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Annual Americana Special

R&R, in conjunction with the Americana Music Association, presents *Focus on the Future*, an in-depth look at the Americana format and genre. The annual special, which coincides with the 2003 Americana Conference being held this week in Nashville, examines the changing landscape of Americana radio and music. The stories start on the next page.



"This year's "Zero to 60" award must go to country singer **BUDDY JEWELL**"

- PETER COOPER, *THE TENNESSEAN*

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A COMPETITOR LIKE NO OTHER

For the first time anywhere, Clear Channel Sr. VP Jack Evans shares the story of his battle with depression: what caused it, the role radio has played, the turning point and the healing process he's going through each day. The story starts on this page and continues in this week's Management/Marketing/Sales section. Also this week: Research experts discuss how to find the format hole in a market, plus additional features from Adam Guild, Jeffrey Hedquist and Mark Ramsey.

Pages 6-8

COUNTRY CHART REALIGNMENT

R&R Country Editor **Lon Helton** details the plan to reduce the number of markets included in the R&R Country chart. Effective with the Oct. 10 issue of R&R, the primary Country chart will comprise only those stations in markets 1-100. All others will report Indicator.

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R&R NUMBER ONES

- CHR/POP**
 - BLACK EYED PEAS Where Is The Love? (A&M/Interscope)
- CHR/RHYTHMIC**
 - BEYONCÉ I/SEAN PAUL Baby Boy (Columbia)
- URBAN**
 - NELLY YIP, DIDDY & M. LEE Shake Ya... (Bad Boy/Universal)
- URBAN AC**
 - LUTHER VANDROSS Dance With My Father (J)
- COUNTRY**
 - DIERKS BENTLEY What Was I Thinkin'? (Capitol)
- 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**
 - STAINED So Far Away (Flip/Elektra/EEG)
- TRIPLE A**
 - JOHN MAYER Bigger Than My Body (Aware/Columbia)
- CHRISTIAN AC**
 - ZOEGIRL You Get Me (Sparrow)
- CHRISTIAN CHR**
 - SWITCHFOOT Gone (Sparrow)
- CHRISTIAN ROCK**
 - FM STATIC Crazy Mary (Tooth & Nail)
- CHRISTIAN INSPRO**
 - JAMIE SLOCUM I Cannot Turn Away (Curb)
- SPANISH CONTEMPORARY**
 - JUANES & NELLY FURTADO Fotografia (Universal)
- TEJANO**
 - INTOCABLE Eso Duele (EMI Latin)
- REGIONAL MEXICAN**
 - BRONCO "EL GIGANTE..." Estoy A Punto (Fonovisa)
- TROPICAL**
 - CELIA CRUZ Rie Y Llora (Sony Discos)

ISSUE NUMBER 1522



Entravision: The Star Pupil

'Professor' Meyers awards it a seventh straight 'A'

By Adam Jacobson
R&R Radio Editor
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Lehman Brothers analyst William Meyers last week released his 11th quarterly ratings report card, in which he graded 12 broadcast companies on their spring 2003 ratings performance. For the seventh straight quarter — every quarter the company has been rated — Entravision earned an "A" grade, topping the class. Rivals Hispanic Broadcasting Corp. and Spanish Broadcasting

ENTRAVISION ▶ See Page 10



Senate Rejects FCC's Ownership Rules

Despite veto threat, bipartisan vote undoes new agency regulations

By Joe Howard
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Dealing a swift and stinging blow to the FCC, the U.S. Senate on Tuesday voted 55-40 to reverse all of the commission's new media-ownership rules. There were five abstentions — four of which Democratic Sen. Byron Dorgan said would have favored the measure. The resolution of disapproval introduced in July by Dorgan must now win approval from the House of Representatives, something Senate Commerce Committee Chairman John McCain believes is unlikely.

However, Dorgan anticipates that House members will support the bill. He told reporters after the vote that he expects its House journey will mirror its Senate path.

