7	16500	41	24/0
22	14	JONNY LANG Red Light (A&M/Interscope)	243	+77	15135	2	19/0
13	15	ANNIE LENNOX Pavement Cracks (J)	228	-26	9461	14	17/0
15	16	DIDO White Flag (Arista)	206	-28	11610	7	11/0
16	17	LOS LONELY BOYS Heaven (Dr)	205	-10	6000	6	17/3
18	18	HOWIE DAY Perfect Time Of Day (Epic)	196	+4	10398	4	20/1
23	19	COLDPLAY God Put A Smile Upon Your Face (Capitol)	192	+33	10138	2	7/3
17	20	BLUES TRAVELER Let Her & Let Go (Sanctuary/SRG)	179	-18	5203	7	16/0
20	21	GRANDADDY Now It's On (V2)	170	-8	9392	7	13/0
Debut	22	TRAIN When I Look To The Sky (Columbia)	155	+54	6323	1	13/1
21	23	JAYHAWKS Tailspin (American/Lost Highway/IDJMG)	155	-19	5327	9	15/0
19	24	FLEETWOOD MAC Say You Will (Reprise)	153	-26	5958	12	15/0
29	25	SANTANA (ALEX BAND) Why Don't You & I (Arista)	140	+12	9296	5	6/0
30	26	FOO FIGHTERS Times Like These (Roswell/RCA)	129	+5	10929	2	4/0
24	27	O.A.R. Hey Girl (Lava)	123	-32	4939	12	12/0
Debut	28	LUCINDA WILLIAMS Real Live Bleeding Fingers... (Lost Highway)	121	+10	4583	1	10/1
28	29	WARREN ZEVON Knockin' On Heaven's Door (Artemis)	120	-10	4554	5	13/0
27	30	DAVID GRAY Caroline (ATO/RCA)	119	-12	3308	7	11/0

26 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/31-9/6. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

LIVE Heaven (Radioactive/Geffen)

Total Plays: 115, Total Stations: 5, Adds: 0

STEELY DAN Things I Miss The Most (Reprise)

Total Plays: 112, Total Stations: 12, Adds: 1

RADIOHEAD Go To Sleep (Capitol)

Total Plays: 109, Total Stations: 9, Adds: 0

BARENAKED LADIES Another Postcard (Chimps) (Reprise)

Total Plays: 105, Total Stations: 14, Adds: 14

WIDESPREAD PANIC Fishing (Widespread/SRG)

Total Plays: 96, Total Stations: 9, Adds: 0

NEIL YOUNG Bandit (Reprise)

Total Plays: 95, Total Stations: 9, Adds: 1

MATCHBOX TWENTY Bright Lights (Atlantic)

Total Plays: 84, Total Stations: 3, Adds: 0

NORTH MISSISSIPPI ALLSTARS Eyes (Tone Cool/ATO)

Total Plays: 81, Total Stations: 10, Adds: 0

JOE FIRSTMAN Breaking All The Ground (Atlantic)

Total Plays: 74, Total Stations: 12, Adds: 3

COUNTING CROWS If I Could Give All My Love... (Geffen/Interscope)

Total Plays: 73, Total Stations: 4, Adds: 0

Songs ranked by total plays

Most Added*

www.rredds.com

ARTIST TITLE LABEL(S)	ADDS
BARENAKED LADIES Another Postcard (Chimps) (Reprise)	14
WILL HOGE Secondhand Heart (Atlantic)	5
LOS LONELY BOYS Heaven (Dr)	3
JOE FIRSTMAN Breaking All The Ground (Atlantic)	3
COLDPLAY God Put A Smile Upon Your Face (Capitol)	3
MICHAEL FRANTI/SPEARHEAD Everyone Deserves Music (iMusic)	2
ROBERT RANDOLPH Soul Refreshing (Warner Bros.)	2
STRING CHEESE INCIDENT Who Am I? (SCF-Fidelity)	2
SARAH MCLACHLAN Fallen (Arista)	2
SCOTT MILLER The Way (Sugar Hill)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BARENAKED LADIES Another Postcard (Chimps) (Reprise)	+79
JONNY LANG Red Light (A&M/Interscope)	+77
SARAH MCLACHLAN Fallen (Arista)	+65
TRAIN When I Look To The Sky (Columbia)	+54
LYLE LOVETT My Baby Don't Tolerate (Curb/Lost Highway)	+37
JOE FIRSTMAN Breaking All The Ground (Atlantic)	+34
TORI AMOS A Sorta Fairytale (Epic)	+33
COLDPLAY God Put A Smile Upon Your Face (Capitol)	+33
TORI AMOS Strange (Epic)	+29
STING Send Your Love (A&M/Interscope)	+28

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	217
MATCHBOX TWENTY Unwell (Atlantic)	168
ZIGGY MARLEY True To Myself (Private Music/AAL)	161
JACK JOHNSON The Horizon... (Jack Johnson Music/Universal)	157
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	149
COLDPLAY The Scientist (Capitol)	149
MAROON 5 Harder To Breathe (Octone/J)	148
TORI AMOS A Sorta Fairytale (Epic)	143
DAVE MATTHEWS BANO Grace Is Gone (RCA)	128
JACK JOHNSON Flake (Enjoy/Universal)	109

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R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	JACK JOHNSON <i>Wasting Time (Jack Johnson Music/Universal)</i>	290	-11	1704	10	17/0
2	2	BEN HARPER <i>Diamonds On The Inside (Virgin)</i>	287	+18	1580	6	18/0
3	3	DAVE MATTHEWS <i>Gravedigger (RCA)</i>	248	+17	1417	4	17/0
4	4	EASTMOUNTAINSOUTH <i>You Dance (DreamWorks)</i>	238	+10	1256	13	17/0
8	5	LOS LONELY BOYS <i>Heaven (Or)</i>	231	+28	1216	8	18/0
5	6	PETE YORN <i>Crystal Village (Columbia)</i>	219	-6	1537	9	11/0
7	7	JASON MRAZ <i>You And I Both (Elektra/EEG)</i>	217	+3	1303	11	13/0
10	8	STING <i>Send Your Love (A&M/Interscope)</i>	213	+37	1133	3	16/0
9	9	JOHN MAYER <i>Bigger Than My Body (Aware/Columbia)</i>	213	+28	1320	4	14/0
12	10	DAVID GRAY <i>Caroline (ATO/RCA)</i>	187	+14	964	9	14/0
6	11	GUSTER <i>Amsterdam (Gonna Write You A Letter) (Palm/Reprise)</i>	185	-40	1246	16	12/0
13	12	WARREN ZEVON <i>Knockin' On Heaven's Door (Artemis)</i>	184	+15	916	6	16/0
11	13	BLUES TRAVELER <i>Let Her & Let Go (Sanctuary/SRG)</i>	170	-3	921	8	13/0
16	14	STEELY DAN <i>Things I Miss The Most (Reprise)</i>	158	+3	767	6	14/0
15	15	MICHAEL FRANTI / SPEARHEAD <i>Everyone Deserves Music (iMusic)</i>	153	-5	431	6	14/0
17	16	DAMIEN RICE <i>Volcano (Vector Recordings)</i>	146	-3	586	11	14/1
18	17	ROBERT RANDOLPH <i>Soul Refreshing (Warner Bros.)</i>	137	-2	687	3	12/0
19	18	NEIL YOUNG <i>Bandit (Reprise)</i>	136	-2	871	4	13/0
21	19	JOHN HIATT <i>Circle Back (New West)</i>	133	+4	738	4	14/0
14	20	JAYHAWKS <i>Tailspin (American/Lost Highway/DJMG)</i>	131	-38	714	9	11/0
20	21	KELLER WILLIAMS <i>Love Handles (SCI-Fidelity)</i>	129	-1	290	5	13/0
Debut	22	JONNY LANG <i>Red Light (A&M/Interscope)</i>	124	+52	733	1	14/1
24	23	HOWIE DAY <i>Perfect Time Of Day (Epic)</i>	122	+12	715	2	10/0
30	24	NORTH MISSISSIPPI ALLSTARS <i>Eyes (Tone-Cool/ATO)</i>	120	+31	318	2	14/0
26	25	WALLFLOWERS <i>Closer To You (Interscope)</i>	112	+3	880	5	8/1
25	26	CASH BROTHERS <i>Shadow Of Doubt (Zoe/Rounder)</i>	108	-1	406	4	14/0
27	27	WIDESPREAD PANIC <i>Fishing (Widespread/SRG)</i>	105	+4	463	3	10/0
23	28	ANNIE LENNOX <i>Pavement Clams (J)</i>	103	-9	678	15	8/0
22	29	ROBERT CRAY <i>Back Door Slam (Sanctuary/SRG)</i>	99	-16	378	9	9/0
Debut	30	SHELBY LYNNE <i>Telephone (Capitol)</i>	97	+20	347	1	11/1

19 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 8/31 - Saturday 9/6.

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Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
COLDPLAY <i>God Put A Smile Upon Your Face (Capitol)</i>	8
BARENAKED LADIES <i>Another Postcard (Chimps) (Reprise)</i>	8
SCOTT MILLER <i>The Way (Sugar Hill)</i>	5
ZIGGY MARLEY <i>Dragonfly (Private Music/AAL)</i>	3
ERIC BIBB <i>Too Much Stuff (Earthbeat)</i>	3
MAVERICKS <i>I Want To Know (Sanctuary/SRG)</i>	2
JOSH ROUSE <i>Come Back (Light Therapy) (Rykodisc)</i>	2
RUFUS WAINWRIGHT <i>I Don't Know What It Is (DreamWorks)</i>	2
LYLE LOVETT <i>My Baby Don't Tolerate (Curb/Lost Highway)</i>	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JONNY LANG <i>Red Light (A&M/Interscope)</i>	+52
STING <i>Send Your Love (A&M/Interscope)</i>	+37
NORTH MISSISSIPPI ALLSTARS <i>Eyes (Tone-Cool/ATO)</i>	+31
LOS LONELY BOYS <i>Heaven (Or)</i>	+28
JOHN MAYER <i>Bigger Than My Body (Aware/Columbia)</i>	+28
JOSH ROUSE <i>Come Back (Light Therapy) (Rykodisc)</i>	+27
STEADMAN <i>No Big Deal (Elektra/EEG)</i>	+23
EDIE BRICKELL <i>Rush Around (Universal)</i>	+21

Reporters

WAPS/Akron, OH
 PD: Bill Giesher
 WILL HOGE
 ZOEY MARLEY
 JOSH ROUSE
 BARENAKED LADIES
 ANDY FRANTI

KBAC/Albuquerque, NM
 PD: Ira Gordon
 3 ANDY WHELLE
 1 MER. YOUNG
 1 PD GRK

KGSR/Austin, TX
 OMC: Jeff Carnal
 PD: Judy Denberg
 APD: Jyl Hershman-Ross
 MD: Susan Castle
 No Adds

WRNR/Baltimore, MD
 OMC: Jim Peterson
 PD: Alex Cartright
 1 DANIE A RICE
 1 BARENAKED LADIES
 1 DAVID BOWIE

KRVB/Boise, ID
 OMC: Dan McCully
 PD: Dan McCully
 JONNY LANG
 HOWIE DAY
 BARENAKED LADIES

WBOS/Boston, MA
 PD: Chris Hermann
 APD/MD: Nichole Williams
 15 SARAH McLACHLAN
 10 BARENAKED LADIES
 1 LOS LONELY BOYS

WXRW/Boston, MA
 PD: Nicole Sandler
 OMC: Diana Marshall
 4 COLDRIP
 1 STRING CHEESE INCIDENT
 BARENAKED LADIES
 JOE FRISTMAN

WHCS/Burlington
 PD/MD: Mark Amozzhab
 2 BARENAKED LADIES
 COLDRIP
 STRING CHEESE INCIDENT

WMVY/Cape Cod, MA
 PD/MD: Barbara Dacey
 1 COLDRIP
 1 COUNTRY CROWS
 WALLY OWENS
 1 ALEXI MURDOCH
 1 BEN TAYLOR BAND

WDDO/Chattanooga, TN
 OMC: Steve Howard
 8 LUCINDA WYLAAS
 JT

WCRW/Chicago, IL
 PD: Steve Winer
 APD: John Farnado
 No Adds

KBXR/Columbia, MO
 OMC: Jack Lawson
 PD/MD: Lane Treese
 COLDRIP
 STING

KBCO/Denver, CO
 PD: Scott Arbogast
 MD: Kesler
 17 BARENAKED LADIES

WDET/Detroit, MI
 PD: Judy Adams
 MD: Martin Bandyke
 3 COLDRIP

WJWO/Elizabeth City, NC
 PD: Matt Cropper
 MD: Ted Abbey
 No Adds

WNCV/Greenville, SC
 OMC: Edin Phinman
 PD/APD/MD: Edin Phinman
 SCOTT MILLER
 MAVERICKS
 EDE BRICELL
 LONDON NEWMENH, #1
 CHRIS HINGAT
 ERIC BIBB
 PONDIC SANCHEZ
 WILLY PORTER
 BETH ORTON
 ROBERT WALTERS 20TH CONGRESS

WTTN/Indianapolis, IN
 PD: Brad Hartz
 MD: Todd Berryman
 No Adds

KMTN/Jackson, WY
 OMC: Scott Anderson
 PD/MD: Mark "Fish" Fishman
 1 COLDRIP
 1 GRAMMOODY
 1 BARENAKED LADIES

KTBG/Kansas City, MO
 PD: Jon Hart
 OMC: Bruce Johnson
 12 BARENAKED LADIES
 COLDRIP
 STEVE WINDWOOD
 WARREN ZEVON

WKU/Knoxville, TN
 PD: Jim Ziegler
 MD: Alison Sumner
 1 JEFF FRIEDMAN
 2 BARENAKED LADIES
 RED HOT CHILI PEPPERS
 RED HOT CHILI PEPPERS

WFPK/Louisville, KY
 OMC: Brian Cane
 PD: Dan Reed
 APD/MD: Steve Owen
 SCOTT MILLER
 JOSH OF LEON
 HONEY CROWELL
 DANNY FLAMBERG & NAIN CHORUS

WMMW/Madison, WI
 PD: Tom Tushnet
 MD: Gabby Parsons
 3 BARENAKED LADIES
 1 MICHAEL FRANTI / SPEARHEAD
 WILLY PORTER
 ZOEY MARLEY
 WILL HOGE

WMPS/Memphis, TN
 PD: Steve Richards
 MD: Alexandra Icker
 9 ROBERT RANDOLPH
 STEELY DAN

KTCZ/Minneapolis, MN
 PD: Lauren MacLennan
 APD/MD: Mike Wolf
 10 COLDRIP
 9 TRAVIS

WGBV/Minneapolis, MN
 OMC: Dave Hamilton
 PD: Jeff Collins
 No Adds

WZLW/Mobile, AL
 OMC: Tim Camp
 PD: Brian Sims
 MD: Lee Ann Kohn
 1 WALLY OWENS

KPIG/Monterey, CA
 PD/MD: Lauri Dean Hepper
 APD: Alison Macleary
 3 SCOTT MILLER
 10 LONDON NEWMEN
 BLUES TRAVELER

WRLL/Nashville, TN
 OMC/MD: David Hall
 APD/MD: Ray, Brian Coes
 8 BEN OWLER
 2 THOMAS
 4 JEFF FRIEDMAN
 WLL HOGE

WFUJ/New York, NY
 PD: Chris Singleton
 MD: Rita Houston
 3 ALEXI MURDOCH
 3 JEFF FRIEDMAN
 1 BLUR
 STEREOPHONICS
 BELA FLECK
 LYLE LOVETT
 JESS STONE

WKOC/Norfolk, VA
 PD: Paul Shugart
 OMC: Kristin Coes
 24 COLDRIP
 2 BARENAKED LADIES
 WLL HOGE
 ROSE HOLE
 STRING CHEESE INCIDENT

KCTY/Omaha, NE
 OMC: Brian Burns
 PD/MD: Tom "Shack" Morlan
 22 BARENAKED LADIES
 LOS LONELY BOYS

WXPW/Philadelphia, PA
 PD: Bruce Warren
 APD/MD: Helen Leight
 10 LYLE LOVETT
 4 JOSH ROUSE
 4 JESS STONE
 1 4th MORNING JACKET
 1 4 WAY STREET
 1 RUFUS WAINWRIGHT
 1 SARAH McLACHLAN

WYEP/Pittsburgh, PA
 PD: Steve Weisch
 MD: Mike Sauter
 SCOTT MILLER
 TRAVIS
 JOAN BAEZ

WCLZ/Portland, ME
 PD: Neils Ivy
 MD: Brian James
 COLDRIP
 ZOEY MARLEY
 TRAVIS
 LEON BASS
 MAVERICKS
 JONNY LANG
 RUFUS WAINWRIGHT
 BARENAKED LADIES

KINK/Portland, OR
 PD: Dennis Cantelano
 MD: Kevin Wolf
 17 BARENAKED LADIES
 1 LOS LONELY BOYS

WDSY/Poughkeepsie, NY
 PD: Greg Collins
 APD: Christine Martinez
 MD: Roger Blomel
 COLDRIP
 JORGE OF LEON
 STEADMAN
 BARENAKED LADIES

KTHX/Reno, NV
 PD: Tom Davis
 OMC: Rich Brooks
 PD: Harry Reynolds
 APD/MD: David Herald
 LEON BASS

KENZ/Salt Lake City, UT
 PD: Steve Warren
 MD: Holly Jones
 16 BARENAKED LADIES
 LONGWAY

KPRI/San Diego, CA
 PD/MD: Dana Shaieb
 TRAVIS

KFOG/San Francisco, CA
 PD: David Benson
 APD/MD: Haley Jones
 15 SARAH McLACHLAN
 12 BARENAKED LADIES

KOTR/San Luis Obispo, CA
 PD/MD: Drew Ross
 OMC: J. J. O'Connell
 4 JONNY CROWELL
 4 MICHAEL
 4 ERIC BIBB

KTAO/Santa Fe, NM
 OMC: Shiba Miller
 PD: Brad Hockmeyer
 MD: Paddy Mac
 4 SCOTT MILLER
 4 BARENAKED LADIES
 4 ERIC BIBB

KRSH/Santa Rosa, CA
 OMC/MD: Steve Kattori
 MD: Nichole Marquis
 SCOTT MILLER
 ROBERT RANDOLPH
 HEW
 BARENAKED LADIES

KMTT/Seattle, WA
 PD: Chris Mays
 APD/MD: Shawn Stewart
 3 ROBERT RANDOLPH

WRRX/Springfield, MA
 PD: Tom Davis
 APD: Dennis Macfarlane
 MD: Lisa Williams
 SCOTT MILLER
 ANDY WHELLE
 BARENAKED LADIES

*Monitored Reporters
 45 Total Reporters

26 Total Monitored

19 Total Indicator



National Programming

Added This Week

World Cafe

Ali Castellini 215-898-6677

JOHN GORKA *Dogs And Thunder*
 LYLE LOVETTA *My Baby Don't Tolerate*
 MY MORNING JACKET *Maheeta*

Acoustic Cafe

Rob Reinhart 734-761-2043

WILLY PORTER *Jesus On The Grill*

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ON THE RECORD

With
Ira Gordon
GM/PD, KBAC/ Santa Fe



In the early '90s my program director at a certain Boulder, CO Triple A radio station asked me to host a Blues Traveler *Studio C* interview and performance. My memory is a little hazy on the particulars, but I can remember the boys imbibing some alcoholic beverages before, during and probably after the session, and that I marched into the PD's office vowing never to be stuck in a live session with the band ever again. • Well that was many years, many pounds and possibly several rehab stints ago. The new Blues Traveler disc, *Truth Be Told*, shows off a more muscular sound than we're used to from the group — like the heavyweight champ coming back to the ring leaner, meaner and faster with the punches after a lifestyle change. • The first track being worked, "Let Her & Let Go," was welcomed to the format immediately and is already nestled in the top 20. John Popper's voice is in great shape, the production is crisp and clear, and the band has never sounded finer. Other standouts include "My Blessed Pain," "Stumble and Fall" and "Thinnest of Air." • All is forgiven BT. Is it too late to take back my vow?