"If the House votes, it will



Sens. Trent Lott (l), Byron Dorgan (c) and Russ Feingold answer questions from reporters after the resolution of disapproval they sponsored seeking to overturn the FCC's media-ownership rules was approved by the Senate.

pass," he predicted, noting that his colleagues on the other side of the Capitol may be poised to surprise observers. "If you have watched the House recently, they [the Republican majority] have lost on some very significant issues," he said. "Republicans

and Democrats have come together and said, 'We know what leadership wants, but here's what we want.'"

Remembering how interest in the issue increased among senators over time, Dorgan added, "This boiled up in the

SENATE ▶ See Page 4

Radio Revenue Up 3% In July

By Jeff Green
R&R Executive Editor
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Bolstered by a solid 12% improvement in national business, overall radio revenue in July 2003 appreciated 3% when compared to the same month a year ago. The figures would have been better, but local dollars remained flat for the third consecutive month, owing to what the RAB characterized as "erosion from the still-struggling economy."

It was going to be tough for radio to beat the local and national sales figures for July 2002, which were up an impressive 7% and 16%, respectively, for a combined 9% growth compared to July 2001.

On a year-to-date basis, however, the situation looks better: Local sales remained 1% ahead of 2002 for the third straight month, while national was 8% ahead — its best profile since March. In all, radio held at 3%

REVENUE ▶ See Page 19

Darkness At The Edge

A Clear Channel Sr. VP conquers depression

By Jeff Green
R&R Executive Editor
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He's a prominent executive with the world's biggest radio company. His job security is not in question. He lives in San Diego, where it's 70 degrees every day of the year. He's got a wonderful wife, a beautiful daughter, great parents. He travels all over the country helping his stations win. You'd never think that someone like Jack Evans suffers from depression. But he does.

Until recently, Jack never allowed himself to have much of a life. Socially anxious, for years he declined dinner invitations from his colleagues. He hasn't gone to a convention

since 1989. He would bury himself in his work to forget about the inexplicable feelings of sadness that overpowered him each night when he came home. He'd keep the emotions bottled up and never discuss them with family or colleagues.



Evans

At one point things got so bad that Jack was bribing himself with midnight pizzas in return for getting out of bed in the morning. He gained 42 pounds and was angry at the world and himself. Something had to change.

In the mid-'60s you could have called him Happy Jack. As a youngster in New York, he loved The Good Guys on WMCA. He collected baseball

See Page 6

Focus On The Future

An overview of the 2003 Americana Conference

By J.D. May
Executive Director
Americana Music Association

The 2002 Americana Conference was a major milestone in the short history of the Americana Music Association. Since our first conference in November of 2000, we've seen rapid growth in attendance, sponsorship and artist participation. Most important, the conference has developed into what we envisioned it to be when we began: an opportunity for our artists and industry to gather each year to productively explore the business opportunities and challenges that are at our doorstep.



A glance at just a few of the artists who have already been involved in our first three years shows the tip of the iceberg: Johnny and June Carter Cash, Emmylou Harris, The Flatlanders, Rodney Crowell, Kelly Willis, Delbert McClinton, Allison Moorer, Buddy Miller, Gillian Welch and Billy Joe Shaver.

Thanks to the support of many individuals and companies in our industry — labels, managers, agents, radio stations, festival producers, retailers — we're in the position to create a compelling agenda and performance

See Page 71



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Grokster Chief Says Traffic Not Down; Gets Slammed

Rosso tells crowd at DIY Conference, 'I'm not for copyright infringement, but this is not my problem'

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

A boisterous audience during the Nashville DIY Conference for independent artists, songwriters and authors confronted an admittedly "militant" Grokster President Wayne Rosso during his Sept. 13 keynote address at the Belcourt Theater.

Glowing from the April 25 federal court ruling in Los Angeles that released Grokster from liability for file-swapping (the ruling is being appealed), Rosso told the crowd that his site's traffic hasn't decreased "one iota" since the RIAA announced plans to sue individuals violating copyright law by offering unauthorized music files.

He characterized the RIAA's ac-

tivities to protect artists as "bullshit propaganda," dismissing the group as "lame-o knucklehead assholes who are going to rip you off — they invented stealing." He also blasted broadcasters, saying, "Radio stations are dinosaurs — it's a great cabal between labels and radio."

Leaving no stone unturned, Rosso tried to humorously characterize himself as a "crude, unsophisticated scumbag," adding, "but that's my stock in trade." But things got ugly when Rosso warned the delegates that they'd "better get used to making less money" in the new world of file-sharing and said they would need to rely on touring and merchandise sales to make a living. He even suggested that

ROSSO ▶ See Page 10

Clear Channel/Richmond Picks Parker To Direct AM Operations

Twenty-five-year broadcast veteran Tom Parker has been named Director/AM Operations for Clear Channel/Richmond, effective Oct. 1. Parker will oversee programming and operations for Sports WRNL, News/Talk WRVA and the Virginia News Network. He assumes a position previously held by Randall



Parker

Bloomquist, who recently exited to become OM/PD at ABC Radio News/Talker WMAL/Washington.

Parker has spent the past 2 1/2 years as PD for co-owned News/Talk WGST/Atlanta and the Georgia News Network. Prior to that he served as PD of Clear Channel's

WGY/Albany, NY.

"Tom has developed a strong News/Talk programming background at WGST and WGY," Clear Channel Regional VP/Programming Bill Cahill said. "His solid management skills and desire to win will obviously be great for WRVA and Clear Channel/Richmond."

Parker said, "I'm very excited to join Bill and VP/Market Manager Ruth Jones in Richmond. WRVA is one of those wonderful opportunities that combines a great stick, a talented staff and a chance for the station to be even bigger. I can't wait to get started."

WMRQ/Hartford Flips To Urban

After almost a decade as an Alternative station, Clear Channel's WMRQ (Radio 104)/Hartford has relaunched as Urban with the new moniker "The all-new Power 104.1, Hartford's new No. 1 for hip-hop and R&B."

The station, which is currently running jockless, kicked off its new musical presentation with 10,000 songs in a row. It is being overseen by Clear Channel VP/Urban Doc Wynter. PD Todd Thomas remains with the station to assist in the transition while retaining his programming duties at co-owned WHCN. New calls WPHR are pending for WMRQ, and the station will staff up over the next 30 days.

"WMRQ has always been a young-adult station, catering to the needs of the community," GM

Manuel Rodriguez told R&R. "What we've done is taken Radio 104 and moved it to the Internet, where it is streaming live, and we've put on Power 104.1. Both Todd Thomas and [co-owned WKSS/Hartford PD] Rick Vaughn have helped out immensely on this project, as has Doc Wynter. They've all done an exceptional job."

"This flip meant a lot to me, because I attended college in Hartford," Wynter told R&R. "When I was at Trinity College, we didn't have a 24-hour FM radio station. We listened to WKND-AM during the day; WQTQ, which was a high school station, during the afternoon; and, at night, my college station, WRTC. Once I got into radio,

WMRQ ▶ See Page 10

IN MEMORIAM

Johnny Cash Laid To Rest

By Lon Helton
R&R Country Editor
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Friends and family eulogized, Emmylou Harris and Sheryl Crow sang "The Old Rugged Cross," and seemingly all of music mourned Monday as Johnny Cash was laid to rest after an emotional funeral service in Hendersonville, TN. Cash, who battled health problems for years and recently endured a two-week hospitalization for a stomach ailment, died Sept. 12 from complications of diabetes. He was 71.

Known as "The Man in Black" and an immensely important and compelling figure in popular music, Cash created a legacy that will long endure. One of only three performers enshrined in both the Rock and Roll and Country Halls of Fame — the others being Elvis Presley and Brenda Lee — Cash was a

larger-than-life entertainer who told often heartbreaking stories of the common man. His death prompted a worldwide outpouring of emotion.



Cash

The Fisk Jubilee Singers opened the funeral service with "Good News" and closed with "In Bright Mansions Above." Kris Kristofferson sang "For a Moment of Forever." Speakers included Kristofferson, Dr. Franklin Graham, manager Lou Robin, Jack Clement and Al Gore.

Born Feb. 26, 1932, in Kingsland, AR, J.R. Cash grew up hearing the hard-edged stories of Depression-era farmers. He enlisted in the Air Force in 1950 but never gave up his musical dreams. Moving to Memphis in the mid-'50s, Cash began recording for Sun Records and, along with labelmates Presley,

CASH ▶ See Page 10

Fox To KRXQ/Sacto Station Mgr.