Chart Note: The spins are off a little on the monitored chart this week due to special programming at WXRV/Boston. Nevertheless, **Guster** manage to hold on to No. 1 for the fifth straight week, **Jack Johnson** moves back up to 2* and is threatening to take over, **Pete Dinklage** holds at 3*, **John Mayer** is at No. 4, **EastMountainSouth** are at 5*, **Ben Harper's** at 6*, **Sting** moves up to 7*, and **Dave Matthews** is at No. 8 ... **The Wallflowers** are knocking on the top 10 at 11*, **Jonny Lang** leaps 22*-14*, **Howie Day** remains at 18*, and **Coldplay's** new one goes 23*-19 ... **Train** and **Lucinda Williams** debut ... On the Indicator chart, **Johnson** holds at No. 1 for the eighth week, **Harper** remains right behind him at 2*, **Matthews** is at 3*, **EastMountainSouth** hold at 4*, and **Los Lonely Boys** are now top five at 5* ... **Jason Mraz**, **Sting**, **Mayer** and **David Gray** (12*-10*) round out the top 10 ... Other gainers include **Warren Zevon** (13*-12*), **Steely Dan** (16*-14*), **John Hiatt** (21*-19*) and **North Mississippi Allstars** (30*-24*) ... **Lang** and **Shelby Lynne** debut ... In the Most Added Category, **Barenaked Ladies** come in on top with 22 total adds (No. 1 on both panels), and the new **Coldplay** grabs 11 new adds in addition to the stations that came in early (No. 1 Indicator, No. 3 monitored) ... **Scott Miller**, **Will Hoge** and **Eric Bibb** also have good first weeks. In addition, **Ziggy Marley**, **Lyle Lovett** and **Sarah McLachlan** get some early adds.



— John Schoenberger, Triple A Editor

AAA ARTIST

OF THE WEEK

ARTIST: **North Mississippi Allstars**

LABEL: **Tone-Cool/ATO**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



The North Mississippi Allstars have had their eyes on *Polaris*, their third album, for a long time. "The first two records were building blocks," says guitarist-singer Luther Dickinson of 2000's *51 Phantom* and 2001's *Shake Hands With Shorty*, both of which received Grammy nods and critical praise. "We were on a three-record plan, and we always knew that No. 3 would be our most ambitious album."

Luther and his brother, NMA drummer-pianist-singer Cody, are sons of famed Memphis producer Jim Dickinson, who's played for and produced acts like The Rolling Stones, Big Star, Ry Cooder, The Replacements and more. Growing up, the siblings would watch their dad work his magic at Ardent Studios.

Spending their teenage years in the punk-influenced trio DDT, the Dickinsons explored their Southern musical heritage with an acoustic version of DDT called Gutbucket before forming The North Mississippi Allstars with bassist Chris Chew in 1996. Since then, the band have been known to throw everything from blues, gospel and roots-rock to jam band, psychedelic pop and alt-rock into their new brand of Southern rock.

NMS have also become one of the hardest-working touring acts on the circuit. They have slowly evolved from being the opening act in small clubs to participating in major concert tours and festival events year-round.

In September 2001 Duwayne Burnside, son of blues legend R.L. Burnside, joined the band. "Duwayne and I were already really good friends when we came

together," says Cody. "His arrival opened the door to a more collaborative approach that would lead to *Polaris*."

Indeed, this new album represents much more of a group effort on the band's part, with each member contributing to the process on a variety of levels. In fact, this is the first time the two Dickinson brothers have ever shared lyrical duties on a song. Although much growth is represented on this album, the band seem to have come full circle in other respects by working at Ardent Studios and recording *Polaris* mostly live on 16-track analog tape.

"That mostly comes from all the touring we've done," Luther explains. "When we recorded our first two albums, we didn't have nearly the experience we have now. We are geared mainly to doing live shows, and that came through on *Polaris*."

In the process, these young men have taken their deep respect for their musical roots and synthesized a new sound. "This was supposed to be our most 'out' album," Luther says. "In the end we took everything we can do and used it to nail down a whole new sound for us. And we don't feel bashful about it at all. This is the best stuff we've ever done. This record is honest and from the heart."

One listen through *Polaris* will confirm that analysis. The diversity is clear in songs such as "Eyes," "Meet Me in the City," "Otay," "Kids These Days" and "Polaris."

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	JOE ELY Streets Of Sin (Rounder)	778	-20	6764
2	2	DWIGHT YOAKAM Population Me (Audiom)	666	+24	6184
3	3	TIM O BRIEN Traveler (Sugar Hill)	629	+43	3428
10	4	WAYNE HANCOCK Swing Time (Bloodshot)	558	+145	2034
4	5	SCOTT MILLER Upside Downside (Sugar Hill)	556	-11	9534
11	6	RODNEY CROWELL Fate's Right Hand (Columbia)	530	+131	1506
5	7	J. LAUDERDALE W/DONNA THE BUFFALO Wait... (Dualtone)	528	-16	5438
6	8	GILLIAN WELCH Soul Journey (Acoy)	469	-12	7954
7	9	CHRIS SMITHER Train Home (Hightone)	456	-18	3271
9	10	E. SCRUGGS, D. WATSON, R. SKAGGS The Three... (Rounder)	432	+12	3039
12	11	JAY FARRAR Terroir Blues (Act/Resist)	401	+6	2542
17	12	JUNE CARTER CASH Wildwood Flower (Dualtone)	396	+65	1288
8	13	ALLISON MOORER Show (Universal South)	388	-43	3738
18	14	DANNY BARNES Dirt On The Angel (Terminus)	379	+48	1650
13	15	ROBINELLA... Robinella And The CC String Band (Columbia)	347	-36	5208
15	16	JOHN HIATT... Beneath This Gruff Exterior (New West)	338	-33	10444
16	17	RHONDA VINCENT One Step Ahead (Rounder)	329	-36	8583
30	18	DEL MCCOURY BANO Its Just The Night (McCoury Music)	320	+74	781
21	19	YONDER MOUNTAIN STRING... Old Hands (Frog Pad Records)	315	+3	3961
26	20	DARRELL SCOTT Theatre Of The Unheard (Full Light)	315	+45	760
20	21	DRIVE BY TRUCKERS Decoration Day (New West)	306	-14	3292
32	22	SHELBY LYNNE Identity Crisis (Capitol)	306	+71	744
19	23	EASTMOUNTAINSOUTH Eastmountainsouth (DreamWorks)	305	-22	4189
23	24	PAT GREEN Wave On Wave (Republic)	277	-10	3227
25	25	RECKLESS KELLY Under The Table & Above The Sun (Sugar Hill)	269	-7	7192
28	26	VARIOUS ARTISTS Johnny's Blues (NorthernBlues)	266	+2	1601
Debut	27	CHRIS KNIGHT The Jealous Kind (Dualtone)	259	+178	392
14	28	GREG TROOPER Floating (Sugar Hill)	255	-126	8110
22	29	BIG AL DOWNING One Of A Kind (Hayden's Ferry)	255	-42	2335
Debut	30	KRIS KRISTOFFERSON Broken Freedom Song (Oh Boy)	249	+29	1092

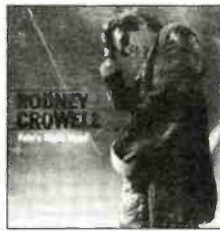
The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts. For more information please visit www.americanamusic.org.
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Americana Spotlight

by John Schoenberger

Artist: Rodney Crowell

Label: DMZ/Columbia



Acclaimed songwriter Rodney Crowell formed his first band, The Arbitrators, when he was just a teen. After moving from his hometown, Houston, to Nashville in the early '70s, Crowell went on to tour the world as a member of Emmylou Harris' legendary Hot Band before launching his own successful career. Over the years Crowell has crafted 10 solo albums and produced efforts by Guy Clark and Rosanne Cash, his ex-wife. His songs have been covered by everyone from Waylon Jennings to The Grateful Dead, Willie Nelson to Foghat, and Bob Seger to George Strait, and he's received the Lifetime Achievement Award from ASCAP. In '94 Crowell went into semi-retirement to spend time with his four daughters, only occasionally playing writers' nights at Nashville's Bluebird Cafe. The hiatus allowed him not only to form a deep connection with his kin, but also to reinvent himself as a songwriter. When he re-emerged with *The Houston Kid* in 2001, he financed the album himself. "Spending my own money is how I learned to make Rodney Crowell records," he says. With his new mind-set firmly in place, Crowell delivers his impressive 11th release, *Fate's Right Hand*. Standouts include the title track, "Still Learning How to Fly," "Earthbound" and "The Man in Me."

Americana News

An ailing Johnny Cash was unable to attend MTV's Video Music Awards on Aug. 28, but he was on the minds of those attending the event at New York's Radio City Music Hall. Nominated for six VMA awards, Cash won in the best cinematography category for "Hurt" ... Robert Earl Keen's 10th album, *Farm Fresh Onions*, is slated for an Oct. 7 street date. The CD features 11 new Keen songs and one penned by James McMurtry, "Out Here in the Middle," which features Shawn Colvin on vocals ... Delbert McClintone will release a live album on Oct. 21. The project was recorded for Norwegian radio at the Bergen Blues Festival ... Beginning Sept. 15, the Country Music Hall of Fame and Museum will exhibit 20 black-and-white photographs by Henry Horenstein, taken from his new book *Honky Tonk: Portraits of Country Music 1972-1981*. Photos in the gallery include many Hall of Fame members ... The Mavericks will kick off their 2003 reunion tour in Nashville on Sept. 17, followed by dates in Austin; Philadelphia; Boston; New York; Washington, DC; and Baltimore. The band will tour the United Kingdom beginning Oct. 18 ... The Red River Tribute set for Sept. 19-20 at Saengerhalle in New Braunfels, TX will feature like-minded musicians honoring legendary outlaw Waylon Jennings. Among those booked for the occasion are Cross Canadian Ragweed, Billy Joe Shaver and Ray Wylie Hubbard.

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

Most Added®

ARTIST TITLE LABEL(S)	ADDS
Chris Knight The Jealous Kind (Dualtone)	15
Chip Taylor & Carrie Rodriguez The Trouble With Humans (Lonestar)	13

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PART TWO OF A TWO-PART SERIES

Marketing To The Masses

What attracts listeners and maximizes interest in contests?

Last week we shared information from a Point-to-Point Marketing survey of people in the top 50 markets regarding how well they recalled radio-station marketing techniques. This week we continue with a look at how the average listener discovers a new station and what piques their interest in contests.

Point-to-Point's study, conducted earlier this year, dissected information from 600 people regarding different elements of interest to local radio stations. Last week we examined how to grow TSL and came through various marketing methods and also shared what behaviors the average listener displays in response to each method.

This week we ask these questions: What does a potential listener listen for when checking out a new frequency, and what type of contest is suited best for the radio audience?

According to the information Point-to-Point received, how an individual discovers a new radio station isn't complicated. As it has been for many years, hearing about it from a friend is by far the most common way.

The best way to create a buzz that gets people talking about your station, however, is through a television spot. Next, in order, are outdoor advertising, a TV/print news story and direct mail. E-mail campaigns and telemarketing calls are not preferred methods.

Focusing on Christian-radio listeners in the survey, the numbers move in a different direction. Sixty-three percent of the sample said that direct mail was very influential in getting them to listen to a new station for the first time. This was just below the number of those who were influenced by a friend to listen.

Direct Mail

Now that we know that Christian-radio listeners pay a lot of attention to direct-mail pieces, what is the

Hearing about it from a friend is still by far the most common way of discovering a new station.

most effective way to present direct mail to them? Here are the answers given by survey participants:

- Mail that comes from a station they already listen to.
- Mail that comes from a morning show they've heard of.
- Mail that includes a colorful foldout with pictures of artists.
- Mail that includes the station lineup.

- Mail that invites the reader to take an opinion survey.
- Mail that includes an insert, such as a U.S. flag, personalized address labels, a list of the top 100 songs of the year, a refrigerator magnet, a program guide or a sports schedule.

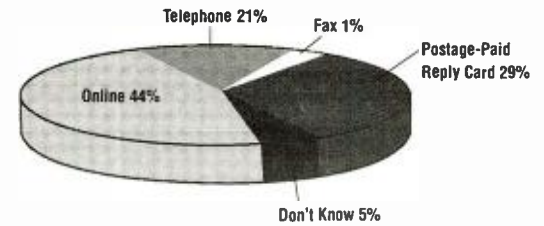
Looking at this list, it is easy to see that the consumer expects a great piece that is informative and eye-catching and that includes useful inserts.

What doesn't work in a direct-mail piece? A personalized letter from a station tops the list of things listeners said they can do without. Next comes a colorful flyer from a morning show, a foldout with pictures of sexy women or men and inserts including a dime or small gift of thanks and a station bumper sticker. Who knew?

Contests That Work

The survey also asked people for the best contests they had heard on the radio. The answers are not really surprising, but they do shed some light on what the radio listener is looking for from local contesting.

Preferred Method Of Contest Registration



Contests on a station that people are familiar with always beat out those on stations they hadn't listened to previously. More chances at winning smaller prizes beat out fewer chances to win a larger prize.

And, contrary to the trend at stations owned by large companies, where one large national contest is run over many stations, a local contest was hands-down more popular than any national contest.

Some of the most compelling prizes that respondents thought radio could offer to listeners were:

- Cash, but \$10,000 buys as much bang as \$100,000
- Brand-new vehicles
- Vacations
- A kitchen-remodeling package.

They also listed the prizes that really don't interest them, which include:

- Meeting their favorite artist backstage
- Having an exclusive concert with an artist
- An ultimate night out with 10 of their friends
- Front-row concert tickets.

It's interesting to note that many Christian stations use several of these promotional ideas to support various artist- and label-driven marketing plans. Those surveyed who listed Christian radio as their favorite format were asked which prizes they would like to win. Their answers were a bit different from those mentioned earlier.

- An ultimate kitchen or garage makeover with all appliances included
- A brand-new car
- \$1,000 in cash (more people said this than said \$10,000 or \$100,000)

In the area of contest registration, the overall sample said they would rather register for contests online than any other way. Online registration won out by a large margin over the next-ranked method, which is via prepaid response cards. See the chart above for all responses.

Wrap-Up

Christian-format fans had different responses than fans of other formats. That's to be expected, as a unique part of the population listens to each type of radio station in each market. The most eye-opening part of the survey was how Christian-radio listeners fill out their Arbitron diaries.

Christian-format fans admitted to filling out a diary for someone else in their family. They also confessed to writing down information when it was convenient for them and not when actual listening occurred. Neither of these helps in terms of diary-keeping accuracy.

So, what are the top five things to remember out of all of this information?

1. TV is most effective at attracting trial listeners, while direct mail is best at stimulating TSL.

2. Two-thirds of recipients say they read or look over mail from radio stations.

Contrary to the trend at stations owned by large companies, where one large national contest is run over many stations, a local contest was hands-down more popular than any national contest.

3. Direct mail works best from a familiar source, but it has to be informative and eye-catching with useful inserts.

4. Contests that have more chances and smaller prizes are better than fewer chances and big prizes. Local always beats national.

5. Direct-mail recipients are more apt to be diarykeepers than listeners who saw a station advertised on TV or listeners who receive radio telemarketing calls.

The complete survey results can be found by visiting www.pointtopointmarketing.com. Point-to-Point Marketing can be reached at 972-661-1361.

No tolerance for people who talk at the theater during the previews. CALL ME!

HAVE YOU MET MR. WRIGHT??

Looking for the perfect song to wrap up your summer? SWM Paul Wright from Oregon ISO AC/CHR stations to add current single Your Love Never Changes. Paul enjoys being added to playlists, spinning on the beach, and spinning in regular on-air rotation. 4 mixes avail. incl. album mix, vocals up, no EFX, no drums. For radio servicing contact Ed at Gotee Records. 615-370-2980 x 206 or ed@gotee.com

MARS III ADDING AT RHYTHMIC!!!

The new Mars III single BREATHE SLOW is going for adds at Rhythmic radio.

From their new album, *Backbreakanomics*, Manchild and Dust are heating up the airwaves

The CCM Update

Christian Retail, Radio & Records Newsweekly

Artist Spotlight: Shaun Groves

Rocketown singer-songwriter defies sophomore slump with *Twilight*

One of Christian music's favorite brooding, introspective singer-songwriters, Shaun Groves, released his second CD on Rocketown last month, and he has, by any standard, bypassed the much-feared sophomore slump. *Twilight*, a balanced collection of well-written tunes and astutely engineered pop rock, has garnered Groves favorable reviews, noteworthy airplay and increased admiration from his loyal young-adult audience.

The Monroe Jones-produced *Twilight* was penned by Groves during a period when he was experiencing the growing pains of a new artist and the challenges of balancing his work with his duties as a husband and father. The project is, he says, an accurate representation of his place in life at present. According to Groves, he's swung with the pendulum to both extremes throughout the last year and has now landed somewhere near the center.

At a coffee shop near his home in Brentwood, TN, Groves fills in CCM UPDATE readers on his musical beginnings, the evolution from his 2001 debut to his current project and the challenges that helped inspire his latest release.

CCM: Tell me about how you got into music. What inspired you to write?

SG: I didn't listen to Christian music; it was never a part of my life. We didn't have music in our house all that much. Not for religious reasons — my parents just weren't into music. By my senior year of high school, the Nirvana stuff started blowing up and the grunge thing started happening. I had a car with a tape player in it, and I could actually choose my own music. We didn't have a Christian music station in my town that played the kind of music I listened to on mainstream radio. There was nothing close to Nirvana.

CCM: What was your introduction to Christian music?

SG: The first Christian music I got into was The Choir. A friend of mine went to Dallas to see The Choir in concert and brought back *Circle Slide*, and I just thought that was the greatest thing ever. But I didn't even know that was Christian music. I just thought it was really cool that it could be.



Shaun Groves

My wife's sister listened to Christian music as well, so I heard people like Steven Curtis Chapman and Michael W. Smith for the first time through her. Michael W. Smith's song

"Rocketown" stuck out to me at the time, and I think his earlier music — not to write off what he does today — but his earlier stuff, I really gravitated toward because it had sort of a rebellious thing to it. So I played that song about a million times.

CCM: What other types of music influenced you as a developing songwriter?

SG: When I was 19 I met my wife, who had moved to town with her father, the youth pastor at our church. I thought he was the typical Southern Baptist minister, but when I walked into their house he was on his exercise bike with Elton John cranked up as loud as it could go. He was really into pop music, so I kind of got a crash course.

CCM: How long have you been writing as a creative outlet?

SG: I was always really into poetry. I always laugh when I admit it, but whenever I would hurt my parents or do something wrong growing up, I couldn't necessarily tell them to their face that I messed up or that I loved them, but I could write it down. I remember writing these four-page letters on why my sister was actually wrong in a fight or why I was actually right. I just really like to write out my feelings.

CCM: What was the first instrument you picked up, and when did you write your first tune?

SG: I've been playing piano by ear since I was about 6. I started as a sax player. My wife really loved people like Richard Marx and Chicago, so I wrote her a couple of love songs, and those were like the first songs I ever

wrote. I would just write these really cheesy piano monster-ballad-type things that sounded like complete rip-offs of all the hair bands. I never really had my own thing.

When I went off to college I studied music composition. I learned the whole what you would call "legit" side of music and composing.

CCM: How does that play in to your songwriting today?

SG: It made me a faster writer, but I knew pretty quickly it wasn't something I wanted to do with the rest of my life. I started at Baylor University in Texas as a church music major, and the guy who was head of the church music department at the time said I needed to switch instruments, that I couldn't be a sax player because "it wasn't a worship instrument." That really ticked me off, so I quit the church music thing.

"I realized that there's always been a part of me that wants God. It comes down to feeding that part and starving the other part. That idea of being torn runs through the whole record."

At the time the school was so conservative and had this narrow view of worship. I knew I didn't fit into that. There were some guys, David Crowder and Chris Seay, who were starting a church. I was an early volunteer, and I played percussion and sax in Crowder's band. One week they were doing this coffeehouse, and different members of the church band would play their own music. It was kind of a way of getting the name of the church out there, as in "This isn't your daddy's church."

I got asked to do the coffeehouse

thing, and I didn't have any songs. I wrote four or five songs that week. I had never written songs about my faith. I had tried, but I hadn't really tried to make it artistic or unique. I just went for what Michael W. Smith would do. This was the first time anyone said, "Write some of your own stuff," so I wrote what I really liked.

CCM: How did that first gig go?

SG: That was really my first taste of getting in front of people and singing my music, and I hated it. I loved making the crowd laugh and think, and I liked the interaction, but I was scared to death. I only knew four chords on the guitar, and I decided I would never do that again, that what I would do was move to Nashville and write songs for other people.

So that's what I did. In the summers and between semesters I'd make trips to Nashville and save up 80 bucks and spend the night in a seedy hotel over on Harding. I just called record companies and publishing companies and said, "I've got three songs. Would you tell me if I'm any good at this or how I can do it better?"

CCM: In your bio, you make this statement: "In this time in between I'm torn between God's way and my way, I'm in between the midnight and the dawn of the soul, in the twilight. The darkness is not completely covering my heart, but the sun hasn't come up yet." Can you explain what you meant?

SG: I read a book by Dwight Edwards as I was going through a Bible-study class. He took basic theology and unpacked it in a way I had never seen. By the end of class, it started kicking my tail. One of the things I believed when I became a Christian was that the old selfish ways and desires were gone and that the new, God-centered ways replaced them.

That's true, but I assumed that in the wrestling between good and evil, good should win all the time. I believed that it was like going through a car wash, and God replaced the entire car. But He didn't. He didn't necessarily clean up the outside, but He put a new engine beside the old engine.