Jim Fox is exiting the OM position at Federated Media's Active Rock WBYP, Classic Rock WFWI and Smooth Jazz WFJZ in Ft. Wayne, IN to join Entercom's Active Rock KRXQ/Sacramento as Station Manager, effective Oct. 13. Current KRXQ Station Manager Curtiss Johnson will now focus on Entercom/Sacramento's Alternative KWOD and Classic Rock KSEG.



Fox

"I've got big shoes to fill," Fox told R&R. "I have a lot of respect for Curtiss and the people I will be answering to and the people I'll be working with. I'm pleased that I'll get to work with people like [KRXQ

PD] Pat Martin and [MD] Paul Marshall, and I look forward to leading them to huge success."

In addition to his five years in Ft. Wayne, Fox programmed WMFS/Memphis for three years. The other stations he's worked for include KJFX/San Jose, where he was Production

Director for three years, and Hot AC KTHH/Fresno. He also spent five years in Las Vegas at KMZQ and KLUC.

His last day in Ft. Wayne is Sept. 19. His replacement is being sought, and interested applicants can e-mail their packages to GM Jim Allgeier at jallgeier@federatedmedia.com.

Ardolina: WOBB/Monmouth PD

Millennium Radio Group has appointed Steve Ardolina PD of AC WOBB/Monmouth-Ocean. Ardolina was most recently OM/PD of AAA Entertainment properties WBZA, WBEA & WEHM/Riverhead, NY.

"Other than the hurricane headed our way — I avoided one in the Hamptons for 11 seasons — I am very excited to join the Millennium team in Monmouth-Ocean," Ardolina said. "WOBB is a great heritage station that has lost its way in recent years due to multiple

ownership changes — who hasn't?

"The folks at Millennium — [CEO] Jim Donahoe, [Monmouth-Ocean cluster VP/GM] Bill Sauer, [WJLK/Monmouth-Ocean OM/PD] Lou Russo and [WFGP/Atlantic City, NJ PD] Gary Guida — are focused on returning WOBB to its previous success, and I'm glad to be a part of it."

Prior to his nearly 11-year stint on Long Island, Ardolina did the swing shift at WZMX/Hartford and before that was MD at the former WVVE/New London, CT.

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Cool Change For Walker As PD Of WKQL

Scott Walker has returned to the radio business, accepting the PD post at Cox Radio's Oldies WKQL (Cool 96.9)/Jacksonville. Walker succeeds Pat Garrett, who has left the station, and reports to Cox/Jacksonville Market Manager Dick Williams.

Walker most recently operated his own Grand Rapids-based event-marketing company, which he launched earlier this year. Prior to that he served as PD of Citadel's Oldies WODJ/Grand Rapids, which he exited in February. Walker is perhaps best known for his 20 years as PD of Oldies WOGL/Philadelphia and that station's predecessor, CHR/Pop WCAU-FM.

Asked why he decided to return to radio by joining WKQL, Walker told R&R, "Jacksonville has always been on my radar screen — even while I was in Philly. I've wanted to come back to Florida since I worked in Orlando before going to Philadelphia, and it was a great fit, because I've always wanted to work for Cox."

"I knew [Cox/Jacksonville OM] Cat Thomas and Dick Williams, and I wanted to come down about two years ago. Actually, it was probably the only place I would go

WALKER ▶ See Page 19

Analysts Chime In On Citadel

Say company has new focus, predict top-tier growth

By Joe Howard
R&R Washington Bureau
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A pair of leading Wall Street analysts recently initiated coverage on newly public Citadel Broadcasting as the company founded by Larry Wilson forges ahead with new management and, according to one analyst, a new focus.

Merrill Lynch analyst Jessica Reif Cohen said in a report issued Sept. 10 that the Citadel management team — led by Chairman/CEO Farid Suleman, who assumed the company's top post in March 2002 — is "an entrepreneurial group highly focused on shareholder returns" and "a potential powerhouse in radio broadcasting and consolidation in middle markets."

In initiating coverage of Citadel with a "buy" rating and a target price of \$27, Cohen named COO Judy Ellis, Western Region head Bill Figenshu, President/Programming Eric Logan and National Advertising head Mike Pallid as some of the top managers she believes will help guide the company to success. She said, "We regard Citadel's new management team as the key investment catalyst, which should dramatically

improve the company's financial performance on a secular basis."

Meanwhile, Credit Suisse First Boston's Paul Sweeney also initiated coverage of the broadcaster and predicted that Citadel's track record as a radio consolidator could land it in the No. 3 spot in the industry.

"Due to its broad market focus on markets ranked No. 30-150, combined with its relatively low cost of capital, we believe Citadel may be among the best positioned of all radio companies to achieve meaningful acquisition-related growth over the next several years," Sweeney said.

He continued, "We consider Citadel to be a leading mid-cap radio operator that should post strong free cash flow growth both organically and via acquisition over the

next several years," and assigned an "outperform" rating to the issue and a target price of \$25.

Fund Manager Endorses WW1

First American Midcap Growth Opportunities Fund Manager Nancy Barber recently gave a thumbs-up to Westwood One, saying she expects the network to benefit with the rest of the media sector from the anticipated rebound in advertising revenue in 2004 from the Summer Olympics and the presidential election.

Barber, who took over as co-manager of the fund on July 1, credits Westwood One for its temperance in staying away from big acquisitions in favor of building up its cash position and maintaining a healthy balance sheet. She maintains her \$40 target price on the issue.

Westwood One forecasts its 2003 revenues will be flat or slightly higher than last year and predicts operating income will be flat or slightly down.

Senate

Continued from Page 1

Senate. What happened here will happen there."

McCain couldn't have disagreed more, vehemently stating, "The prospect of this becoming a reality is minimal at best. If the Senate approves this bill, no objective observer believes that the House will act accordingly."

McCain instead encouraged senators to vote on a separate bill passed by the Senate Commerce Committee that will let stand some of the FCC's new ownership rules — notably its new radio-ownership restrictions —

while restoring some of the commission's old regulations. "This bill would establish explicit, sustainable media-ownership limits while preserving new radio-ownership rules tightened by the FCC in its June 2 order," he said.

In fact, McCain argued that if the resolution survived the entire legislative process, it would have the "perverse consequence" of reinstating the FCC's previous radio-ownership limits, which allowed the consolidation that has marked the industry since 1996.

Indeed, McCain insisted that he's

heard the concerns of those who have testified before his committee about ownership concentration, and he wants to do something. "After chairing seven hearings on media ownership and observing unprecedented public outcry, it is apparent to me that the business of media ownership is too important to be dealt with so categorically," he said. "I have come to believe that stringent but reasonable limits on media ownership may very well be appropriate, but nullification of all of the FCC's new media-ownership regulations is too sweeping.

SENATE — See Page 5

BUSINESS BRIEFS

Radio's Lack Of Visuals 'A Cool Challenge'

Findings from Interep's second ad-agency focus group suggest that radio's lack of visuals is no more limiting than the lack of audio in print ads. In fact, one group participant said, "It's a cool challenge." The focus group also said radio creative can suffer when spots are retrofitted from TV spots rather than designed to use radio's strengths and said clients need to be better educated about radio so they can direct agencies to do good work. Additionally, agencies believe awards are a strong motivator and say they want the most prestigious ad awards to embrace radio more.

Mediaguide Monitoring Service Debuts

Mediaguide, a joint venture of ASCAP and YES Networks, will soon begin monitoring television programming, radio airplay and Internet streams to verify music performances for ASCAP members and to collect information to be provided to licensed third parties. Using audio-fingerprint technology, the new national service will also track advertising heard on electronic media, including terrestrial and satellite signals. ASCAP CEO John LoFrumento said Mediaguide will provide what members have repeatedly asked for: "a near-census of radio performances, which has not been possible before." He continued, "Mediaguide's fingerprints will permit better tracking of ASCAP-member performances on television and the Internet as well. ASCAP's investment in Mediaguide's technology will allow us to greatly expand our survey and enhance transparency at significantly reduced cost."