I realized that there's always been a part of me that wants God. It comes down to feeding that part and starving the other part. That idea of being torn runs through the whole record. It's the struggle between the old na-



Shaun Groves

ture and the new nature — I just prefer to say the midnight and the dawn.

CCM: What do you want people to get out of this record?

SG: I want people to get that it's OK. I want people to understand that it's not that you didn't pray hard enough, that you missed a chapter in the Bible, that you didn't go to Sun-

"Whenever I would hurt my parents or do something wrong growing up, I couldn't necessarily tell them to their face that I messed up or that I loved them, but I could write it down."

day school enough as a kid, etc. This is just the arrangement God has made. We will be torn between Him and ourselves all the days of our lives.

CCM: Finish the sentence "The best five singer-songwriters today are..."

SG: I'm not going to put them in order. Sting, Elton John, Billy Joel, Patty Griffin, Rufus Wainwright. Is that five?

CCM: Three of the best songs ever written are...

SG: This is a weird one, but I think Billy Joel's "Scenes From an Italian Restaurant" is pretty amazing, and "The Greatest Discovery" by Elton John and Bernie Taupin is as well. I know they're not very well-known songs, but I tend not to like the radio songs. Oh, and Lucinda Williams' "I Envy the Wind." That's a beautiful song.

The CCM Update

Editor
Lizza Connor

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September 12, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
3	1	ZOEGIRL You Get Me (Sparrow)	1672	+62	10	60/0
2	2	CHRIS RICE Smile (Just Want To Be With You) (Rocketown)	1655	+4	18	59/0
1	3	MERCYME Word Of God Speak (INO)	1629	-78	20	53/0
4	4	SONICFLOOD Cry Holy (INO)	1461	+60	13	54/2
5	5	WARREN BARFIELD My Heart Goes Out (Creative Trust Workshop)	1256	-117	17	46/0
6	6	AVALON New Day (Sparrow)	1199	+100	6	50/1
7	7	JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.)	1088	+26	11	41/0
10	8	NEWSBOYS You Are My King (Amazing Love) (Sparrow)	1049	+121	4	45/3
9	9	SHAUN GROVES See You (Rocketown)	999	+33	13	39/1
11	10	ACROSS THE SKY Found By You (Word/Curb/Warner Bros.)	990	+88	8	40/0
17	11	NEWSONG Life In My Day (Reunion)	915	+75	7	37/2
18	12	FFH Ready To Fly (Essential)	909	+89	5	39/1
13	13	CAEDMON'S CALL Hands Of The Potter (Essential)	894	+12	10	36/1
8	14	STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)	877	-112	17	33/0
16	15	PHILLIPS, CRAIG & DEAN Hallelujah (Your Love Is Amazing) (Sparrow)	865	+6	12	34/2
15	16	AMY GRANT Simple Things (Word/Curb/A&M/Interscope)	860	+1	8	31/0
12	17	THIRD DAY You Are So Good To Me (Essential)	818	-73	27	26/0
14	18	JEREMY CAMP I Still Believe (BEC)	801	-80	25	29/0
19	19	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	795	+72	6	32/1
24	20	MICHAEL W. SMITH Signs (Reunion)	703	+138	2	37/3
22	21	JAMI SMITH Salt And Light (Integrity)	668	+51	7	28/1
21	22	TODD AGNEW This Fragile Breath (Ardent)	650	+26	6	27/0
20	23	POINT OF GRACE Day By Day (Word/Curb/Warner Bros.)	626	-74	23	23/1
23	24	NICHOLE NORDEMAN Legacy (Sparrow)	576	-30	26	21/0
25	25	BIG DADDY WEAVE Fields Of Grace (Fervent)	569	+61	3	30/5
26	26	CASTING CROWNS If We Are The Body (Reunion)	543	+62	4	24/2
27	27	PAUL COLMAN TRIO I'll Be With You (Essential)	442	-5	4	21/0
28	28	JEFF DEYO I Give You My Heart (Gotee)	428	-10	9	22/0
-	29	BY THE TREE Root Of It All (Fervent)	401	+35	2	18/1
30	30	KRISTY STARLING I Need You (Word/Curb/Warner Bros.)	372	+6	2	12/1

62 AC reporters. Songs ranked by total plays for the airplay week of Sunday 8/31 - Saturday 9/6.
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New & Active

VARIOUS ARTISTS The Gathering (Essential)
Total Plays: 366, Total Stations: 19, Adds: 1
R. ST. JAMES & C. TOMLIN Expressions Of Your Love (ForeFront/Sparrow)
Total Plays: 336, Total Stations: 18, Adds: 3
CHRISTINE DENTE Summer (Rocketown)
Total Plays: 269, Total Stations: 12, Adds: 1
4HIM Fill The Earth (Word/Curb/Warner Bros.)
Total Plays: 253, Total Stations: 14, Adds: 2
JODY MCBRAYER & JADYN MARIA Never Alone (Nunca Solo) (Sparrow)
Total Plays: 225, Total Stations: 16, Adds: 9

AUDIO ADRENALINE Strong (ForeFront)
Total Plays: 224, Total Stations: 10, Adds: 0
JAMIE SLOCUM Top Of The World (Curb)
Total Plays: 213, Total Stations: 10, Adds: 0
TAIT Lose This Life (ForeFront)
Total Plays: 181, Total Stations: 9, Adds: 0
JONATHAN PIERCE Still The Love Of My Life (Word/Curb)
Total Plays: 177, Total Stations: 9, Adds: 0
KATINAS Changed (Gotee)
Total Plays: 136, Total Stations: 6, Adds: 0

Songs ranked by total plays

Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
J. MCBRAYER & J. MARIA Never Alone (Nunca Solo) (Sparrow)	9
BIG DADDY WEAVE Fields Of Grace (Fervent)	5
DARLENE ZSCHECH Pray (INO)	5
NEWSBOYS You Are My King (Amazing Love) (Sparrow)	3
MICHAEL W. SMITH Signs (Reunion)	3
R. ST. JAMES & C. TOMLIN Expressions Of.. (ForeFront/Sparrow)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
J. MCBRAYER & J. MARIA Never Alone (Nunca Solo) (Sparrow)	+148
MICHAEL W. SMITH Signs (Reunion)	+138
NEWSBOYS You Are My King (Amazing Love) (Sparrow)	+121
AVALON New Day (Sparrow)	+100
DARLENE ZSCHECH Pray (INO)	+97
FFH Ready To Fly (Essential)	+89
ACROSS THE SKY Found By You (Word/Curb/Warner Bros.)	+88
NEWSONG Life In My Day (Reunion)	+75
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	+72

Christian Activity

by Rick Welke

They Got It

After a 10-week rise, ZOEgirl bring MercyMe's record-setting run at the top to an end. "You Get Me" also leapfrogs over Chris Rice to squeak out the ladies' very first No. 1 at Christian AC by a mere 17 plays. They also sit at No. 8 at Christian CHR.

Newsong and FFH roll up six spots each to grab big-mover kudos this week. Newsong (17-11, +75) are just a hop from the top 10 with their first radio release off More Life. FFH (+89) zoom up to No. 12 after only five weeks on the chart.

Across The Sky enter the top 10 for their first ever presence there with "Found By You," up a solid 88 plays over last week. Jody McBrayer & JadyN Maria take the top add prize, gaining nine new stations and making their debut on the New & Active list.

MARK SCHULTZ
"You Are a Child of Mine"
 The debut single from his forthcoming release, *Stories & Songs*
 One listen and you'll know...
 it's a **MUST ADD!**

For more information contact christianradio@wbr.com
 www.wordrecords.com / www.markschultzmusic.com

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CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	SWITCHFOOT Gone (Sparrow)	1076	+83	11	26/0
3	2	JEREMY CAMP I Still Believe (BEC)	946	+21	19	22/0
1	3	TODD AGNEW This Fragile Breath (Ardent)	912	-88	16	22/0
6	4	STACIE ORRICO (There's Gotta Be)... (ForeFront/Virgin)	837	+54	8	26/0
4	5	EVERYDAY SUNDAY Hanging On (Flicker)	818	-10	18	21/0
7	6	SEVEN PLACES Everything (BEC)	803	+24	15	22/0
5	7	W. BARFIELD My Heart... (Creative Trust Workshop)	801	+2	13	21/0
8	8	ZOEGIRL You Get Me (Sparrow)	789	+37	10	25/0
10	9	MERCYME The Change Inside Of Me (IND)	670	+30	11	17/1
11	10	DOWNHERE What It's Like (Word/Curb/Warner Bros.)	650	+24	15	19/0
14	11	NATE SALLIE All About You (Curb)	621	+139	6	19/1
9	12	TOBYMAC Love Is In The House (ForeFront)	554	-112	13	16/0
22	13	BY THE TREE Far Away (Fervent)	496	+116	8	13/1
21	14	NEWSBOYS You Are My King (Amazing Love) (Sparrow)	465	+71	4	17/1
12	15	RELIENT K Getting Into You (Gotee/EMC)	457	-47	26	13/0
15	16	SIXPENCE NONE... Waiting... (Squint/Curb/Reprise)	443	-6	5	16/0
18	17	BIG DISMAL Remember (I.O.U.) (Wind-up)	438	+13	9	13/0
17	18	SHAUN GROVES See You (Rocketown)	436	+3	6	16/0
13	19	LIFEHOUSE Take Me Away (Sparrow/DreamWorks)	432	-52	18	13/0
19	20	JEFF DEYO I Give You My Heart (Gotee)	414	+10	11	12/0
20	21	THIRD DAY You Are So Good To Me (Essential)	376	-19	26	14/0
16	22	JOY WILLIAMS Every Moment (Reunion)	368	-73	20	11/0
23	23	BEBO NORMAN Falling Down (Essential)	332	-16	24	9/0
27	24	FM STATIC Crazy Mary (Tooth & Nail)	322	+58	2	11/1
25	25	SONICFLOOD Cry Holy (IND)	284	-5	3	11/0
26	26	AUDIO ADRENALINE Pierced (ForeFront)	270	+5	17	6/0
Debut	27	CASTING CROWNS If We Are The Body (Reunion)	268	+146	1	12/5
30	28	AUDIO ADRENALINE Strong (ForeFront)	257	+14	4	11/0
Debut	29	SWIFT 'Til I Met You (Flicker)	236	+11	1	11/1
24	30	PLUMB Free (Curb)	236	-76	15	7/0

27 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 8/31 - Saturday 9/6.
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New & Active

CHRIS RICE Smile (Just Want To Be With You) (Rocketown)
Total Plays: 221, Total Stations: 8, Adds: 0

SALVADOR Can't Keep It In (Word/Curb/Warner Bros.)
Total Plays: 207, Total Stations: 8, Adds: 1

SOULJAHZ Let Go (Squint/Curb/Warner Bros.)
Total Plays: 206, Total Stations: 8, Adds: 0

STRANGE CELEBRITY Free (Squint/Curb/Warner Bros.)
Total Plays: 204, Total Stations: 4, Adds: 0

CAEDMON'S CALL Hands Of The Potter (Essential)
Total Plays: 197, Total Stations: 9, Adds: 1

BIG DADDY WEAVE Fields Of Grace (Fervent)
Total Plays: 196, Total Stations: 9, Adds: 1

JUMP 5 Why Do I Do (Sparrow)
Total Plays: 169, Total Stations: 9, Adds: 1

AVALON New Day (Sparrow)
Total Plays: 141, Total Stations: 7, Adds: 0

KJ-52 Dear Slim Pt. 2 (BEC/Uprok)
Total Plays: 134, Total Stations: 6, Adds: 1

STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)
Total Plays: 133, 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	FM STATIC Crazy Mary (Tooth & Nail)	419	-28	6	30/0
3	2	RELIENT K Forward Motion (Gotee)	409	+33	8	32/0
4	3	JEREMY CAMP Take My Life (BEC)	376	+2	6	34/0
6	4	SEVENTH DAY SLUMBER Innocence (Crown)	366	+41	8	33/1
2	5	EAST WEST For Every Wish (Floodgate)	345	-39	12	30/1
8	6	NATE SALLIE All About You (Curb)	338	+20	11	22/0
5	7	SKY HARBOR In Stereo (Inpop)	331	-2	10	32/1
9	8	STEREO MOTION Rise (Flicker)	316	+32	6	24/1
7	9	38TH PARALLEL Turn... (Squint/Curb/Warner Bros.)	300	-21	13	25/1
10	10	PAX217 PSA (ForeFront)	282	-2	14	24/1
11	11	BIG DISMAL Reality (Wind-up)	273	-6	4	29/1
19	12	EVERYDAY SUNDAY Lose It Again (Flicker)	264	+40	5	21/2
13	13	T-BONE, M. TAIT & D. LEWIS Raised In Harlem (Meeus)	259	+11	5	26/2
21	14	SWITCHFOOT Ammunition (Red Ink/Columbia)	244	+28	3	29/3
12	15	PILLAR Indivisible (MCA)	243	-13	9	30/1
18	16	POOR MAN'S RICHES Motions (Independent)	238	+10	9	19/1
17	17	ROCK 'N' ROLL WORSHIP... A Beautiful Glow (IND)	225	-3	3	29/3
20	18	BENJAMIN GATE Need (ForeFront)	220	-2	14	17/0
15	19	AUDIO ADRENALINE Worldwide: Two (ForeFront)	220	-23	6	28/3
Debut	20	SUPERCHICK Me Against The World (Inpop)	217	+102	1	14/5
16	21	MODERN DAY JOHN Disdain (Independent)	208	-28	12	16/0
22	22	FURTHER SEEMS... The Sound (Tooth & Nail/EMC)	192	-8	5	11/0
28	23	OLD MAN SHATTERED Sentimental Time (Acoustic Live)	190	+22	2	12/1
27	24	RADIAL ANGEL Your Name (Squint/Curb/Warner Bros.)	189	+20	2	15/3
26	25	DISCIPLE Wait (Stain)	187	+14	2	14/3
24	26	DAKONA Richest Man (Maverick/Warner Bros.)	179	+1	2	19/1
Debut	27	HANGNAIL I Aspire (BEC)	176	+32	1	14/2
-	28	DOWNHERE What It's Like (Word/Curb/Warner Bros.)	169	+35	15	12/0
29	29	SANCTUS REAL Audience Of One (Sparrow)	165	-1	19	16/1
Debut	30	PETRA Jekyll And Hyde (Inpop)	150	-4	1	19/1

42 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 8/31 - Saturday 9/6.
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New & Active

LUCERIN BLUE Monday In Vegas (Tooth & Nail)
Total Plays: 147, Total Stations: 10, Adds: 1

NUMBER ONE GUN On And On (Salvage/Floodgate)
Total Plays: 141, Total Stations: 11, Adds: 1

ANBERLIN Cadence (Tooth & Nail)
Total Plays: 140, Total Stations: 14, Adds: 2

KUTLESS Pride Away (BEC)
Total Plays: 117, Total Stations: 11, Adds: 5

THOUSAND FOOT KRUTCH Phenomenon (BEC)
Total Plays: 109, Total Stations: 13, Adds: 8

SPOKEN Promise (Tooth & Nail)
Total Plays: 109, Total Stations: 8, Adds: 3

JONAH33 Faith Like That (Ardent)
Total Plays: 106, Total Stations: 17, Adds: 8

TAYLOR Follow Me (Rocketown)
Total Plays: 106, Total Stations: 11, Adds: 2

RE:ZOUND Hallelujah (Independent)
Total Plays: 103, Total Stations: 6, Adds: 0

KJ-52 Dear Slim Pt. 2 (BEC/Uprok)
Total Plays: 93, Total Stations: 9, Adds: 0

REPORTING STATION PLAYLISTS

www.radioandrecords.com



INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	CHRIS RICE Smile (Just Want To Be With You) (Rocketown) 389		-11	12	21/1
4	2	JAMIE SLOCUM I Cannot Turn Away (Curb)	380	+34		2/1
2	3	PHILLIPS, CRAIG & DEAN Hallelujah... (Sparrow)	374	+10	10	18/0
5	4	TWILA PARIS God Of All (Sparrow)	321	+22		0/0
6	5	NATALIE GRANT I Desire (Curb)	317	+37	8	18/1
8	6	JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.)	301	+35	5	18/0
3	7	MERCYME Word Of God Speak (INO)	294	-70	18	17/0
7	8	AL DENSON Trusting You Alone... (Spring Hill)	271	-5	16	15/0
10	9	CHARMAINE All In All (Elevate/Topop)	251	+1	9	17/0
11	10	MICHAEL W. SMITH The Wonderful Cross (Reunion)	237	-9	12	13/0
12	11	C. BILLINGSLEY A Loss... (Perpetual Entertainment)	214	-23	17	11/0
9	12	NEWSBOYS He Reigns (Sparrow)	204	-52	19	10/0
14	13	JIM WITTER You Are The Son (Curb)	186	-7	6	15/0
15	14	COREY EMERSON Sanctuary (Discovery House)	180	+13	4	13/0
17	15	SCOTT KRIPPAYNE You Are Still God (Spring Hill)	175	+31	2	15/1
Debut	16	WATERMARK... There Is... (Creative Trust Workshop)	170	+74	1	15/4
18	17	RUSS LEE Satisfied In You (Discovery House)	168	+26	3	13/1
16	18	CAEDMON'S CALL Hands Of The Potter (Essential)	167	+19	2	13/2
20	19	SCOTT RIGGAN I Love You Lord (Spinning Plates)	149	+11	6	11/1
13	20	POINT OF GRACE Day By Day (Word/Curb/Warner Bros.) 148		-55	20	10/0

22 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 8/31 - Saturday 9/6.
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Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	VERBS Live To The Music (Gotee)
2	KJ-52 f/JOHN REUBEN The Choice Is Yours (Uprk)
3	OUT OF EDEN Showpiece (Gotee)
4	KJ-52 Dear Stim Pt. 2 (BEC/Uprk)
5	SOULJAHZ Jubilee (Squint/Curb/Warner Bros.)
6	CROSS MOVEMENT Forever (BEC)
7	LPG Never Did I (Uprk)
8	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)
9	MARS ILL Breathe Slow (Gotee)
10	JOHN REUBEN Run The Night (Gotee)

CHR Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
CASTING CROWNS If We Are The Body (Reunion)	5
FFH Ready To Fly (Essential)	3
REBECCA ST. JAMES & CHRIS TOMLIN Expressions Of Your Love (ForeFront/Sparrow)	2
TAIT Lose This Life (ForeFront)	2
DAVID CROWDER BAND O Praise Him (All This For A King) (Sixsteps/Sparrow)	2

Rock Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
JONAH33 Faith Like That (Ardent)	8
THOUSAND FOOT KRUTCH Phenomenon (BEC)	8
SUPERCHICK Me Against The World (Inpop)	5
KUTLESS Pride Away (BEC)	5
SLICK SHOES Now's The Time (SideOneDummy)	5

Inspo Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
WATERMARK f/SHANE & SHANE There Is None Like You (In The Garden) (Creative Trust Workshop)	4
MICHAEL CARD A Fragile Stone (INO)	4
DARLENE ZSCHECH Pray (INO)	4
4HIM Fill The Earth (Word/Curb/Warner Bros.)	3
FFH Ready To Fly (Essential)	3
DEREK WEBB Take To The World (INO)	3
CAEDMON'S CALL Hands Of The Potter (Essential)	2
BONNIE KEEN God Of Many Chances (Reborn)	2
SOVEREIGN GRACE You Heavens Adore Him (Sovereign Grace)	2

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RADIO MÚSICA®

This Week In Spanish-Language Music

Who Didn't Catch The Latin Grammys?

For those of you who didn't catch the fourth annual Latin Grammys, here's a brief recap. The ceremony, which took place Sept. 3 in Miami's American Airlines Arena, was all about pop and rock, because most of the performances were by artists from those genres.

Most impressive was Alexandre Pires and Kelly Clarkson's duet on the song "Amame," which they did in Spanish and English. Juanes and Black Eyed Peas also rocked the house. But the performer who stole the night and had people on their feet and cheering was David Bisbal. With extraordinary energy and a great voice, the Spaniard captivated the audience — and also won the Latin Grammy for Best New Artist.

Having Molotov onstage was a triumph, because it means the Lat-



Juanes

in Academy is showcasing Latin music's true diversity.

On a sour note, Miami's audience doesn't seem to appreciate Regional Mexican acts, despite the fact that it's the best-selling genre. Banda El Recodo gave a stellar performance but received a less-than-stellar response from the audience. This isn't the first time that Regional Mexican has suffered from a lack of appreciation in this city.

On the other hand, the opening



Molotov



TIGRES DEL NORTE IN SPAIN Los Tigres Del Norte are so popular in Spain that they recently gave several concerts in that country. They are seen here with Arturo Pérez-Reverte (holding the bottle), author of the novel *La Reina Del Sur*, which he based on the band's songs.

tribute to Celia Cruz was sad and happy all rolled into one. While our hearts wept as we faced the fact she is no longer with us, our souls rejoiced at the sounds of the music she made.