Arbitron Mails Station Name Preview Forms

On Monday Arbitron sent out its fall 2003 Station Name Previews to radio stations in its 287 rated markets. Stations are being asked to verify the information they've submitted to Arbitron to make sure station names have been recorded properly and to review information submitted by other stations in their markets to identify possible crediting conflicts. Station-name changes will be accepted through Dec. 10. Name changes are not retroactive but go into effect when Arbitron receives the information.

Bogus Press Release Claims XM Q3 Subs Dropping

Crafted to look like an official press release, a posting on a Yahoo! message board devoted to XM Satellite Radio on Monday quoted XM President/CEO Hugh Panero as saying Q3 subscriptions "just fell

Continued on Page 11

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				
	9/12/02	9/5/03	9/12/03	9/12/02	9/5/03-9/12/03
R&R Index	194.72	222.99	213.53	+10%	+4%
Dow Industrials	8,379.41	9,503.34	9,471.55	+13%	-0.3%
S&P 500	886.90	1,021.37	1,018.63	+15%	-0.3%

Ensure radio's future by celebrating its past.

Please join us on Saturday November 8 in Chicago, for a night to remember as we welcome the 2003 inductees into the Radio Hall of Fame. To purchase tickets call: 800-860-9559, or visit our web site: www.radiohof.org. All ticket proceeds go directly to support the Capital Campaign for the new Radio Hall of Fame.

To be located in the Museum of Broadcast Communications on State Street in downtown Chicago, the new home of America's only Radio Hall of Fame will open in 2005. The 50,000 square foot broadcast shrine will pay tribute to radio's role in society and salute the men and women who have defined the medium.

The 2003 Radio Hall of Fame Inductees



Gene Autry



Jim Bohannon



Michael Jackson



Mel Karmazin



Orion Samuelson



Induction Gala Hosted by Larry King



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August 3, 2001



America's Best Testing Active Rock Songs 12+ For The Week Ending 8/3/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
TOOL Schism(Volcano)	4.05	4.06	91%	22%	4.05	93%	23%
DISTURBED Down With The Sickness(Giant/Reprise)	3.97	3.93	87%	18%	3.91	88%	20%
POWERMAN 5000 Bombshell(DreamWorks)	3.88	3.81	56%	4%	3.78	61%	7%
STAIN'D It's Been A While(Flip/Elektra/EEG)	3.88	3.92	98%	44%	3.74	98%	47%
GODSMACK Awake(Republic/Universal)	3.87	3.85	96%	38%	3.84	97%	41%
MUDVAYNE Death Blooms(No Name/Epic)	3.86	3.73	51%	6%	3.81	52%	8%
GODSMACK Greed(Republic/Universal)	3.83	3.79	94%	31%	3.77	97%	34%
STEREOMUD Pain(Loud/Columbia)	3.83	3.75	67%	11%	3.70	69%	15%
COLO End Of The World(Flip/Geffen/Interscope)	3.78	3.66	57%	9%	3.59	57%	13%
OROWNING POOL Bodies(Wind-Up)	3.75	3.79	81%	17%	3.71	82%	18%
CULT Rise(Lava/Atlantic)	3.74	3.74	76%	14%	3.76	81%	15%
LINKIN PARK Crawling(Warner Bros.)	3.71	3.70	93%	30%	3.54	95%	36%
STAIN'D Outside(Flip/Elektra/EEG)	3.70	3.69	97%	48%	3.64	97%	53%
TANTRIC Breakdown(Maverick)	3.66	3.60	92%	32%	3.67	94%	34%
STABBING WESTWARD So Far Away(Koch)	3.64	3.62	75%	13%	3.57	79%	16%
SALIVA Your Disease(Island/IDJMG)	3.64	3.64	89%	28%	3.64	92%	30%
TANTRIC Astounded(Maverick)	3.63	3.56	67%	12%	3.55	71%	14%
NICKELBACK How You Remind Me(Roadrunner)	3.63	-	40%	5%	3.53	43%	7%
LINKIN PARK One Step Closer(Warner Bros.)	3.62	3.65	96%	46%	3.61	97%	50%
PUDDLE OF MUDD Control(Flawless/Geffen/Interscope)	3.58	3.57	61%	10%	3.49	63%	13%
WEEZER Hash Pipe(Geffen/Interscope)	3.52	3.50	85%	28%	3.56	85%	28%
3 DOORS DOWN Ee Like That(Republic/Universal)	3.40	3.32	83%	25%	3.28	84%	29%
CLUTCH Careful With That Mic(Atlantic)	3.40	3.34	48%	11%	3.47	51%	13%
311 You Wouldn't Believe(Volcano)	3.40	3.33	65%	15%	3.12	66%	20%
FUEL Bad Day(Epic)	3.39	3.37	79%	20%	3.22	78%	24%
ECONOLINE CRUSH You Don't Know What It's Like(Restless)	3.33	3.29	51%	9%	3.25	51%	12%
DAVE NAVARRO Rexall(Capitol)	3.31	3.26	70%	17%	3.10	71%	23%
STONE TEMPLE PILOTS Days Of The Week(Atlantic)	3.28	3.24	87%	24%	3.24	89%	25%
PRIME STH I'm Stupid (Don't Worry 'Bout Me)(Giant/Reprise)	3.22	3.09	45%	11%	3.06	47%	16%
LIMP BIZKIT Boiler(Flip/Interscope)	2.68	-	65%	27%	2.66	66%	28%