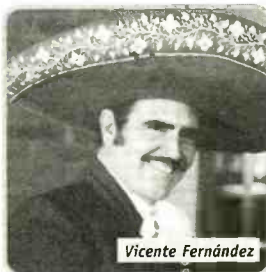
The record labels that went home happiest were Universal Music Latino — with Juanes' victories — and Warner Music Latino — with wins by Bacilos, Olga Tañón and Maná.

Juanes took home all five Latin Grammys he was nominated for: Record of the Year and Song of the Year ("Es Por Ti"), Album of the Year and Best Rock Solo Vocal Album (*Un Día Normal*), and Best Rock Song ("Mala Gente").



Bacilos

Bacilos won Best Pop Album by a Duo or Group With Vocal (*Caraltuna*) and Best Tropical Song ("Mi Primer Millón," songwriters Sergio George and Jorge Villamizar). Olga Tañón took the Latin Grammy for Best Female Pop Vocal Album (*Sobrevivir*), and Maná took home awards for Best Rock Album by a Duo or Group With Vocal and Best Engineered Album (*Revolución de Amor*, engineers Benny Faccione and Paul McKenna).



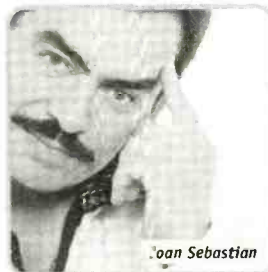
Vicente Fernández



YAHIR MAKES HIS WAY NORTH Mexican singer Yahir, winner of Mexico's TV Azteca's reality show *La Academia*, has had enormous success in Mexico and in the U.S. He's seen here during a visit to KSSE/Los Angeles.



LOS TEMERARIOS WIN GOLD Los Temerarios received a gold record from the RIAA for selling more than 500,000 units of their record "*Una Lágrima No Basta*." Here we see (l-r) bandmember Gustavo Ángel Alba, U.S. manager Willy Miranda, Univision Music Group President/CEO José Behar, bandmembers Adolfo Ángel Alba, Mexican manager Mayra Alba and bandmembers Fernando Ángel, Karlo Vidal and Jonathan Amabiliz.



Joan Sebastian

Of the four nominations that Molotov received, they took home only Best Music Video ("Frijoleiro"). Cuban band Orishas took the Latin Grammy for Best Rap/Hip-Hop Album (*Emigrante*).

Best Ranchero Album went to Vicente Fernández for *35 Aniversario — Lo Mejor De Lara*. Joan Sebastian won the two Latin Grammys he was nominated for: Best Banda Album (*Afortunado*) and Best Regional Mexican Song ("Afortunado"). The Latin Grammy for Best Grupero Album went to Atra-

pado (*¿Qué Sentirás?*); Best Tejano Album went to Jimmy González Y Grupo Mazz (*Si Me Fallas Tú*); and Best Norteño Album went to Los Terribles Del Norte (*La Tercera Es La Vencida ... ¡Eso!*).

In the Tropical categories, Best Salsa Album went to El Gran Combo De Puerto Rico (*40 Aniversario En Vivo*), and Milly Quezada took the Latin Grammy for Best Merengue Album (*Pienso Así...*). A complete list of the winners is available at www.latingrammy.com.



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VIVA MEXICO!

Regional Mexican Impacts The U.S.

Continued from Page 1

Grito, here's a bit of history: On Sept. 16, 1810 Miguel Hidalgo y Costilla, a Catholic priest now known as the Father of Mexican Independence, rang the church bells as he normally did to call the *indios* (Indians) and *mestizos* (Mexican-Spanish mix) to mass.

His message to them that morning was that they should retaliate against the hated *gachopines* (native Spaniards) who had exploited and oppressed them for generations. In the early morning hours of that day, in the town of Dolores in the state of Guanajuato, Hidalgo y Costilla's passionate declaration of independence, "Mexicanos, viva México" — now known as El Grito de Independencia or El Grito de Dolores (the Cry of Independence or the Cry of Dolores) — changed the course of the battle for independence.

To commemorate this, every Sept. 15 thousands of people gather in El Zócalo, Mexico City's largest plaza. At the stroke of midnight, Mexico's president, standing on a balcony of the presidential palace that overlooks the plaza, gives El Grito — "Mexicanos, viva México" — then says "Viva" for Hidalgo y Costilla and other independence heroes. Networks like Univision and Telemundo broadcast the ceremony live.

El Grito happens in cities all over Mexico, and it is now an adopted tradition in the United States. In cities like Los Angeles, San Diego, Phoenix, Houston, Dallas and Chicago, Mexican and U.S. political figures join the Mexican community to celebrate Mexican Independence with El Grito, and radio stations across the country host related events where



Mexico City's Zócalo

Mexican music and food are the main attractions.

What follows is a sampling of events being hosted by various radio stations to celebrate Mexican Independence Day.

MARIA NAVA

KLVE/LOS ANGELES

Our event is called Festival de Independencia and will take place on Sunday, Sept. 14, at Whittier Narrows Park in South El Monte, CA. All our Los Angeles stations — KLVE, KSCA & KRCD — are involved.

Artists performing will be Juanes, Cristian Castro, El Original De La Sierra, Julio Jr., Jenni Rivera, La Original Banda El Limón, Germán Lizárraga, Banda Cuisillos, La Revolución De Emiliano Zapata, Grupo Venus and Axe Bahía. This is a one-day festival, completely free to the public.



DAVID FUENTES

KQVO/CALEXICO, CA

The Department of Commerce of Calexico, CA produces a Sept. 16 celebration every year, and we are the official station. Unlike in years past, when the event took place at a park, this year it's taking place in the city's commercial area. The streets will be closed, and the stages will go up on Tuesday, Sept. 16.

The Mexican consul will be stopping by, as well as other political figures. Artists will be performing, and we'll have the traditional Grito de Independencia.



MARTIN ORTIZ

KZTS & KYXE/YAKIMA, WA

Our event is called Fiesta del Grito, and it's happening on Saturday, Sept. 13, and Sunday, Sept. 14, at the Topenish Fairgrounds. This is a special place for us, because many Yakama Indians live here, and they speak Spanish. It's going to be a multicultural event. Los Humildes De Los Hermanos Ayala, Mercedes Castro, El Morro, Grupo Sistema and Banda Comala will be performing, as well as local acts.

JOSE LUIS HIGH

KWLN/WENATCHEE, WA

Our event will take place on Sunday, Sept. 14, at Lincoln Park. It will start at noon, and we will have lots of Mexican food and live music by local bands. We'll also have the ceremony of El Grito with Mexican General Consul Jorge Medraza, Wenatchee Mayor Dennis Johnson, East Wenatchee Mayor Steven Lacey and other political figures.

JUAN CARLOS HIDALGO

KLAX/LOS ANGELES

What we are doing is highlighting the various events going on in the market. We're working with the organizations that are producing them. KLAX supported the East L.A. parade and the Sabor a México Festival, which took place Sept. 6-7. The artists who performed were Graciela Beltrán, Jenni Rivera, Alberto Y Roberto, Montéz De Durango, Pablo Montero and Los Razos.

KLAX, KXOL/Los Angeles and KZAB & KZBA/Los Angeles are also supporting the Telemundo Fiesta 16 de Septiembre event as the official radio stations. KXOL will be there on Friday, Sept. 12; KZAB & KZBA on Saturday the 13th; and KLAX on the 14th. The event will feature some of Telemundo's soap opera stars, like José Angel Llamas and Bárbara Mori. Performing will be Los Tucanes De Tijuana plus some local bands.

During the weekends of Sept. 20-21 and 27-28 and Oct. 4-5 we're supporting Fiesta Latina at Disneyland. There will be a lot of international talent performing, like Rogelio Martínez, Germán Lizárraga and Banda Limón. This is also part of the celebration of Mexican Independence, but it takes place after the fact, because there are too many events going on the weekend of the 16th.



PEPE REYES

KZOL/FRESNO



KZOL's celebration will be at the Palace Casino in Lemoore, CA on Sunday, Sept. 14. This event will start at noon and end at 10pm. Ramón Ayala, Little Joe Y La Familia and others will be performing. We'll also give a presentation on the meaning of El Grito and a bit of Mexican history, and a member of the Mexican consulate will be invited to give a speech.

PACO JACOBO

KTZR/TUCSON

Our event will take place on Sunday, Sept. 14, at Casino Del Sol. Mexico's general consul will be present. This will be a big festival. We'll have everything from mariachis to Mexican food and rides for kids. We'll also have about six local bands performing so people get to know them. Then the consul will give El Grito.

All of the community is invited, including the governor and the mayor. Together with the Mexican consul, it will make for a huge event.

NORMA AYALA

KINT/EL PASO, TX

We're going to have the traditional Grito on Sunday, Sept. 14, at the Chamizal National Park. We're putting together a festival with the Mexican consulate, and we're going to have food and drinks, including the traditional beer! Many local bands, like Conjunto Esplendor De Efrén Silva (ex-member of Los Rieleros De Norte), will be performing. Los Descendientes De Chihuahua will also perform.

All the station's DJs and Univision's Channel 26 anchors will be there to host the Grito ceremony, and Mexican General Consul Carlos Cue Vega will give El Grito.

CHAYAN ORTUÑO

KLNO/DALLAS



The Mexican Independence celebration will take place at Texas Stadium, home of the Dallas Cowboys, on Sunday, Sept. 14. KDX, KESS, KHCK & KLNO/Dallas' Fiestas Patrias Festival is a free event for

the whole family. There will be rides for the kids, lots of Mexican food, product sampling and much more in the stadium's parking lot.

Artists scheduled to perform are Bronco "El Gigante De América," Los Tucanes De Tijuana, Los Palominos, Los Angeles De Charlie, Aroma, Beto Y Sus Canarios, Trini Y La Leyenda, Oro Norteño, Grupo Dezaztre, Michael Salgado, Elida, Albert Zamora and Shelly Lares.



Jackie Madrigal

Continued on
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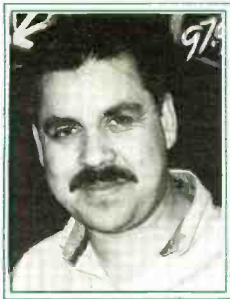


Regional Mexican Grows Up

A look behind the scenes at how the format got where it is today

By Juan Carlos Hidalgo

Looking back over several decades, it is clear that the most popular music format in the West Coast and Central regions of the United States has been the one made up of the many styles of Mexican music. Not too long ago this music was known as *grupero*, or popular, music, and it dominated radio all the way from the southern U.S. border to the Arizona desert to the Great Lakes in Michigan and Illinois. Later, a few music-industry publications decided to name the format **Regional Mexican**.



Juan Carlos Hidalgo

Regional Mexican is made up primarily of four traditional Mexican music styles: *norteño*, which is most popular in the northern states of Mexico; *ranchero*, which is popular in all of Mexico and was born in the state of Jalisco; *grupero*, also popular in the whole country; and *banda*, which has a rich history that spans more than 50 years, going back to when Don Cruz Lizárraga created a sound with a band that used only wind instruments. Nowadays, *banda*, together with *mariachi* (*ranchero* music), has come to represent Mexico all over the world.

As Mexican music began to expand and grow, many small record companies started to pay attention to the Mexican artists who were crossing the southern border of the U.S. and achieving success in this country.

Those artists were satisfying a demand, because millions of Mexicans, who are proud of their folklore, bought concert tickets and

sold out venues when their favorite artists or bands performed. They supported them and made them musical idols, even though, at the time, many weren't getting airplay.

THE FIRST WAVE

First came the era of bands like Los Freddys, Los Solitarios and Los Muecas and the explosion of *norteño* music led by artists who made musical history, like Los Relámpagos Del Norte and, later, Los Cadetes De Linares and Los Invasores De Nuevo León.

Then there was the undeniable success of Los Tigres Del Norte and Ramón Ayala and the unforgettable caravans of *ranchero* artists like Vicente Fernández, Gerardo Reyes and Yolanda Del Río, who performed all over the United States.

Later came the yearly tours by bands like Los Temerarios, Los Bukis and Bronco — who, after breaking up, have regrouped to continue their legacy and success and will once again take their place at the top of the charts and record sales.

Multinational record labels began to sign these Mexican artists, who now generate a large percentage of these companies' yearly revenue. At the same time, radio-station owners, most of whom were Ameri-

More and more stations on the East Coast are going Regional Mexican, even in cities where we never thought Mexican music would be accepted.

can, decided to flip their less successful stations to Regional Mexican formats. Surprisingly, many of these stations surpassed English-language stations in the ratings.

Later, in cities like Los Angeles — the No. 1 market for Spanish-language radio — Mexican music moved from AM to FM stations. In 1993 a Spanish-language station went No. 1 in Los Angeles. That station was KLAX, known at the time as "La X" (now "La Raza") and owned by Spanish Broadcasting System.

The same phenomenon occurred in other cities, and the end result has been the enormous success of the Regional Mexican format not only on the West Coast, but also on the East Coast. More and more stations on the East Coast are going Regional Mexican, even in cities where we never thought Mexican music would be accepted.

GEOGRAPHICAL DIFFERENCES

The incredible growth of the Latin community and the constant migration of Mexicans to states other than California — like Arkansas, Oklahoma, Utah, Georgia, North and South Carolina and Florida — has expanded the musical territory of Regional Mexican.

However, Mexican music is so broad that not all the markets can use the same programming style. What works in Los Angeles may not work in Chicago or Atlanta. Why? Because the diversity of Mexican music is influenced by the different geographical regions Mexican people come from. This dictates which Mexican artists are more successful in which parts of the U.S.

For example, the Hispanic community in Texas is made up primarily of Mexicans who come from the northern states of Mexico, like Nuevo León or Tamaulipas. California is populated mainly by Mexicans from the states of Michoacán, Jalisco and Sinaloa.

In Arizona there are more Mexicans from Sonora. New Mexico and Colorado have more Mexicans from Chihuahua and Durango. That's why not all Regional Mexican stations sound the same — and they shouldn't. There are different needs and musical tastes in different markets. It's up to the programmer to know the ins and outs of the music and its audience.

STRONG IMPACT

Furthermore, corporations that understand the needs of the growing Hispanic community have driven the growth and success of Regional Mexican music. According to Arbitron, most U.S. cities have at least

As Mexican music began to expand and grow, many small record companies started to pay attention to the Mexican artists who were crossing the southern border of the U.S. and achieving success in this country.

two Regional Mexican stations, which is a clear indication that Mexican music is extremely successful and has become even more so in the last years.

Another sign of the strong impact that Mexican music has on the media is the number of shows on the two Spanish-language television networks that feature Regional Mexican artists. They have realized that they get better ratings when they showcase superstar Regional Mexican artists who command attention and generate sales.

And so the format continues to grow and evolve, and the Mexican community, along with other Hispanic communities, continues to support the music. Now that the format is growing on the East Coast, there's no stopping it. However, California will continue to be its greatest supporter. Let's look back in 10 years and see how the format has grown and what new heights it has reached.

Juan Carlos Hidalgo is PD of KLAX/Los Angeles. He can be reached at 310-229-3229 or juan_carlos1@massradio.com

Mexican Traditions

The Mexican National Anthem

Chorus:

Mexicanos al grito de Guerra
El acero aprestad y el bridón,
y retiemble en sus centros la tierra.
Al sonoro rugir del cañón.

¡Gña! ¡Oh patria tus sienes de olival
De la paz el arcángel divino,
Que en el cielo tu eterno destino
Por el dedo de Dios escribió.
Mas si osare un extraño enemigo
Profanar con su planta tu suelo
Piensa ¡Oh patria querida! Que el cielo
Un soldado en cada hijo te dio.

(Chorus)

¡Guerra, guerra sin tregua al que intente
De la patria trincar los blasones!
¡Guerra, guerra! Los patrios pendones,
En las olas de sangre empapad.
¡Guerra, guerra! En el monte, en el valle
Los cañones rorrisonos truenen,
Y los ecos sonoros resuenen
Con las voces de ¡Unión! ¡Libertad!

(Chorus)

Antes, patria, que inermes tus hijos
Bajo el yugo su cuello dobleguen
Tus campañas con sangre se rieguen
Sobre la sangre se estampe su pie.

Y tus templos,
palacios y
torres
Se derrumben
con hórrido
estruendo,
Y sus ruinas
existan
diciendo:
De mil héroes
la patria aquí
fue.

(Chorus)

¡Patria! ¡Patria!
Tus hijos te
juran
Exhalar en tus
aras su aliento,
Si el clarín con
su bélico acento
Los convoca a
lidiar con valor.
¡Para ti las
guirnalda de
oliva!
¡Un recuerdo para ellos de gloria!
¡Un laurel para ti de victoria!
¡Un sepulcro para ellos de honor!

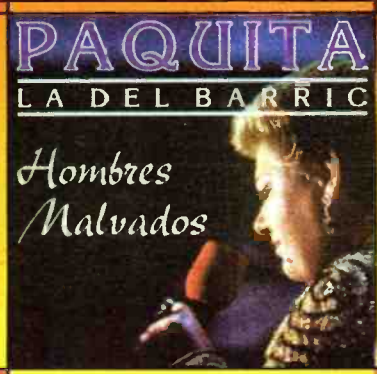
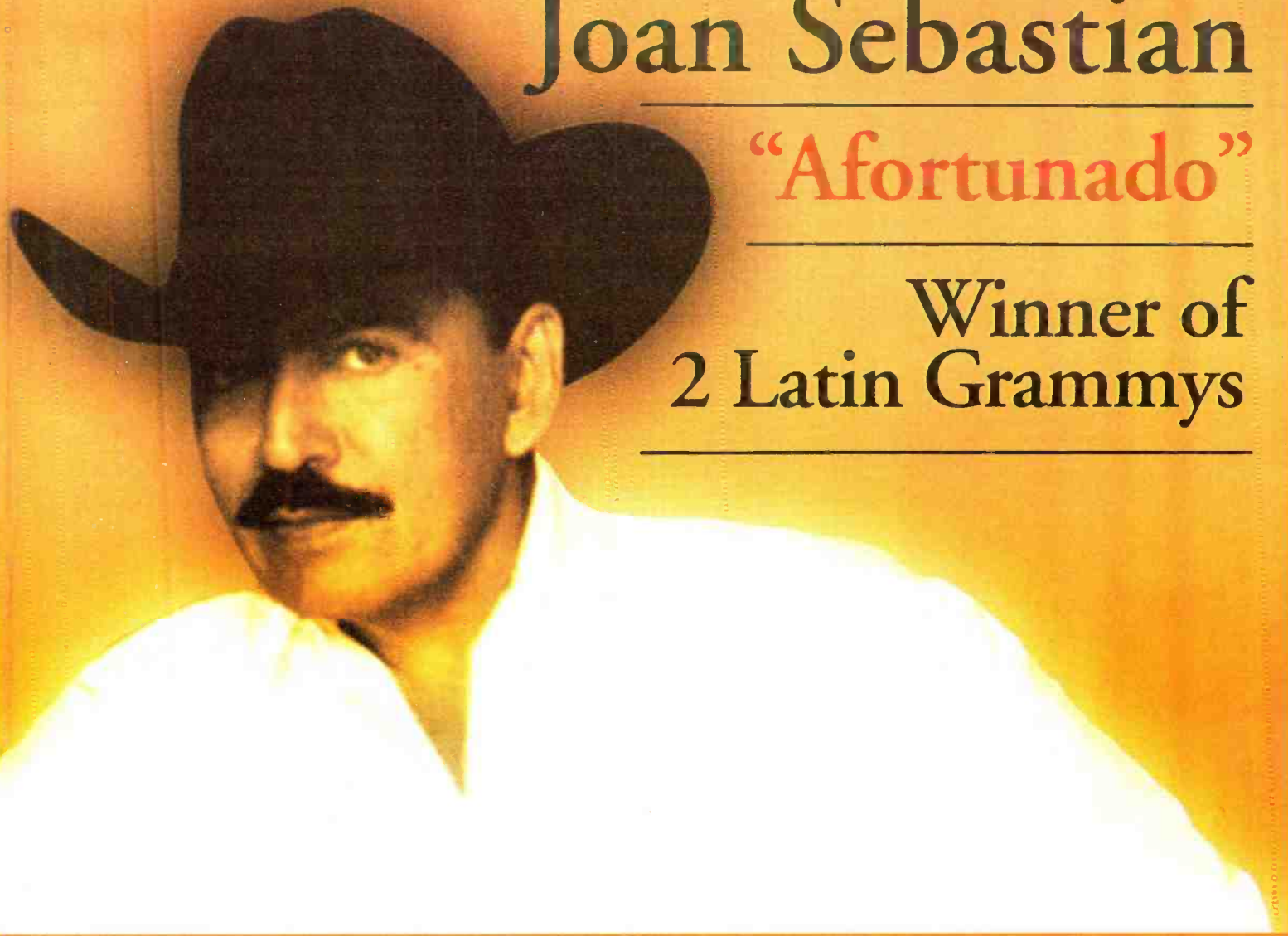


The Angel of Independence Monument in Mexico City.