Total sample size is 749 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+. TD = Target Demo (Males 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

Most Played Recurrents

LIMP BIZKIT My Way(Flip/Interscope)

LINKIN PARK One Step Closer(Warner Bros.)

INCUBUS Drive(Immortal/Epic)

GODSMACK Awake(Republic/Universal)

PAPA ROACH Last Resort(DreamWorks)

FUEL Hemorrhage (In My Hands) (Epic)

TANTRIC Breakdown(Maverick)

A PERFECT CIRCLE Judith(Virgin)

DISTURBED Voices(Giant/Reprise)

INCUBUS Pardon Me(Immortal/Epic)

DISTURBED Stupify(Giant/Reprise)

3 DOORS DOWN Loser(Republic/Universal)

3 DOORS DOWN Duck And Run(Republic/Universal)

3 DOORS DOWN Kryptonite(Republic/Universal)

PRIMUS W/OZZY N.I.B.(Divine/Priority)

METALLICA I Disappear(Hollywood)

GODSMACK Whatever(Republic/Universal)

LIMP BIZKIT Rollin'(Flip/Interscope)

GODSMACK Keep Away(Republic/Universal)

STAIN'D Mudshovel(Flip/Elektra/EEG)

New & Active

LIFER Boring (Republic/Universal)

Total Plays: 142, Total Stations: 24, Adds: 2

MEGADETH Dread & The... (Sanctuary/SRG)

Total Plays: 135, Total Stations: 24, Adds: 7

GODHEAD Eleanor Rigby (Posthuman/Priority)

Total Plays: 123, Total Stations: 13, Adds: 0

PRIMER 55 This Life (Island/IDJMG)

Total Plays: 119, Total Stations: 17, Adds: 3

CRAVING THEO Stomp (Columbia)

Total Plays: 110, Total Stations: 27, Adds: 13

VISION OF DISORDER Southbound (TVT)

Total Plays: 105, Total Stations: 15, Adds: 1

DUST TO DUST New Low (Sanctuary/SRG)

Total Plays: 95, Total Stations: 8, Adds: 0

SLIPKNOT Left Behind (Roadrunner)

Total Plays: 82, Total Stations: 35, Adds: 35

DAYS OF THE NEW Hang On... (Outpost/Interscope)

Total Plays: 66, Total Stations: 23, Adds: 20

Songs ranked by total plays

ACTIVE ROCK

Going For Adds 8/7/01

CULT Breathe (Lava/Atlantic)

FROM ZERO The Other Side (Arista)

REVELLE What You Got (Elektra/EEG)

SALIVA Click Click Boom (Island/IDJMG)

SEVEN MARY THREE Sleepwalking (Mammoth)

SKRAPE Sunshine (RCA)

U2 Stuck In A Moment... (Interscope)

UNION UNDERGROUND South Texas Death Ride (Portrait/Columbia)