Joan Sebastian

“Afortunado”

Winner of
2 Latin Grammys



Balboa Always bringing you the best
in Regional Mexican music.





Big Stations In Small Packages

The impact of small stations on Regional Mexican

Mexican music and its artists have always had an impact on the Latin music world. For instance, the songs of José Alfredo Jiménez and Agustín Lara are still heard all over Latin America and recorded by new artists. Lola Beltrán, Javier Solís, Jorge Negrete and Pedro Infante left legacies that are unforgettable, both in music and cinema.

Current greats like Vicente Fernández, Joan Sebastian, Juan Gabriel, Tigres Del Norte, Tucanes De Tijuana, Intocable and Marco Antonio Solís, to name a few, will leave a mark on future generations of musicians and fans.

All these artists, past and present, have one thing in common: The *pueblo* loves them.

Mexican music sells so much and Regional Mexican is the most popular radio format in the United States because Mexicans make up the largest Hispanic population group in the U.S. But it also has to do with the simplicity and honesty of the music.

Simple doesn't mean it lacks quality, but that it speaks to the heart and soul of the majority of the Mexican population that comes to this country from small towns — *pueblos* — in Mexico to work to support their families. They long for that which brings them fond memories of their homeland.

A LIFE OF ITS OWN

And the demand for Mexican music continues to grow. Here in the U.S., the Regional Mexican radio format has taken a life of its own, regularly scoring at or near the top in large markets like Los Angeles, Chicago, Houston, San Diego, San Francisco and Dallas and now making a strong move on the East Coast.

But small markets and small stations are incredibly important to the development of Mexican artists and music. This is true in all areas of the country, but particularly in California, which remains the most important state for Mexican music because it has the largest Mexican population outside of Mexico. If you travel up and down California, you'll find a number of small stations, some of which have low or no Arbitron ratings.

How important are these stations? Univision Music Group VP/Promotion, Southwest & Central Regions John Ortiz says, "Every station is important, no matter how small, no matter whether it is in California, Texas or Illinois, because even if that station reaches 20 people, that's 20 people that we can reach with our product."

"We still have a lot of *campesinos* [people from small towns who are farm workers] listening to small radio stations, and they are the ones buying Regional Mexican music," says 7 Rivers Music President José Rosario.

"Yes, the big markets are important, but a big chunk of the listenership listens to the small stations in the small towns. The *campesinos* don't have the money to live in the large markets like Los Angeles or Houston, so they move out to the small towns."

A STRONG FORCE

Small stations are definitely important, says BMG U.S. Latin Marketing & Promotion Manager, West Coast Region Miguel Garrocho. He explains, "There are stations in Hispanic-populated areas that some don't pay attention to, but they are important because they are located in areas of Hispanic growth. They are stations in areas where the Hispanic population has increased by 40%-50% in the last few years."

Small stations help develop new talent, says Balboa Records VP/Operations & Promotion Frank White. "Major-market stations are used to programming what works for them, which are the established artists," he says. "But all these artists have to start on the smaller stations."

"Eventually, the larger stations see the demand and program them. I really believe in the small stations. I also believe that x amount of small stations is equivalent to one larger station. A bunch of them together become a strong force."

Garrocho agrees, saying that small stations are helpful in developing new artists because they're very supportive. "Those stations create volume or a block, which in turn draws enough attention that the large stations notice that something is going on with the new artist," he says. "When people ask to hear a certain artist and there's a demand for him or her, it creates interest."

BUILDING A FOUNDATION

Small stations also contribute to record sales for the labels and ticket sales for the bands. "When you take an artist to a small town all the *campesinos* go, because that's their only chance to see them," says Rosario. "They spend a lot of money — we're talking about \$30-\$40. That's the only outlet they have, and they pay money to go to the dances and buy records."

The major markets are still the powerhouses, but it is important to have the artist heard everywhere. "The major markets are key to the success of the artists, but artists and companies can survive on small stations and mom-and-pops," says Rosario.

As artists in any genre do, Regional Mexican artists need to build a foundation, and small stations can help them do this. "Once you have a really good foundation and a really good following, like Tucanes, Lupillo

"Every station is important, no matter how small, because even if that station reaches 20 people, that's 20 people that we can reach with our product."

John Ortiz

Rivera or Vicente Fernández no matter what you release, it is going to sell and get airplay," says Rosario. "Those artist have names, and, more important, they have a following."

"For the artists starting out, the small stations help them build that foundation. The *pueblo* has to like them."

MISSING INFORMATION

What about the record sales that small stations help generate? "What we're finding is that even the small markets usually have a Kmart or Wal-Mart," says Ortiz. "That's where people are buying the music we're promoting on the small radio stations. If they don't have those stores, there are always mom-and-pop shops."

Rosario believes that mom-and-pops sell a lot of records that are not registered by Soundscan, and small stations have a direct impact on that. "Small stations, even if not rated by Arbitron, are important for the same reason that the mom-and-pop shops matter: They help sell anywhere from 50%-60% of Regional Mexican music," he says.

"There's a big chunk missing out of Soundscan, because those stores probably don't even have computers to report their sales. It's going to take a few years before monitored radio or Soundscan really come online with the reality of Regional Mexican music. There's still a lot of information missing, especially when it comes to sales."

"Something that has led us to Radio y Música is that it has always featured small- and medium-market stations, which some of the other charts don't," Ortiz says. "That has a positive effect, because it has allowed us to see the airplay we're getting in those markets."

A SPIRITUAL NEED

The fact is, small stations serve a community of Mexicans that may otherwise not be able to hear their favorite music. "Mexicans in the United States have a need to identify spiritually with their native country," Garrocho says.

"Unfortunately, not all the immigrants have the opportunity to go back to Mexico. Many don't go back for many years. So this type of music, or message in the music, becomes something they need to live, to succeed and, many times, to survive in this country. It's a spiritual need."



Frank White



José Rosario

More Small Regional Mexican Stations In California

KUNA-FM/Palm Springs
 KWRF-FM/Riverside
 KWRFM-AM/Corona
 KURS-AM/San Diego
 KMPG-AM/Hollister
 KIDI-FM/Santa Maria
 KRQK-FM/Santa Maria
 KXEX-FM/Fresno
 KZSF-AM/San Jose
 KXTS-FM/Santa Rosa
 KHDC-FM/Salinas
 KCAL-AM/San Bernardino
 KGEN-FM/Tulare
 KCHJ-AM/Bakersfield

Mexican Traditions

The Mexican Flag

The Mexican flag was created in 1821, after the independence movement ended victoriously. The green on the flag symbolizes hope, the white purity, and the red the blood shed during the struggle for independence. On Feb. 24 Mexicans celebrate Flag Day.

The national shield on the flag symbolizes



The Mexican national shield

the country's

Aztec heritage. According to legend, the god Huitzilopochtli told the Aztecs to establish their new city where they saw an eagle perched on a prickly pear tree, or *nopal*, devouring a serpent. The Aztecs found the eagle just as Huitzilopochtli had said, in the middle of Lake Texcoco. It was there that they founded the city of Tenochtitlán. Mexico City's *Zócalo* is located in the center of the ancient city.



The Mexican flag



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VIVA MEXICO!

Regional Mexican Moves East

How Regional Mexican is growing on the East Coast

By Aleksis Ruiz

Regional Mexican stations in North and South Carolina are beginning to have an enormous impact not only on music, but on entertainment as a whole. They are important for the record labels as they release new material and begin to develop promotions, and national and international artists are now taking a closer look at these markets and their stations.

Only four years ago Spanish-language stations in the Carolinas were ignored, and few people believed that this area needed Spanish-language media, much less Regional Mexican stations. They didn't believe that our community needed media in its own language to communicate and express our culture, a culture full of richness from the diversity of the Hispanic population living in the area.

No one paid much attention to the lack of Spanish-language media because they were used to living without it. But as the years went by and the Hispanic community continued to grow — particularly the

Only four years ago Spanish-language stations in the Carolinas were ignored, and few people believed that this area needed Spanish-language media, much less Regional Mexican stations.

Mexican community — the Spanish-language radio stations that were already here gained strength, so much so that they have now become an indispensable medium. They are also bridging the gaps between Hispanic groups.

Now that Spanish-language radio has made its mark on the East Coast, we find that more and more Regional Mexican stations are popping up. Why? Because the Mexican community has started to grow.

DIRECT IMPACT

The East Coast was once known mostly for its Caribbean communities — Puerto Rican, Dominican and Cuban — but that has changed. Not only are Mexicans moving to the East Coast, so are Colombians and other Hispanic groups. However, the Mexican community is growing at the fastest rate. As a result, Regional Mexican's growth can also be seen in Florida; Washington, DC; and other East Coast markets.

Many of the Mexicans living here came from cities like Los Angeles or Chicago or directly from Mexico. The Mexican population in East Coast cities has grown so much that stations that only had weekend shows of Mexican music are now full-time Regional Mexican stations.

However, we can't and shouldn't forget the other Hispanic communities listening to the radio. Some stations try to vary their programming to cater to the other Hispanic groups that also live in the area and to cover their needs and news interests.

Regional Mexican stations have been so successful in the Carolinas that large companies are now interested in the market. They want to promote their products to the Mexican community. This has a direct impact on the states' economies, because businesses like travel agencies, restaurants and supermarkets benefit and, in turn, participate in community sporting or cultural events.

SUCCESSFUL EVENTS

One of the most important events in North Carolina is Carnaval Carolina, produced by my station, WNOW (Radio Lider)/Charlotte. This event began in 1998 in Concord, NC, and we haven't missed a year yet. Every year it breaks its previous attendance record. This year more than 47,000 people attended from every corner of the United States.

Mexican Traditions

Los Corridos

Corridos are Mexican folk songs or stories that are sung. They reflect important events and tell the stories of the main characters of the songs, touching on their accomplishments, suffering and life experiences.

Thanks to corridos, Mexicans have been able to know the feelings, experiences and anecdotes of the people who fought the Mexican Revolution. Most of these corridos were composed by anonymous musicians and poets who went from town to town singing them. They left Mexicans a rich history of the revolution and its protagonists.

Corridos have become part of Mexico's rich musical history. Some of the most famous corridos are "Adelita," "Siete Leguas," "Caballo Prieto Azabache" and "Valentina."

Records like *Corridos of the Mexican Revolution* (Para Music) and *Mexican Revolution: Corridos 1910-20* (Arhoolie Records) contain a selection of the most popular corridos.

Many international artists have participated in the event, and that makes us very proud, but the main purpose of the Carnaval is to promote Mexican — and Hispanic — culture.

The Carnaval has been so successful that Univision's and Telemundo's entertainment shows cover it every year. Mexican television networks Televisa and TV Azteca also send important entertainment journalists to cover it.

All the attention the event has received and the good reputation it has are very important not only for the community, but also for the talented and hard-working people who put the event together and strive to reach a greater goal every year.

Another important event is La Chica Lider, which focuses on Hispanic youth. This event not only highlights the beauty of Latina women, but also their culture and way of life. Young ladies of all Latin American countries participate in this event because they are interested in supporting and promoting unity among all Hispanics.



Aleksis Ruiz

COMMUNITY SERVICE

Radio on the East Coast also supports and helps people in the Hispanic community who need assistance. Many Hispanics find themselves in difficult situations with no one to turn to. Radio's role is to help answer some of their questions and guide them, whether it's with

The introduction of Regional Mexican radio on the East Coast is something to be very proud of. It not only benefits Regional Mexican stations, but Spanish-language media in general, which helps the whole Hispanic community.

immigration issues, finding a lost relative or giving them economic assistance when there's a death in the family.

The community's response to these kinds of situations is incredible. They not only provide monetary support, but also food, furniture and whatever we ask them for. Radio supports them, and they support radio. This kind of support is seen in all genres of Spanish-language radio.

We also do an event called Soy Tu Amigo (I'm Your Friend). The purpose is to gather funds to help members of the community with serious illnesses or those who need organ transplants.

Through events like these we are reminded that radio is not only a means of communication or entertainment, but also a way to keep people informed, to help local merchants and, most of all, to bring together all the Hispanic communities that live here. Our role is to unite Hispanics who have the same needs and goals. We are all about friendship.

The introduction of Regional Mexican radio on the East Coast is something to be very proud of. Not only is the format growing, but Mexican music and culture continue to flourish in an area they had not existed in previously. This not only benefits Regional Mexican stations, but Spanish-language media in general, which helps the whole Hispanic community.

Aleksis Ruiz is PD of WNOW/Charlotte. He can be reached at 704-517-3496 or alex@wnow.com.

Mexican Traditions

Lotería

Lotería is a traditional card game of Mexico. It can be compared to bingo, but instead of numbers or letters, it has pictures of characters like El Borracho (the drunk), El Catrin (the beau), La Dama (the lady), El Valiente (the valiant), La Rosa (the rose), La Bandera (the flag), El Gallito (the little rooster), La Luna (the moon) and El Sol (the sun), to name a few.

Lotería is played at fairs or at home. Each player chooses a card, which has nine squares. One person is selected to call out the pictures — there are 52 total — and the players use coins, beans or other items to mark the pictures that have been called out on their cards. The first person to fill a whole card wins.



Lotería

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Los Originales de San Juan



La Onda



Cocodrilos



Chayo



Big Circo



Chuy Jr.



Ivan Díaz



Intocable



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VIVA MEXICO!

Can You Hear It?

A list of Regional Mexican stations

According to Arbitron's "Hispanic Radio Today 2003" report, the Regional Mexican format is the most listened-to format in the following regions: Pacific (California, Oregon, Washington), Mountain (Montana, Idaho, Nevada, Arizona, New Mexico, Colorado, Wyoming, Utah), South Central (Oklahoma, Arkansas, Louisiana, Mississippi, Alabama, Tennessee, Kentucky, Texas) and East North Central (Wisconsin, Illinois, Indiana, Michigan, Ohio). But the format is expanding even more and has reached the South Atlantic region (Maryland, Virginia, West Virginia, South Carolina, North Carolina, Georgia and Florida).

Here's a list of some of the Regional Mexican stations that serve these regions. They're in alphabetical order according to call letters.

Pacific

KAZA-AM/San Jose

PD: Nestor Daniel
P.O. Box 1290
San Jose, CA 95108
Phone: 408-881-1290
Fax: 408-881-1292
E-mail: e412203@yahoo.com

KDIF-AM/Riverside

PD: Gilberto Esquivel
2030 Iowa Ave. Ste. A
Riverside, CA 92507
Phone: 909-784-4210
Fax: 909-784-4213
E-mail: kdifgm@yahoo.com

KHJ-AM/Los Angeles

PD: Alfredo Rodriguez
1845 W. Empire Ave.
Burbank, CA 91504-3402
Phone: 818-729-5300
Fax: 818-729-5678
Email: arodriguez@lbimedia.com

KIWI-FM/Bakersfield

PD: Napoleón Sánchez
5200 Standard St.
Bakersfield, CA 93308
Phone: 661-327-9711
Fax: 661-327-0797
E-mail: napo@radiolobo.com

KLAX-FM/Los Angeles

PD: Juan C. Hidalgo
10281 W. Pico Blvd.
Los Angeles, CA 90064
Phone: 310-229-3229
Fax: 310-843-4961
E-mail: juanCarlos1@massradio.com

KLNV-FM/San Diego

PD: José Gadea
600 W. Broadway, Ste. 2150
San Diego, CA 92101-3356
Phone: 619-235-0600
Fax: 619-744-4300
E-mail: jgadea@hispanicbroadcasting.com

KLOQ-FM/Merced, CA

PD: Yolanda Navarro
1020 W. Main St.
Merced, CA 95340
Phone: 209-723-2191
Fax: 209-383-2950
E-mail: ynavarro@radiomercad.com

KMLA-FM/

Oxnard-Ventura, CA

PD: Gerardo Ceja
355 S. A St., Ste. 103
Oxnard, CA 93030
Phone: 805-385-5656
Fax: 805-385-5690
E-mail: gerardo@lam1037.com

KSCA-FM/Los Angeles

PD: José Santos
655 N. Central Ave., Ste. 2500
Glendale, CA 91203
Phone: 818-500-4500
Fax: 818-500-4552
E-mail: jsantos@hispanicbroadcasting.com

KTTA-FM/Sacramento

PD: Juan González
1401 El Camino Ave., Ste. 330
Sacramento, CA 95815
Phone: 916-443-1049
Fax: 916-441-6480
E-mail: juanglz@aol.com

KWBY-AM/Portland, OR

PD: Gil Galván
1665 James St.
Woodburn, OR 97071
Phone: 503-981-9400
Fax: 503-981-3561
E-mail: gil@radio-fiesta.com

KWLN-FM/Wenatchee, WA

PD: José Luis High
P.O. Box 79
Wenatchee, WA 98801
Phone: 509-663-5186
Fax: 509-663-8779
E-mail: joseluishigh@lanuevaradio.com

KWWX-AM/Wenatchee, WA

PD: Elsa Esparza
231 N. Wenatchee Ave.
Wenatchee, WA 98801
Phone: 509-665-6565
Fax: 509-663-1150
E-mail: elsa@lasuperz.com

KZHR-FM/Tri-Cities, WA

PD: Willy Contreras
2823 W. Lewis St.
Pasco, WA 99301
Phone: 509-546-0313
Fax: 509-546-2678
E-mail: willy@kzhr.com

KZOL-FM/Fresno

PD: Pepe Reyes
1981 N. Gateway Blvd., Ste. 101
Fresno, CA 93727
Phone: 559-456-4000
Fax: 559-251-9555
E-mail: pepereyes@hispanicbroadcasting.com

KZTZ & KYXE/Yakima, WA

PD: Martin Ortiz
706 Butterfield Road
Yakima, WA 98901
Phone: 509-457-1000
Fax: 509-452-0541
E-mail: martin@radiozorro.com

La Favorita

PD: Ricardo Torres
4043 Geer Road
Hughson, CA 95326
Phone: 209-883-8760
Fax: 209-883-8769
E-mail: rtorres@lafavorita.net

Maquina Musical

PD: Yesenia De Luna
1200 W. Venice Blvd.
Los Angeles, CA 90006
Phone: 213-745-6224
Fax: 213-745-6877
E-mail: ydeluna@moonbroadcasting.com

Radio Tricolor

PD: Manuel Sepúlveda
655 Campbell Technology Pkwy., Ste. 200
Campbell, CA 95008
Phone: 408-540-5633
Fax: 408-540-5587
E-mail: msepulveda@entravision.com

Vaquera

PD: Krystina De Luna
1200 W. Venice Blvd.
Los Angeles, CA 90006
Phone: 213-745-6224/213-745-7577
Fax: 213-745-5477
E-mail: krysmoon@aol.com

Zorro

PD: Martín Ortiz
706 Butterfield Road
Yakima, WA 98901
Phone: 509-457-1000
Fax: 509-452-0541
E-mail: martin@radiozorro.com

Mountain

KBNO-AM/Denver

PD: Gina Leyva
600 Grand St., Ste. 600
Denver, CO 80203
Phone: 303-733-5266
Fax: 303-733-5242
E-mail: gina@kbno.net

KDOX-AM/Las Vegas

PD: Roberto Ibarra
5000 W. Oak, Ste. B-2
Las Vegas, NV 89146
Phone: 702-258-0039
Fax: 702-258-0556
E-mail: rbarra@kblr39.com

KEVT-AM/Tucson

PD: Mauricio Gallardo
2919 E. Broadway, Ste. 230
Tucson, AZ 85716
Phone: 520-889-8904
Fax: 520-889-8573
E-mail: mgallardo@kevtradio.com

KHOT-FM/Phoenix

PD: Elvis Del Valle
4745 N. 7th St., Ste. 140
Phoenix, AZ 85014
Phone: 602-308-7900
Fax: 602-308-7979
E-mail: evalle@hispanicbroadcasting.com

KISF-FM/Las Vegas

Interim PD: José E. Cruz
6767 W. Tropicana Ave., Ste. 102
Las Vegas, NV 89103
Phone: 702-284-6400
Fax: 702-284-6403
E-mail: jacruz@hispanicbroadcasting.com

KJME-AM/Denver-Boulder

PD: William Neidig
930 W. 7th Ave.
Denver, CO 80204
Phone: 303-623-1390
Fax: 303-595-0131
E-mail: aven007@aol.com

KTZR-AM/Tucson

PD: Paco Jacobo
3202 N. Oracle Road
Tucson, AZ 85705
Phone: 520-618-2100
Fax: 520-618-2170
E-mail: pacojacobos@clearchannel.com

South Central

KELG-AM/Austin

PD: Miguel Angel Lozano
7524 N. Lamar
Austin, TX 78752
Phone: 512-453-1491
Fax: 512-458-0700
E-mail: mlozano@austintejas.com, amixelmike@austin.rr.com

KGBT-FM/McAllen-Brownsville-Harlingen

PD: Hugo De La Cruz
200 S. 10th St., Ste. 600
McAllen, TX 78501
Phone: 956-631-5499
Fax: 956-994-9195
E-mail: hdelacruz@hispanicbroadcasting.com

KINT-FM/El Paso

PD: Norma Ayala
5426 N. Mesa St.
El Paso, TX 79912-5442
Phone: 915-581-1126
Fax: 915-585-4611
E-mail: normayala@yahoo.com

KLEY-FM/San Antonio

PD: Danny Garcia
7800 W. I-10 Hwy., Ste. 330
San Antonio, TX 78230
Phone: 210-340-1234
Fax: 210-340-1775
E-mail: dgarcia@sbsantonio.com

KLNO-FM/Dallas-Ft. Worth

PD: Chayan Druño
7700 John Carpenter Freeway
Dallas, TX 75247
Phone: 214-525-0442
Fax: 214-631-1196
E-mail: hortuno@hispanicbroadcasting.com

KOYE-FM/Tyler-Longview, TX

PD: Jessie Duron
402 S. Ragsdale
Jacksonville, TX 75766
Phone: 903-939-1065
Fax: 903-589-0677
E-mail: jessied@wallerbroadcasting.com

Continued on Page 96

INOCENTE DE TI

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Gabriel

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VIVA MEXICO!

Can You Hear It?

Continued from Page 94

KQFX-FM/Amarillo, TX

PD: Israel Salazar
3639 Wolfline Ave.
Amarillo, TX 79102
Phone: 806-355-1044
Fax: 806-352-6525
E-mail: bsalazar@amigobroadcasting.com

KQLM-FM/Odessa-Midland, TX

PD: Benjamin Velásquez
1100 S. Grant
Odessa, TX 79761
Phone: 915-333-1227
Fax: 915-333-3044
E-mail: benjaminv@kqlm.com

KQQA-AM/Austin

PD: Kike Mejorado
1707 N. Mays
Round Rock, TX 78664
Phone: 512-218-0111
Fax: 512-218-0129
E-mail: production@kqjaustin.com

KROM-FM/San Antonio

PD: Rogelio Leal
1777 NE Loop 410, Ste. 400
San Antonio, TX 78217
Phone: 210-829-1075/210-821-6548
Fax: 210-804-7820
E-mail: rieal@hispanicbroadcasting.com

KSAH-AM/San Antonio

PD: Danny Garcia
7800 W. I-10 Highway, Ste. 330
San Antonio, TX 78230-4768
Phone: 210-340-1234
Fax: 210-340-1775
E-mail: dgarcia@sbsantonia.com

KTAM-AM/Bryan-College Station, TX

PD: Carolina Benavides
1240 E. Villa Maria Road
Bryan, TX 77802
Phone: 979-776-1240
Fax: 979-776-6074
E-mail: sweetc@equicomradio.com

WEZG-FM/Knoxville

PD: Bianca Baker
415 Middle Creek Road
Sevierville, TN 37862
Phone: 423-485-8987, x117
Fax: 423-485-8946
E-mail: bianca931@bellsouth.net

WHEW-AM/Nashville

PD: Bianca Baker
503 A Ligon Drive
Nashville, TN 37204
Phone: 615-254-9439
Fax: 615-244-7847
E-mail: bianca931@bellsouth.net

WOCE-FM/Chattanooga, TN

PD: Bianca Baker
5312 Raingold Road
Chattanooga, TN 37412
Phone: 423-485-8994, x117
Fax: 423-490-0449
E-mail: bianca931@bellsouth.net

East North Central

WLEY-FM/Chicago

PD: Margarita Vázquez
150 N. Michigan Ave.
Chicago, IL 60601
Phone: 312-621-5459
Fax: 312-920-9515
E-mail: mvarez@wsbschicago.com

WOJO-FM/Chicago

PD: Rafael Bautista
625 N. Michigan Ave., Ste. 300
Chicago, IL 60611
Phone: 312-981-1800
Fax: 312-981-1840
E-mail: rbautista@hispanicbroadcasting.com

South Atlantic

WAFZ-AM/Ft. Myers-Naples-Marco Island

PD: David Hernández
2105 Immokalee Drive
Immokalee, FL 34142
Phone: 239-658-1490
Fax: 239-658-6109
E-mail: david@gladesmedia.com

WAMA-AM/Tampa-St. Petersburg-Clearwater

PD: Norberto Vallejo
402 N. Reo St.
2nd Floor, Ste. 218
Tampa, FL 33609
Phone: 813-289-1552
Fax: 813-289-1554
E-mail: mexifesta@aol.com

WAZX-FM/Atlanta

PD: Javier Macias
2460 N. Atlanta Rd.
Smyrna, GA 30080
Phone: 770-436-6171
Fax: 770-436-0100
E-mail: aztecapromo@yahoo.com

WDAB-AM/Greenville-Spartanburg, SC

PD: Juan J. Castro
830 Old Buncombe Road
Travelers Rest, SC 29690
Phone: 864-834-2899
Fax: 864-834-2997
E-mail: juansabancuy@aol.com

WETC-AM/Wake Forest, NC

PD: Víctor Sánchez
5028 Upchurch Lane
Wake Forest, NC 27587
Phone: 919-261-8550
Fax: 919-261-8662
E-mail: lasupermexicana@aol.com

WKDL-AM/Washington

PD: Rafael Grullón
8121 Georgia Ave., 9th Floor
Silver Spring, MD 20910
Phone: 301-588-6200
Fax: 301-588-6368
E-mail: radioson@aol.com

WLCC-AM/Tampa-St. Petersburg-Clearwater

PD: Rafael Grullón
1915 N. Dale Mabry, Ste. 200
Tampa, FL 33607
Phone: 813-871-1819
Fax: 813-871-1155
E-mail: radioson@aol.com

WNOW-AM/Charlotte-Gastonia-Rock Hill, NC-SC

PD: Alexis Ruiz
4201 J Stuart Andrew Blvd.
Charlotte, NC 28217
Phone: 704-517-3496
Fax: 704-665-9205
E-mail: alex@wnow.com

WWCL-AM/Ft. Myers-Naples-Marco Island

PD: Joel Sánchez
7573 NW 1st St.
Lehigh Acres, FL 33972
Phone: 239-337-1440
Fax: 239-369-3386
E-mail: abejorro7@aol.com

By The Numbers

Here are some statistics about the Regional Mexican format from Arbitron's "Hispanic Radio Today 2003" study.

- It is the favorite format among Hispanics, with a 17.7% AQH share 12+.
- Among 12+ listeners, the Regional Mexican format had a 3.1% AQH in spring '02, compared to Contemporary's 2.5% and Tropical's 1.2%.
- Among 18-34 listeners, Regional Mexican had a 5.2% AQH in spring '02, compared to Contemporary's 3.6% and Tropical's 1.5%.
- Among 25-54 listeners, Regional Mexican had a 3.3% AQH in spring '02, compared to Contemporary's 2.9% and Tropical's 1.4%.

WWRW-AM/West Palm Beach-Boca Raton

PD: Everardo Morales
2326 S. Congress Ave., Ste. 2A
West Palm Beach, FL 33406
Phone: 561-721-9950
Fax: 561-721-9973
E-mail: everardo@gladesmedia.com, everardo@radiofiesta.com

La Favorita

PD: Samuel Zamarrón
5815 Westside Road
Austell, GA 30106
Phone: 770-944-0900
Fax: 770-944-9794
E-mail: sammy@radiolafavorita.com

Regional Mexican Impacts The U.S.

Continued from Page 87

WILLY CONTRERAS

KZHR/TRI-CITIES, WA

We'll be celebrating Sept. 16 at an event in Pasco, WA on Saturday, Sept. 13. The festival will start around 3pm, and it will be completely free to the public. There will also be free food and drinks for everyone, and some of the city's businesses will be present. Up-and-coming artist Aurora will be performing, as well as local bands.

MARGARITA VAZQUEZ

WLEY/CHICAGO

We're the official radio station for the Fiestas Patrias Festival produced by the Firm. The event will be held Sept. 14 at Plaza Garibaldi. Among the artists performing are Casimiro and Los Rehenes. There will be Mexican food and drinks.

On the 15th, WLEY, along with Univision, will be covering El Grito ceremony produced by La Sociedad Cívica Mexicana. The Mexican consul will be present, and other political figures are invited. This will take place at Grant Park, and more than 15,000 people attend each year.

In addition, WLEY DJ Carlos Rojas de Morelos will be covering El Grito live from Dolores, Guanajuato, Mexico, the city where Miguel Hidalgo y Costilla gave El Grito in 1810.



JUAN JOSE CASTRO

WDAB/GREENVILLE, SC

La Poderosa 1580 AM is hosting its fifth Mexican (and Central American) Independence Day Festival on Sept. 14 at Travelers Rest Speedway. The celebration will run from 11am to 11pm. Artists scheduled to perform are Grupo Mandingo, Los Caminantes, Los Capos De México, Los Greeys, Banda Blanca, Grupo Algodón, Sonora Antillana, Caballo Dorado, Carlos Alberto "El Alazán De Huetamo," Yolanda Pérez "La Potranquita," Carlos Jiménez, Duetto Frontera and Perliita Buendía, plus six local bands.

We'll also have traditional Mexican dances, fireworks, and we'll crown the festival's queen. A representative from the Mexican consulate will be here to give the traditional Grito de Independencia.

VICTOR SANCHEZ

WETC/RALEIGH

We'll celebrate Mexican Independence with an event on Sunday, Sept. 14, at Raleigh's Municipal Fairgrounds. We're having all sorts of activities, like horse races, pony rides for the kids, fireworks and much more. There will also be a rodeo and live music, with performances by El Morro, Los Cariñosos Del Norte, Alberto Y Roberto, La Banda 007, Mariachi Los Galleros and, of course, the traditional Mexican dances. The Mexican consul will be here for the traditional Grito de Independencia.

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CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	CHAYANNE Un Siglo Sin Ti (Sony Discos)	165
2	JUANES & NELLY FURTADO Fotografia (Universal)	121
3	GLORIA ESTEFAN Hoy (Sony Discos)	101
4	OBIE BERMUDEZ Antes (EMI Latin)	99
5	RICKY MARTIN Asignatura Pendiente (Sony Discos)	90
6	AREA 305 Vive La Vida (Univision)	86
7	ALEJANDRO SANZ No Es Lo Mismo (Warner M.L.)	84
8	CRISTIAN No Hace Falta (BMG)	83
9	ALEXANDRE PIRES Quitémonos La Ropa (BMG)	82
10	RICARDO ARJONA Minutos (Sony Discos)	73
11	MARCO A. SOLIS Tu Amor O Tu Desprecio (Fonovisa)	70
12	DAVID BISBAL Lloraré Las Penas (Universal)	69
13	RICARDO MONTANER Qué Ganas (Warner M.L.)	67
14	LA OREJA DE VAN GOGH Puedes Contar Conmigo (Sony Discos)	63
15	MANA Mariposa Traicionera (Warner M.L.)	61
16	RICKY MARTIN Tal Vez (Sony Discos)	57
17	AXE BAHIA Beso En La Boca (Balboa)	47
18	FRANKIE J. Ya No Es Igual (Sony Discos)	45
19	TEMERARIOS Te Regalo Mi Tristeza (Fonovisa)	44
20	INSPECTOR Amargo Adiós (Universal)	43
21	MILLIE CORRETTJER Suéitalo (BMG)	42
22	MOENIA En Qué Momento (BMG)	39
23	ANGELES DE CHARLY Déjenme Si Estoy Llorando (Fonovisa)	38
24	SHALIM Se Me Olvidó Tu Nombre (Crescent Moon)	38
25	A.S Supervisor De Tus Sueños (Latin World)	35

Data is compiled from the airplay week of August 31-September 6, and based on a point system.
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Going For Adds

- OLGA TAÑON Cuando Tú No Estás (Warner M.L.)
- SORAYA Sólo Por Ti (EMI Latin)
- ALEX UBAGO Qué Pides Tú (Warner M.L.)
- CABAS La Caderona (EMI Latin)
- LA LEY Más Allá (Warner M.L.)
- GUILLERMO PLATA Contigo Y Sin Ti (Balboa)
- YAHIR Déjame (Warner M.L.)
- PUERTO RAICES Enamorados (Sony Discos)
- BOOEGA SONICA Ametralladora (Balboa)
- MYRIAM Sin Ti No Hay Nada (EMI Latin)
- BACILOS Odio El Silencio (Warner M.L.)
- JARABE DE PALO Ying Yang (Warner M.L.)

TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	CELIA CRUZ Ríe Y Llora (Sony Discos)	186
2	INDIA Soy Mujer (Sony Discos)	108
3	VICTOR MANUELLE Poco Hombre (Sony Discos)	108
4	DANIEL RENE & JENNIFER PEÑA El Desao De Ti (Univision)	97
5	ELVIS MARTINEZ Así Te Amo (Premium)	88
6	OBIE BERMUDEZ Antes (EMI Latin)	82
7	EDDIE DAVIS La Buena Vida (Silva Line)	82
8	SON DE CALI Son De Cali (Univision)	81
9	CHAYANNE Un Siglo Sin Ti (Sony Discos)	72
10	GLORIA ESTEFAN Hoy (Sony Discos)	66
11	KEVIN CEBALLO Tú Volverás (Universal)	64
12	GILBERTO S. ROSA Si Te Dijeron (Sony Discos)	62
13	AREA 305 Vive La Vida (Univision)	62
14	OLGA TAÑON Cuando Tú No Estás (Warner M.L.)	58
15	ALEJANDRO SANZ No Es Lo Mismo (Warner M.L.)	53
16	ORO SOLIDO Tu Mamá Y Tu Papá (24K)	52
17	JUNNY Bella Idiota (MP)	49
18	HUEY DUNBAR Sin Poderte Hablar (Sony Discos)	47
19	SOPHY Cuéntale A Ella (Premium)	47
20	ANTHONY RIOS El Botsillo Izquierdo (Premium)	45
21	FRANKIE J. Ya No Es Igual (Sony Discos)	44
22	FRANKIE RUIZ Que Siga La Fiesta (Universal)	44
23	JUANES & NELLY FURTADO Fotografia (Universal)	43
24	GILBERTO S. ROSA Un Amor Para La Historia (Sony Discos)	42
25	EDDY HERRERA El Idiota (Sony Discos)	42

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Going For Adds

- FRANKIE NEGRON Hasta Que Te Enamores (Warner M.L.)
- MIGUEL ANGEL Un Amor Casi Perfecto (Sony Discos)
- CHARLIE CRUZ Te Voy A Dar (Warner M.L.)











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REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	BRONCO "EL GIGANTE DE AMERICA" Estoy A Punto (Fonovisa)	317
2	INTOCABLE Eso Duele (EMI Latin)	278
3	MONTEZ DE DURANGO Hoy Empieza Mi Tristeza (Disa)	230
4	JOAN SEBASTIAN Así Te Quiero (Balboa)	181
5	CONJUNTO PRIMAVERA Actos De Un Tonto (Fonovisa)	167
6	CONJUNTO PRIMAVERA Ave Cautiva (Fonovisa)	155
7	ADOLFO URIAS Amor Básame (Fonovisa)	148
8	TEMERARIOS Te Regalo Mi Tristeza (Fonovisa)	135
9	TUCANES DE TIJUANA El Sinvergüenza (Universal)	105
10	HURACANES DEL NORTE Nomás Por Tu Culpa (Univision)	102
11	PALOMO Te Metiste En Mi Cama (Disa)	102
12	MARCO A. SOLIS Tu Amor O Tu Desprecio (Fonovisa)	96
13	COYOTE Y SU BANDA TIERRA SANTA El Rancho Grande (EMI Latin)	92
14	ARROLLADORA BANDA EL LIMON En Los Puritos Huesos (Disa)	91
15	GERMAN LIZARRAGA La Pila De Agua (Disa)	85
16	LIMITE Soy Así (Universal)	81
17	LA ORIGINAL BANDA EL LIMON Ya No Te Vayas (Universal)	78
18	LIBERACION Cuánto Me Apuestas (Disa)	73
19	ADOLFO URIAS Serán Sus Ojos (Fonovisa)	70
20	TIGRES DEL NORTE Cásame La Muerte (Fonovisa)	65
21	ORIGINALES DE SAN JUAN La Motosierra (EMI Latin)	64
22	CONTROL Pequeña Y Frágil (EMI Latin)	59
23	CUISILLOS Corazón (Balboa)	54
24	ANGELES DE CHARLY Déjenme Si Estoy Llorando (Fonovisa)	53
25	BANDA EL RECODO Acá Entre Nos (Fonovisa)	52

Data is compiled from the airplay week of August 31-September 6, and based on a point system.
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Going For Adds

PEPE AGUILAR Yo La Amo (Univision)
BANDA MACHOS Las Isabelas (Warner M.L.)
JOEL ELIZALDE De Punta A Punta (Univision)
EL JILGUERO Nos Pertenece (Univision)
TIGRILLOS Sueltecito (Warner M.L.)
CHUY VEGA Página Blanca (Univision)
GRACIELA BELTRAN Qué Dificil Es (Univision)
PESADO Mátame (Warner M.L.)
EL APOMEÑO Cada Quien (Univision)
DEULO Desde Hoy (Univision)
NADIA La Duda (Warner M.L.)
DANIEL RENE & JENNIFER PEÑA El Deseo De Ti (Univision)
AREA 305 Vive La Vida (Univision)
COSTUMBRE Cuánto Te Amo (Warner M.L.)
VARDNIL Y Lloré (Univision)
LA CONTRA Ya Tengo Mi Vida (Univision)

TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	INTOCABLE Eso Duele (EMI Latin)	231
2	DUELO Desde Hoy (Univision)	158
3	BIG CIRCO La Endiablada (EMI Latin)	140
4	KUMBIA KINGS Insomnio (EMI Latin)	127
5	FRIJOLES ROMANTICOS & BOBBY PULIDO Dónde Está Mi Raza (Universal)	87
6	MARCOS OROZCO Río Rebelde (Catalina)	87
7	ELIDA REYNA Te Voy A Olvidar (Tejas)	86
8	PALOMINOS Tócame (Fonovisa)	86
9	JIMMY GONZALEZ & GRUPO MAZZ Junto A Ti (Freddie)	81
10	RUBEN RAMOS Quiero Una Cita (Revolution)	72
11	JAY PEREZ No Me Dejes (Sony Discos)	67
12	IMAN Amor De Dos Caras (Univision)	67
13	LA CONTRA Ya Tengo Mi Vida (Univision)	67
14	CONTROL Me Quiero Casar (EMI Latin)	60
15	FRANKIE J. Ya No Es Igual (Sony Discos)	57
16	ALAZZAN Cómo Olvidarte (Freddie)	48
17	LIMITE Soy Así (Universal)	48
18	SOLIDO Contando Los Segundos (Freddie)	47
19	JAIME Y LOS CHAMACOS f/BOBBY PULIDO Conjunto No Morirá (Freddie)	42
20	CHENTE BARRERA Ya No Ries Como Ayer (Anima)	39
21	DANIEL RENE & JENNIFER PEÑA El Deseo De Ti (Univision)	38
22	COSTUMBRE Cuánto Te Amo (Warner M.L.)	36
23	JIMMY GONZALEZ & GRUPO MAZZ Dame Un Minuto (Freddie)	34
24	JIMMY GONZALEZ & GRUPO MAZZ Yo Te Voy A Amar (Freddie)	30
25	ESTRUENDO Conquistar Tu Corazón (Univision)	30

Data is compiled from the airplay week of August 31-September 6, and based on a point system.
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Going For Adds

SIGGNO Prefiero (Crown)
EL COYOTE Y SU BANDA TIERRA SANTA El Rancho Grande (EMI Latin)
FLACO JIMENEZ En El Cielo No Hay Cerveza (Seven Rivers)
VARONIL Y Lloré (Univision)
LIDIA SAN MIGUEL Tal Vez (Seven Rivers)
JESSE MARRQUIN Preciosa Y Bonita (JLM)
ORIGINALES DE SAN JUAN La Motosierra (EMI Latin)
LOS HURACANES DEL NORTE Nomás Por Tu Culpa (Univision)
PAUL VIDAL & DYAMANTE Boom Boom Boom (Seven Rivers)
PESADO Mátame (Warner M.L.)
AKWID No Hay Manera (Univision)

Rock/Alternative

TW	ARTIST Title Label(s)
1	PLASTILINA MOSH Peligroso Pop (EMI Latin)
2	MOLOTOV Here We Kum (Universal)
3	CAFE TACUBA EO (MCA)
4	PANTEON ROCOCO Tu Recuerdo Y Yo (BMG)
5	LA LEY Más Allá (Warner M.L.)
6	FASE Tania (Universal)
7	CIRCO La Sospecha (Universal)
8	T.E.T.A.S. Tómalas (Universal)
9	MUNDO APARTE Jamás (Access Denied Productions)
10	LA LEY Amate Y Sálvate (Warner M.L.)
11	LA MOSCA TSE TSE Muchachos, Esta Noche Me Emborracho (EMI Latin)
12	YERBA BUENA Guajira (I Love U 2 Much) (Razor & Tie)
13	FITO PAEZ Nuevo (Circo Beat)
14	LA BARRANCA Denzura (MW)
15	JUMBO Bajo Control (BMG)

Songs ranked by total number of points. 18 Rock/Alternative reporters.

Record Pool

TW	ARTIST Title Label(s)
1	CELIA CRUZ Rie Y Lloro (Sony Discos)
2	SONORA CARRUSELES La Comay (Fuentes)
3	JOHNNY VENTURA Allá Se Quedó (MP)
4	RICKY MARTIN Jaleo (Sony Discos)
5	FRUKO Y SUS TESOS Gringo Rumbero Pachanguero (Fuentes)
6	ORQUESTA GUAYACAN Vas A Llorar (MP)
7	DON DINERO Ahí Parí (Universal)
8	NICHE Salao (PPM)
9	SON CALLEJERO No Sé (Cutting)
10	OBIE BERMUDEZ Antes (EMI Latin)
11	INDIA Soy Mujer (Sony Discos)
12	AREA 305 Vive La Vida (Univision)
13	TITO ROJAS Cuidala (MP)
14	VICTOR MANUELLE Poco Hombre (Sony Discos)
15	EL GRINGO DE LA BACHATA Cómo Duele (Mock & Roll)

Songs ranked by total number of points. 21 Record Pool reporters.

NATIONAL

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WEST

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RADIO & RECORDS

10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

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R&R Opportunities Free Advertising

Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

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To appear in the following week's issue, your ad must be received by **Thursday noon (PST)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail to: llinares@radioandrecords.com Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

R&R Opportunities Advertising

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The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a \$50 service charge is added for shipping and handling.

Positions Sought: \$50/inch

Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

Payable In Advance

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Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PDT)** eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

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R&R ONLINE SERVICES:	310-788-1635	310-553-4056	kmccabe@radioandrecords.com
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CHR/POP

LW	TW	
1	1	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)
2	2	NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)
3	3	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)
4	4	BEYONCÉ f/JAY-Z Crazy In Love (Columbia)
5	5	JUSTIN TIMBERLAKE Seniorita (Jive)
6	6	CHINGY Right Thurr (DTP/Capitol)
7	7	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)
8	8	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)
9	9	MATCHBOX TWENTY Unwell (Atlantic)
10	10	MYA My Love Is Like...Whoa (A&M/Interscope)
11	11	SANTANA f/ALEX BAND Why Don't You & I (Arista)
12	12	ATARIS The Boys Of Summer (Columbia)
13	13	GOOD CHARLOTTE Girls & Boys (Daylight/Epic)
14	14	KELLY CLARKSON Miss Independent (RCA)
15	15	MARON 5 Harder To Breathe (Octone/LJ)
16	16	3 DOORS DOWN Here Without You (Republic/Universal)
17	17	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)
18	18	EVANESCENCE Bring Me To Life (Wind-up)
19	19	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)
20	20	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJJMG)
21	21	LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)
22	22	UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)
23	23	THALIA f/FAT JOE I Want You (EMI/Latin/Virgin)
24	24	LUMIDEE Never Leave You - Uh Doh, Uh Doh! (Universal)
25	25	SIMPLE PLAN Addicted (Lava)
26	26	BEYONCÉ f/SEAN PAUL Baby Boy (Columbia)
27	27	KELLY CLARKSON Low (RCA)
28	28	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)
29	29	JENNIFER LOPEZ Baby I Love U (Epic)
30	30	TRAPT Headstrong (Warner Bros.)

#1 MOST ADDED

BLACK EYED PEAS Shut Up (A&M/Interscope)

#1 MOST INCREASED PLAYS

BEYONCÉ f/SEAN PAUL Baby Boy (Columbia)

TOP 5 NEW & ACTIVE

FEFE DOBSON Take Me Away (Island/DJJMG)

SIMPLE PLAN Perfect (Lava)

OUTKAST Hey Ya! (Arista)

BT Simply Being Loved (Sonnambulo) (Network)

MANDY MOORE Have A Little Faith In Me (Epic)

CHR/POP begins on Page 28.

AC

LW	TW	
1	1	UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)
2	2	CELINE DION Have You Ever Been In Love (Epic)
3	3	LUTHER VANDROSS Dance With My Father (LJ)
4	4	MATCHBOX TWENTY Unwell (Atlantic)
5	5	SHANIA TWAIN Forever And For Always (Mercury/DJJMG)
6	6	DANIEL BEDINGFIELD If You're Not The One (Island/DJJMG)
7	7	EAGLES Hole In The World (Epic)
8	8	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)
9	9	SANTANA f/MICHELLE BRANCH The Game Of Love (Arista)
10	10	PHIL COLLINS Can't Stop Loving You (Atlantic)
11	11	NORAH JONES Don't Know Why (Blue Note/Virgin)
12	12	MERCYME I Can Only Imagine (IND/Curb)
13	13	CHRISTINA AGUILERA Beautiful (RCA)
14	14	TRAIN Calling All Angels (Columbia)
15	15	SIMPLY RED Sunrise (SimplyRed.com)
16	16	CLAY AIKEN This Is The Night (RCA)
17	17	LEANN RIMES We Can (Asylum/Curb)
18	18	FLEETWOOD MAC Say You Will (Reprise)
19	19	JIM BRICKMAN Peace (Where The Heart Is) (A&L)
20	20	DARYL HALL Cab Driver (Rhythm & Groove/Liquid B)
21	21	AMY GRANT Simple Things (Word/Curb/A&M/Interscope)
22	22	GLORIA ESTEFAN Wrapped (Epic)
23	23	KENNY LOGGINS With This Ring (All The Best)
24	24	K. CARLSON f/B. MARONNES I Know You By Heart (Kataphonic)
25	25	MICHAEL BUBLE How Can You Mend A Broken... (143/Reprise)
26	26	STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)
27	27	MICHAEL BOLTON When I Fall In Love (Passion Group)
28	28	PAUL CARRACK Happy To See You Again (SLG)
29	29	ANNIE LENNOX Wonderful (LJ)
30	30	SEAL Waiting For You (Warner Bros.)

#1 MOST ADDED

PHIL COLLINS Look Through My Eyes (Walt Disney/Hollywood)

#1 MOST INCREASED PLAYS

SIMPLY RED Sunrise (SimplyRed.com)

TOP NEW & ACTIVE

PHIL COLLINS Look Through My Eyes (Walt Disney/Hollywood)

LAURA TURNER Soul Deep (Curb)

BURKE RONEY Let It All Come Down (R World)

AC begins on Page 53.

CHR/RHYTHMIC

LW	TW	
1	1	NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)
2	2	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)
3	3	CHINGY Right Thurr (DTP/Capitol)
4	4	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)
5	5	BEYONCÉ f/SEAN PAUL Baby Boy (Columbia)
6	6	PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)
7	7	BOW WOW Let's Get Down (Columbia)
8	8	BABY BASH Suga Suga (Universal)
9	9	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)
10	10	GINUWINE In Those Jeans (Epic)
11	11	LUMIDEE Never Leave You - Uh Doh, Uh Doh! (Universal)
12	12	MYA My Love Is Like...Whoa (A&M/Interscope)
13	13	YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/DJJMG)
14	14	YOUNGBLOODZ f/LIL' JON Damn! (Arista)
15	15	BEYONCÉ f/JAY-Z Crazy In Love (Columbia)
16	16	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)
17	17	LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)
18	18	R. KELLY Thoina Thing (Jive)
19	19	BUBBA SPARXXX Deliverance (Beatclub/Interscope)
20	20	CHINGY f/SNOOP DOGG & LUDACRIS Hollie In (DTP/Capitol)
21	21	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)
22	22	DMX Where The Hood At? (Ruff Ryders/DJJMG)
23	23	BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)
24	24	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJJMG)
25	25	OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)
26	26	LUDACRIS f/SHAWNNA Stand Up (Def Jam South/DJJMG)
27	27	50 CENT If I Can't (Shady/Aftermath/Interscope)
28	28	ASHANTI Rain On Me (Murder Inc./DJJMG)
29	29	JS Ice Cream (DreamWorks)
30	30	SEAN PAUL Like Glue (VP/Atlantic)

#1 MOST ADDED

DAVID BANNER Cadillac On 22's (Universal)

#1 MOST INCREASED PLAYS

BEYONCÉ f/SEAN PAUL Baby Boy (Columbia)

TOP 5 NEW & ACTIVE

YING YANG TWINS Nuggin' (TVT)

TECH N9NE Imma Tell (Independent)

HI-C f/DJ QUIK Let Me Know (Independent)

ELEPHANT MAN Pon De River (VP)

TOO SHORT f/LIL' JON Shake That Monkey (Short/Live)

CHR/RHYTHMIC begins on Page 35.

HOT AC

LW	TW	
1	1	TRAIN Calling All Angels (Columbia)
2	2	MATCHBOX TWENTY Unwell (Atlantic)
3	3	SANTANA f/ALEX BAND Why Don't You & I (Arista)
4	4	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)
5	5	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)
6	6	UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)
7	7	LIVE Heaven (Radioactive/Geffen)
8	8	JOSH KELLEY Amazing (Hollywood)
9	9	EVANESCENCE Bring Me To Life (Wind-up)
10	10	LIZ PHAIR Why Can't I? (Capitol)
11	11	3 DOORS DOWN When I'm Gone (Republic/Universal)
12	12	JOHN MAYER Bigger Than My Body (A&M/Columbia)
13	13	OIDD White Flag (Arista)
14	14	MATCHBOX TWENTY Bright Lights (Atlantic)
15	15	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)
16	16	KELLY CLARKSON Miss Independent (RCA)
17	17	3 DOORS DOWN Here Without You (Republic/Universal)
18	18	SALIVA Rest In Pieces (Island/DJJMG)
19	19	ATARIS The Boys Of Summer (Columbia)
20	20	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)
21	21	WILSHIRE Special (Columbia)
22	22	VERTICAL HORIZON I'm Still Here (RCA)
23	23	SUGAR RAY Is She Really Going Out With Him? (Atlantic)
24	24	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)
25	25	MERCYME I Can Only Imagine (IND/Curb)
26	26	STAIN'D So Far Away (Flip/Elektra/EEG)
27	27	D.A.R. Hey Girl (Lava)
28	28	STING Send Your Love (A&M/Interscope)
29	29	GAVIN O'NEILL Follow Through (LJ)
30	30	BEYONCÉ f/JAY-Z Crazy In Love (Columbia)

#1 MOST ADDED

BARENAKED LADIES Another Postcard (Chimps) (Reprise)

#1 MOST INCREASED PLAYS

BARENAKED LADIES Another Postcard (Chimps) (Reprise)

TOP 5 NEW & ACTIVE

BANGLES Something That You Said (Koch)

THIRD EYE BLIND Crystal Baller (Elektra/EEG)

NICKELBACK Someday (Roadrunner/DJJMG)

JEWEL Stand (Atlantic)

MARIA I Give, You Take (DreamWorks)

AC begins on Page 53.

URBAN

LW	TW	
1	1	NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)
2	2	PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)
3	3	YOUNGBLOODZ f/LIL' JON Damn! (Arista)
4	4	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)
5	5	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)
6	6	CHINGY Right Thurr (DTP/Capitol)
7	7	BEYONCÉ f/SEAN PAUL Baby Boy (Columbia)
8	8	R. KELLY Thoina Thing (Jive)
9	9	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)
10	10	YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/DJJMG)
11	11	BOW WOW Let's Get Down (Columbia)
12	12	AALIYAH f/TANK Come Over (BlackGround/Universal)
13	13	GINUWINE In Those Jeans (Epic)
14	14	MONICA So Gone (LJ)
15	15	ASHANTI Rain On Me (Murder Inc./DJJMG)
16	16	MARQUES HOUSTON f/JOE BUDDEN & PIED PIPER Clubbin' (T.U.C.J.)
17	17	MARY J. BLIGE Ooh (Geffen)
18	18	JAGGED EDGE Walked Outta Heaven (Columbia)
19	19	ERYKAH BADU Danger...Black On Lock (Motown/Universal)
20	20	SEAN PAUL Like Glue (VP/Atlantic)
21	21	BEYONCÉ f/JAY-Z Crazy In Love (Columbia)
22	22	TYRESE Signs Of Love Makin' (LJ)
23	23	T.I. Late (Grand Hustle/Atlantic)
24	24	LUDACRIS f/SHAWNNA Stand Up (Def Jam South/DJJMG)
25	25	MYA My Love Is Like...Whoa (A&M/Interscope)
26	26	AVANT Read Your Mind (Geffen)
27	27	LUMIDEE Never Leave You - Uh Doh, Uh Doh! (Universal)
28	28	MONICA Knock Knock (LJ)
29	29	112 f/SUPERCAT Na, Na, Na, Na (Def Soul/DJJMG)
30	30	R. KELLY Step In The Name Of Love (Jive)

#1 MOST ADDED

GINUWINE Love You More (Epic)

#1 MOST INCREASED PLAYS

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

TOP 5 NEW & ACTIVE

FLOETRY Getting Late (DreamWorks)

ELEPHANT MAN Pon De River (VP)

JAHEIM Backlight (Divine Mill/Warner Bros.)

OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)

LIL' MD 1st Time (Elektra/EEG)

URBAN begins on Page 40.

ROCK

LW	TW	
1	1	STAIN'D So Far Away (Flip/Elektra/EEG)
2	2	NICKELBACK Someday (Roadrunner/DJJMG)
3	3	AUDIOLAVE Show Me How To Live (Interscope/Epic)
4	4	AUDIOLAVE Like A Stone (Interscope/Epic)
5	5	LINKIN PARK Faint (Warner Bros.)
6	6	TRAPT Headstrong (Warner Bros.)
7	7	BLACK LABEL SOCIETY Stillborn (Spitfire)
8	8	FUEL Falls On Me (Epic)
9	9	SHINEDOWN Fly From The Inside (Atlantic)
10	10	GODSMACK Serenity (Republic/Universal)
11	11	A PERFECT CIRCLE Weak And Powerless (Virgin)
12	12	3 DOORS DOWN Here Without You (Republic/Universal)
13	13	FOO FIGHTERS Times Like These (Roswell/RCA)
14	14	WHITE STRIPES Seven Nation Army (Third Man/V2)
15	15	JANE'S ADDICTION Just Because (Capitol)
16	16	DISTURBED Liberate (Reprise)
17	17	TRAPT Still Frame (Warner Bros.)
18	18	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)
19	19	METALLICA Frantic (Elektra/EEG)
20	20	KORN Did My Time (Immortal/Epic)
21	21	QUEENSRYCHE Open (Sanctuary/SRG)
22	22	SEETHER Gasoline (Wind-up)
23	23	LIMP BIZKIT Eat You Alive (Flip/Interscope)
24	24	FOO FIGHTERS Low (Roswell/RCA)
25	25	VELVET REVOLVER Set Me Free (Decca/Immortal)
26	26	JIBE Yesterday's Gone (226)
27	27	JET Are You Gonna Be My Girl (Elektra/EEG)
28	28	IRON MAIDEN Widest Dreams (Columbia)
29	29	SEVENDUST Enemy (TVT)
30	30	COLD Suffocate (Flip/Geffen/Interscope)

#1 MOST ADDED

AUDIOLAVE I Am The Highway (Interscope/Epic)

#1 MOST INCREASED PLAYS

3 DOORS DOWN Here Without You (Republic/Universal)

TOP 5 NEW & ACTIVE

ILL WIND How Can I Live (Roadrunner/DJJMG)

EVANESCENCE Going Under (Wind-up)

ZZ TOP Piece (RCA)

POWERMAN 5000 Action (DreamWorks)

THREE DAYS GRACE (I Hate) Everything About You (Jive)

ROCK begins on Page 64.

URBAN AC

LW	TW	
2	1	LUTHER VANDROSS Dance With My Father (J)
3	2	HEATHER HEADLEY I Wish I Wasn't (RCA)
1	3	KEM Love Calls (Motown/Universal)
4	4	TAMIA Officially Missing You (Elektra/EEG)
9	5	JAVIER Crazy (Capitol)
7	6	R. KELLY Step In The Name Of Love (Live)
5	7	JAHEIM Put That Woman First (Divine Mill/Warner Bros.)
6	8	ARETHA FRANKLIN Only Thing Missing Is You (Arista)
8	9	RUBEN STUDDARD Superstar (J)
12	10	DWELE Find A Way (Virgin)
11	11	FLOETRY Say Yes (DreamWorks)
10	12	KINDRED Far Away (Epic)
13	13	RHIAN BENSON Say How I Feel (DKG)
14	14	SMOKIE NORFUL I Need You Now (EMI Gospel)
25	15	GERALD LEVERT U Got That Love (Elektra/EEG)
17	16	ISLEY BROTHERS IRON ISLEY Busted (DreamWorks)
16	17	CALVIN RICHARDSON Keep On Pushin' (Hollywood)
14	18	R. KELLY I'll Never Leave (Live)
23	19	MONICA So Gone (J)
22	20	FLOETRY Getting Late (DreamWorks)
19	21	TYRESE Signs Of Love Makin' (J)
20	22	JEFFREY OSBORNE Rest Of Our Lives (JayDz/Koch)
24	23	ANTHONY HAMILTON Comin' From Where I'm From (So So Def/Arista)
26	24	VIVIAN GREEN What Is Love? (Columbia)
21	25	SYLEENA JOHNSON Faithful To You (Live)
30	26	JAHEIM Backlight (Divine Mill/Warner Bros.)
27	27	ANN NESBY Make Me Better (UTR Music Group)
29	28	BEYONCE' IJAY-Z Crazy In Love (Columbia)
28	29	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJJMG)
-	30	MANHATTANS Turn Out The Stars (Love-Lee)

#1 MOST ADDED

WILL DOWNING A Million Ways (GRP/VMG)

#1 MOST INCREASED PLAYS

GERALD LEVERT U Got That Love (Elektra/EEG)

TOP 5 NEW & ACTIVE

- IMPRPMP 2 Mocha Soul (Big3)
 - J. SOMMERS FIR PATTERSON What Am I Gonna Do (Gemini/Higher Octave)
 - MARY J. BLIGE Doh! (Geffen)
 - GOAPELE Even Closer (Slayblaz)
 - VICKIE WINANS Shook (Verity/Jive)
- URBAN begins on Page 40.

ACTIVE ROCK

LW	TW	
1	1	LINKIN PARK Faint (Warner Bros.)
2	2	STAIN'D So Far Away (Flip/Elektra/EEG)
3	3	AUDIOSLAVE Show Me How To Live (Interscope/Epic)
4	4	NICKELBACK Someday (Roadrunner/DJMG)
5	5	DISTURBED Liberate (Reprise)
6	6	SHINEDOWN Fly From The Inside (Atlantic)
7	7	A PERFECT CIRCLE Weak And Powerless (Virgin)
8	8	GODSMACK Serenity (Republic/Universal)
9	9	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)
10	10	KORN Did My Time (Immortal/Epic)
11	11	CHEVELLE Send The Pain Below (Epic)
12	12	TRAPT Headstrong (Warner Bros.)
13	13	TRAPT Still Frame (Warner Bros.)
16	14	WHITE STRIPES Seven Nation Army (Third Man/V2)
14	15	LIMP BIZKIT Eat You Alive (Flip/Interscope)
15	16	MUDVAYNE World So Cold (Epic)
17	17	COLD Stupid Girl (Flip/Geffen/Interscope)
19	18	AUDIOSLAVE Like A Stone (Interscope/Epic)
18	19	FUEL Falls On Me (Epic)
21	20	METALLICA Frantic (Elektra/EEG)
24	21	SEVENDUST Enemy (TVT)
27	22	SEETHER Gasoline (Wind-up)
25	23	COLD Suffocate (Flip/Geffen/Interscope)
20	24	JANE'S ADDICTION Just Because (Capitol)
26	25	MOTGRATER Down (No Name/EEG)
28	26	SLOTH Someday (Hollywood)
29	27	THREE DAYS GRACE II Hate Everything About You (Jive)
23	28	ADEMA Unstable (Arista)
32	29	3 DODDS DOWN Here Without You (Republic/Universal)
31	30	ILL MIND How Can I Live (Roadrunner/DJMG)

#1 MOST ADDED

STATIC-X The Only (Warner Bros.)

#1 MOST INCREASED PLAYS

CHEVELLE Closure (Epic)

TOP 5 NEW & ACTIVE

- LACUNA COIL Heavens A Lie (Century Media)
 - MARILYN MANSON This Is The New S*** (Nothing/Interscope)
 - ENOD Simple Lies (DVB/Columbia)
 - SPINESHANK Smothered (Roadrunner/DJMG)
 - SWITCHFOOT Meant To Live (Red Ink/Columbia)
- ROCK begins on Page 64.

COUNTRY

LW	TW	
1	1	A. JACKSON AND J. BUFFETT It's Five O'Clock Somewhere (Arista)
3	2	DIERKS BENTLEY What Was I Thinkin'? (Capitol)
2	3	KENNY CHESNEY No Shoes, No Shirt, No... (BNA)
4	4	TIM MCGRAW Real Good Man (Curb)
5	5	BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)
7	6	MARTINA MCBRIDE This One's For The Girls (RCA)
8	7	KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)
10	8	GARY ALLAN Tough Little Boys (MCA)
9	9	CLAY WALKER A Few Questions (RCA)
12	10	RASCAL FLATTS I Melt (Lyric Street)
15	11	TOBY KEITH I Love This Bar (DreamWorks)
13	12	PAT GREEN Wave On Wave (Republic/Universal South)
11	13	TRACE ADKINS Then They Do (Capitol)
17	14	BILLY CURRINGTON Walk A Little Straighter (Mercury)
16	15	PATTY LOVELESS Lovin' All Night (Epic)
19	16	GEORGE STRAIT Cowboys Like Us (MCA)
18	17	CHRIS CAGLE Chicks Dig It (Capitol)
20	18	RACHEL PROCTOR Days Like This (BNA)
23	19	MONTGOMERY GENTRY Hell Yeah (Columbia)
22	20	RUSHLOW I Can't Be Your Friend (Lyric Street)
26	21	REBA MCKENTRIF I'm Gonna Take That Mountain (MCA)
24	22	ROONEY ATKINS Honesty (Write Me A List) (Curb)
21	23	EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)
25	24	SHERIE AUSTIN Streets Of Heaven (C4/BBR)
14	25	JOE NICHOLS She Only Smokes When She Drinks (Universal South)
29	26	LOWESTAR Walking In Memphis (BNA)
27	27	BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)
30	28	JO OEE MESSINA I Wish (Curb)
32	29	TRACY BYRD Drinkin' Bone (RCA)
28	30	DARRYL WORLEY Tennessee River Run (DreamWorks)

#1 MOST ADDED

TRACE ADKINS Hot Mama (Capitol)

#1 MOST INCREASED PLAYS

TOBY KEITH I Love This Bar (DreamWorks)

TOP 5 NEW & ACTIVE

- AMY DALLEY I Think You're Beautiful (Curb)
 - SUSAN ASHTON She Is (Capitol)
 - WARREN BROTHERS Sell A Lot Of Beer (BNA)
 - BRAD WOLF Strictly Business (Warner Bros.)
 - WYNONNA Heaven Help Me (Asylum/Curb)
- COUNTRY begins on Page 45.

ALTERNATIVE

LW	TW	
1	1	LINKIN PARK Faint (Warner Bros.)
2	2	STAIN'D So Far Away (Flip/Elektra/EEG)
5	3	A PERFECT CIRCLE Weak And Powerless (Virgin)
6	4	AUDIOSLAVE Show Me How To Live (Interscope/Epic)
3	5	311 Creatures (For A While) (Volcano)
4	6	ATARIS The Boys Of Summer (Columbia)
8	7	NICKELBACK Someday (Roadrunner/DJMG)
9	8	EVANESCENCE Going Under (Wind-up)
7	9	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)
11	10	WHITE STRIPES Seven Nation Army (Third Man/V2)
10	11	CHEVELLE Send The Pain Below (Epic)
12	12	TRAPT Headstrong (Warner Bros.)
16	13	DASHBOARD CONFSSIONAL Hands Down (Vagrant)
13	14	EVE 6 Think Twice (RCA)
14	15	RANCID Fall Back Down (Hellcat/Warner Bros.)
21	16	FUEL Falls On Me (Epic)
23	17	GODSMACK Serenity (Republic/Universal)
20	18	AFI The Leaving Song Part II (DreamWorks)
24	19	WHITE STRIPES The Hardest Button To Button (Third Man/V2)
17	20	AUDIOSLAVE Like A Stone (Interscope/Epic)
22	21	LIMP BIZKIT Eat You Alive (Flip/Interscope)
25	22	TRAPT Still Frame (Warner Bros.)
15	23	JANE'S ADDICTION Just Because (Capitol)
18	24	KORN Did My Time (Immortal/Epic)
26	25	THREE DAYS GRACE II Hate Everything About You (Jive)
19	26	FOO FIGHTERS Low (Roswell/RCA)
27	27	DISTURBED Liberate (Reprise)
28	28	THRICE All That's Left (Island/DJMG)
29	29	BILLY TALENT Try Honesty (Atlantic)
30	30	SWITCHFOOT Meant To Live (Red Ink/Columbia)

#1 MOST ADDED

STROKES 12:51 (RCA)

#1 MOST INCREASED PLAYS

STROKES 12:51 (RCA)

TOP 5 NEW & ACTIVE

- ILL MIND How Can I Live (Roadrunner/DJMG)
 - MUDVAYNE World So Cold (Epic)
 - CHEVELLE Closure (Epic)
 - KILL HANNAH Kennedy (Atlantic)
 - SLOTH Someday (Hollywood)
- ALTERNATIVE begins on Page 69.

SMOOTH JAZZ

LW	TW	
1	1	DAVID SANBORN Comin' Home Baby (GRP/VMG)
2	2	BRIAN CULBERTSON Say What? (Warner Bros.)
3	3	PAUL JACKSON, JR. It's A Shame (Blue Note)
4	4	RICHARD ELLIOT Corner Pocket (GRP/VMG)
8	5	KENNY G. Maibu Dreams (Arista)
6	6	URBAN KNIGHTS Got To Give It Up (Narada)
5	7	M. MCDONALD I Heard It Through The Grapevine (Motown/Universal)
9	8	CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)
7	9	CHIELI MINUCCI Kickin' It Hard (Shanachie)
11	10	LUTHER VANDROSS Dance With My Father (J)
13	11	PRAFUL Sigh (Rendezvous/N-Coded)
10	12	JEFF LORBER Gigabyte (Narada)
14	13	MINDI ABAIR Firt (GRP/VMG)
16	14	DAVE KOZ Honey-Dipped (Capitol)
15	15	PAUL TAYLOR On The Move (Peak)
12	16	DARYL HALL Cab Driver (Rhythm & Groove/Liquid B)
17	17	RICK BRAUN Green Tomatoes (Warner Bros.)
18	18	ACOUSTIC ALCHEMY No Messin' (Higher Octave)
21	19	JAZZMASTERS Puerto Bonus (Trippin' 'N' Rhythm)
22	20	CHUCK LOEB eBop (Shanachie)
23	21	SIMPLY RED Sunrise (simplyred.com)
24	22	JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)
27	23	JEFF GOLUB Boom Boom (GRP/VMG)
26	24	RONNY JORDAN At Last (N-Coded)
28	25	STEVE OLIVER Positive Energy (Native Language)
25	26	FATBURGER Sizzlin' (Shanachie)
-	27	BLAKE AARON She's So Fine (Innervation)
29	28	MICHAEL LINGTON Off The Hook (3 Keys Music)
30	29	GREGG KARUKAS Riverside Drive (N-Coded)
-	30	BRIAN HUGHES Along The Way (A440 Music Group)

#1 MOST ADDED

DARYL HALL She's Gone (Rhythm & Groove/Liquid B)

#1 MOST INCREASED PLAYS

DAVE KOZ Honey-Dipped (Capitol)

TOP 5 NEW & ACTIVE

- CHRIS BOTTI Indian Summer (Columbia)
 - CHRIS STANDING I Ain't Mad Atcha (Mesa Entertainment/Blue Moon)
 - HIROSHIMA Revelation (Heads Up International)
 - PAMELA WILLIAMS Afterglow (Shanachie)
 - MARC ANTOINE Funky Picante (Rendezvous)
- Smooth Jazz begins on Page 61.

TRIPLE A

LW	TW	
1	1	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)
4	2	JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)
3	3	PETE YORN Crystal Village (Columbia)
2	4	JOHN MAYER Bigger Than My Body (Arista/Columbia)
5	5	EASTMOUNTAINSOUTH You Dance (DreamWorks)
6	6	BEN HARPER Diamonds On The Inside (Virgin)
9	7	STING Send Your Love (A&M/Interscope)
7	8	DAVE MATTHEWS Gravedigger (RCA)
8	9	NICKEL CREEK Smoothie Song (Sugar Hill)
11	10	JASON MRAZ You And I Both (Elektra/EEG)
12	11	WALLFLOWERS Closer To You (Interscope)
10	12	TRAIN Calling All Angels (Columbia)
14	13	COLDPLAY Clocks (Capitol)
22	14	JOHNNY LANG Red Light (A&M/Interscope)
13	15	ANNIE LENNOX Pavement Cracks (J)
15	16	DIDD White Flag (Arista)
16	17	LOS LONELY BODYS Heaven (Dr)
18	18	HOWIE DAY Perfect Time Of Day (Epic)
23	19	COLDPLAY God Put A Smile Upon Your Face (Capitol)
17	20	BLUES TRAVELER Let Her & Let Go (Sanctuary/SRG)
20	21	GRANDDADDY Now It's On (V2)
-	22	TRAIN When I Look To The Sky (Columbia)
21	23	JAYHAWKS Tailspin (American/Lost Highway/DJMG)
19	24	FLEETWOOD MAC Say You Will (Reprise)
25	25	SANTANA I/ALEX BAND Why Don't You & I (Arista)
30	26	FOO FIGHTERS Times Like These (Roswell/RCA)
24	27	O.A.R. Hey Girl (Lava)
-	28	LUCINDA WILLIAMS Real Live Bleeding Fingers... (Lost Highway)
28	29	WARREN ZEVON Knockin' On Heaven's Door (Artemis)
27	30	DAVID GRAY Caroline (ATO/RCA)

#1 MOST ADDED

BARENAKED LADIES Another Postcard (Chimps) (Reprise)

#1 MOST INCREASED PLAYS

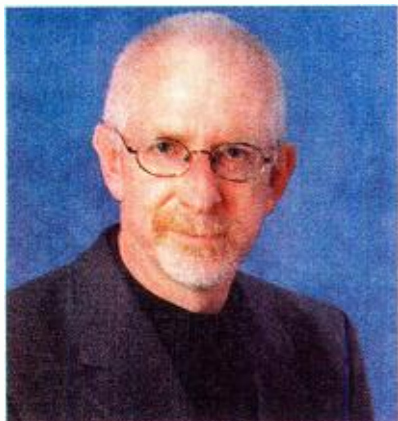
BARENAKED LADIES Another Postcard (Chimps) (Reprise)

TOP 5 NEW & ACTIVE

- LIVE Heaven (Radioactive/Geffen)
 - STEELEY DAN Things I Miss The Most (Reprise)
 - RADIOHEAD Go To Sleep (Capitol)
 - BARENAKED LADIES Another Postcard (Chimps) (Reprise)
 - WIDESPREAD PANIC Fishing (Widespread/SRG)
- TRIPLE A begins on Page 74.

Publisher's Profile

By Erica Farber



FRED JACOBS

President, Jacobs Media

in Classic Rock, Alternative and, ultimately, Active Rock — to work with clusters of stations. Today we work for two and sometimes three Rock stations in the same market under common ownership.”

Goals of the company: “To help our stations maximize ratings and research. One of our primary missions, especially as the business has become so fixated on profit and ROI, is to make sure operators and owners don’t take their eye off the programming ball and make sure that they realize that it is still an important product. There’s been so much emphasis on sales — and understandably so — but you still have to pay attention to the programming side. When I first got into consulting I heard all those terrible things about consultants, all the jokes. I want to try to change the image of consultants in a lot of people’s minds. I want them to see that we really do provide a valuable service and that we are partners with the stations we work with.”

Biggest challenge: “Everyone who has joined us has brought a different set of skills to the table. The thing that’s interesting and challenging is incorporating those skills into what we do. Tim Davis came in, and the company turned in much more of an Internet direction. When my brother Paul came in, we added the whole sales aspect to what we do. Ralph Cipolla is our newest employee. Between his programming experience and the time he spent working for RCS, he brings an analytical angle to the company that it really hadn’t had before. It’s interesting to incorporate new people and watch what the company can do. It’s been the people we’ve brought in who have allowed us to move in different directions.”

“Sometimes the biggest challenge is to keep things entertaining for us inside the company and to remain excited by what’s going on out there. The other part is helping our stations look beyond the day-to-day rigors they go through. I have a tremendous amount of respect for what people on the station side go through. It’s more difficult for them to look outside of their own markets. A big part of what we do is to be their early warning system and make them aware of new things going on and to synthesize all the things we see in terms of research and the great ideas we come across.”

On celebrating 20 years in consulting: “I still don’t believe it’s happened. I’m almost stunned by it, more than anything. It’s gone by so quickly. I almost feel that I have to put on the brakes for a short period of time to reflect on what’s happened. I’ve worked with some tremendous people and had an opportunity to do things that so many people in the industry don’t get to do. I’m nothing but thankful for all the people we’ve worked with and all the people who have helped out, especially in the early years. You just never know who’s going to support a new business. I’m especially appreciative of the people who had faith in the beginning years.”

State of the industry: “It’s hard not to think that it’s at a crossroads right now. It’s still a great business. During a bizarre event like the power outage — and, living in Detroit, I experienced it firsthand — once again you see radio stepping up and providing a valuable service.”

“I have a great deal of concern about outside factors beginning to impact the way people entertain themselves. My immediate concern is that everyone is so focused on quarterly results that it’s difficult to understand that there are larger cultural forces at work here that will have an impact on our business. I’m concerned where new listenership is going to come from, given how involved pre-teens and teens are with new media. Radio has done a nice job of meeting the challenges presented by television and many other entertainment options, but the next 10 years are going to be more challenging than any time we’ve been through before.”

Response to the idea that radio’s become over-researched: “Perhaps what may have happened is that some stations have allowed research to become so important that they’ve stopped thinking creatively. There’s no substitute for research. It is the radar

programmers need in order to navigate through the competitive storms. To me, it’s never research’s fault; it’s the way the research is implemented and, in some cases, the overreliance on research when it comes to crafting a station.”

“You can’t research things that don’t exist. It’s still about taking risks and creativity and people really thinking in terms of what is compelling and entertaining. All research does is confirm those decisions or send you off in a different direction. I don’t think it’s research that’s stifling the business as much as it is fear of taking that big risk.”

Something about his company that might surprise our readers: “How messy the office is? No one ever visits. In everyone’s mind it’s many different things. We’re really very agile. New things happen at any time. Sometimes they’re planned way in advance, other times something will come up on a Monday, and by Wednesday or Thursday it’s out. That really is the way the company operates. We’re really loose when it comes to what direction we want to take the company in next. Obviously, there’s the core business, but within that there’s a lot of agility to be able to move in different directions.”

Most influential individual: “My dad. He always owned his own businesses and spoke about how being an entrepreneur was the way to go. The other part was, in spite of having his own businesses, he wasn’t always doing what he wanted. He pushed the importance of finding a career path that you really enjoy.”

Career highlight: “Clearly, the Classic Rock format has to be first and foremost for me. It’s exciting to have invented a format that’s not only lasted as long as it has, but that has actually gotten stronger. It was fortuitous that the demographics of Classic Rock fell right in to the 25-54 crescendo of the advertising business. The early years of Classic Rock also coincided with the development of the CD. In a not-so-coincidental way, that played a role in all of it, too, with so many rockers out there wanting to replace their record collections with clean CDs.”

Career disappointment: “I miss New York City. I only lived there for a year when I worked for ABC. Just as I was beginning to get into the rhythm of living in Manhattan, I came back to program WRIF. I realize I’m never going to go back there as a resident. It’s a lifestyle disappointment. I would have liked to have stayed there a few more years.”

Favorite radio format: “I enjoy listening to NPR, any form of Rock, Alternative, and I still get excited hearing a great Classic Rock station.”

Favorite television show: “Besides sports, *The Sopranos* and *Boomtown*.”

Favorite song: “The theme from *Local Hero* by Dire Straits.”

Favorite artist: “Anything that Donald Fagen, Mark Knopfler or Bruce Springsteen does.”

Favorite book: “*Lonesome Dove*.”

Favorite movie: “*Blade Runner* and *Local Hero*.”

Favorite restaurant: “The Lark in West Bloomfield, MI.”

Beverage of choice: “I have a Starbucks card. It’s almost a joke among my clients. Before the day begins, we have to find a Starbucks. I get the same thing every day: a grande coffee.”

Hobbies: “I’m a major sports fan, and I love to hike. I work out a pretty fair amount. And, believe it or not, traveling. Even in my off time I love getting on an airplane and going somewhere.”

E-mail address: “fredjacobs@jacobsmedia.com.”

Advice for broadcasters: “Not so much advice, but maybe a reminder: Don’t forget it’s still show business. There’s no question that we have to be focused on performance, but we also can’t lose sight of the fact that we are in the entertainment business. That’s the unique thing we do. Sometimes, especially in the last few years, when it’s become so much more difficult and challenging, it’s easy to forget that it really is show biz. That’s why we all got into it in the first place. We really do provide a wonderful form of entertainment that everyone relies on at one time or another.”

Fred Jacobs is one of radio’s living legends. After early career experiences in research, he gravitated to the programming side of radio. Then, 20 years ago this month, he made the decision to leave the station side permanently and found what has become one of the most successful radio consultancies, Jacobs Media.

Jacobs Media works with many of the leading broadcast companies in America. It specializes in stations that program all genres of Rock and Alternative.

Getting into the business: “I came in from the research side. I was always fascinated by the idea of programming being married to asking the audience what they wanted and creating radio that way. At the time I got the research bug Frank Magid was the only company doing research like we know it today. I moved pretty quickly through that organization and eventually got hired by ABC. I worked there for a number of years in research and programming capacities. Then I started Jacobs Media, so I haven’t had to send out a resume in a long time.”

The founding of Jacobs Media: “I reached that career fork in the road that a lot of program directors come to while I was at WRIF/Detroit. While I did well there, it dawned on me that programming was not the way I wanted to spend my entire career. The only other option was to become a GM, and I knew that was not a good choice for me. The research and consulting thing was very reminiscent of the lifestyle pace I had with Magid. In many ways it really wasn’t all that great a leap. The hardest part was getting over that barrier of finding out if you really have what it takes to be an entrepreneur. After having worked for big companies for a number of years, the next thing you know you’re all alone in your dining room, trying to figure out whether this is really a business.”

Realizing it was a business: “I was lucky. Ed Christian, who’s now the CEO of Saga, got to me not long after I resigned from WRIF. I did a lot of work with Saga in the interim period, and between Ed and my father, who was a lifelong entrepreneur, they both pushed me along into this. Ed threw enough business at me the first year that I had a financial foundation. It wasn’t until Classic Rock took off for me, though, that it became clear this really was a viable business.”

Creating the Classic Rock format: “Classic Rock was both a blessing and a curse. It was great to be associated with something like that, although it actually took several years before the industry recognized that it was not just another two-year format. It was also a bit of a stereotype too. One of my early clients was XTRA-FM (91X)/San Diego, and I really fell in love with the Alternative format. That’s where I met Max Tolkoff. 91X in those days was a marriage of Rick Carroll’s invention and Max’s creativity with some of my basic radio sense. I really came to enjoy the format. The Edge was born out of that experience.”

“When consolidation came to pass, we were well positioned as a company — as a result of having expertise

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Wednesday, October 1
Super Session

John Walsh

America's Most Wanted
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Thursday, October 2
FCC Breakfast

Commissioner
Kathleen Abernathy



Moderator
Bruce Reese

Bonneville Corporation

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Thursday, October 2
Keynote Address

Rush Limbaugh

Premiere Radio Networks

Sponsored by:



Thursday, October 2
Group Executive Session

Moderator

Sean Hannity

AEC Radio Networks

Group Executives Including:



John Hogan

Clear Channel Radio



Joel Hollander

Infinity Broadcasting



David Kennedy

Susquehanna Radio Corporation



Ginny Morris

Hubbard Radio



Mary Quass

NewRadio Group, LLC

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Thursday, October 2
**NAB Marconi Radio Awards
Reception, Dinner & Show**

Master of Ceremonies
Steve Harvey

Comedian & Host
KKBT-FM, Los Angeles
Syndicated by Radic One

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MARCONI
Radio
AWARDS



Friday, October 3
Congressional Breakfast

Moderator
Carl Gardner

Radio Journal Broadcast Group

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Friday, October 3
Radio Luncheon

NAB National Radio
Award Recipient

Erica Farber

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SHOW**



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KMXP/Phoenix

KYKY/St. Louis

KBCD/Denver

KEZR/San Jose

KLLC/San Francisco

WXRV/Boston

KTCZ/Minneapolis

WVRV/St. Louis

KINK/Portland

KENZ/Salt Lake City

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

Barenaked Ladies Another Postcard

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



barenakedladies.com reprintsrecords.com

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