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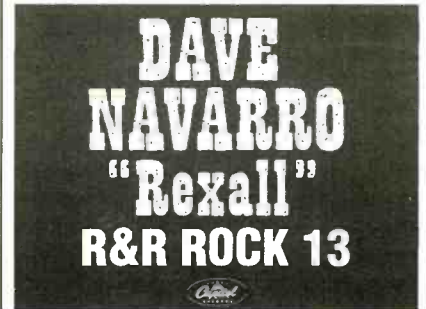
R&R Active Rock Top 50

August 3, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	TOOL Schism (Volcano)	2148	-17	184268	13	68/0
2	2	STAIN'D It's Been Awhile (Flip/Elektra/EEG)	2071	+7	180018	20	67/0
3	3	LINKIN PARK Crawling (Warner Bros.)	2002	+41	156701	18	67/0
4	4	GODSMACK Greed (Republic/Universal)	1673	+2	150769	22	65/0
8	5	PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	1604	+244	129985	6	68/0
6	6	DISTURBED Down With The Sickness (Giant/Reprise)	1556	+88	119739	10	68/0
5	7	SALIVA Your Disease (Island/IDJMG)	1495	-87	122777	25	64/0
9	8	DROWNING POOL Bodies (Wind-up)	1466	+113	117476	15	68/0
7	9	STEREOMUD Pain (Loud/Columbia)	1321	-48	101748	18	66/0
10	10	TANTRIC Astounded (Maverick)	1227	+65	85740	9	62/0
20	11	NICKELBACK How You Remind Me (Roadrunner)	1077	+368	86308	3	61/5
14	12	CLUTCH Careful With That Mic... (Atlantic)	900	+10	59460	12	55/0
15	13	3 DOORS DOWN Be Like That (Republic/Universal)	857	-29	58783	10	46/0
17	14	COLD End Of The World (Flip/Geffen/Interscope)	827	+78	59604	7	61/0
11	15	DAVE NAVARRO Rexall (Capitol)	803	-277	50775	11	56/0
19	16	PETE. Sweet Daze (Warner Bros.)	761	+44	54541	8	64/3
16	17	WEEZER Hash Pipe (Geffen/Interscope)	747	-44	52607	12	40/0
24	18	ADEMA Giving In (Arista)	714	+111	56481	5	58/3
13	19	STONE TEMPLE PILOTS Days Of The Week (Atlantic)	690	-213	41986	9	43/0
12	20	CULT Rise (Lava/Atlantic)	689	-251	44637	14	50/0
21	21	ECONOLINE CRUSH You Don't Know What It's... (Restless)	677	+22	44278	5	50/1
Breaker	22	POWERMAN 5000 Bombshell (DreamWorks)	647	+92	51826	3	57/2
Breaker	23	SYSTEM OF A DOWN Chop Suey (American/Columbia)	633	+175	60233	3	57/2
22	24	PRIME STH I'm Stupid (Don't Worry...) (Giant/Reprise)	606	-26	31423	13	43/0
23	25	FUEL Bad Day (Epic)	589	-19	32502	9	38/0
25	26	311 You Wouldn't Believe (Volcano)	560	-2	30090	8	40/0
27	27	SIMON SAYS Blister (Hollywood)	543	+8	40416	9	54/0
29	28	LIMP BIZKIT Boiler (Flip/Interscope)	529	+57	44914	4	49/3
28	29	STAIN'D Outside (Flip/Elektra/EEG)	496	-20	50292	14	29/0
33	30	SOIL Halo (J)	405	+80	44337	5	46/4
Debut	31	LIVE Simple Creed (Radioactive/MCA)	403	+304	40114	1	50/11
31	32	MUDVAYNE Death Blooms (No Name/Epic)	399	+17	35389	5	46/0
36	33	ALIEN ANT FARM Smooth Criminal (DreamWorks)	341	+55	29157	5	25/4
34	34	NONPOINT Endure (MCA)	340	+23	29865	5	37/2
32	35	BLACK CROWES Soul Singing (V2)	337	+4	17910	6	28/0
38	36	SEVEN CHANNELS Breathe (Palm Pictures)	296	+72	23103	3	34/3
35	37	MOKE My Degeneration (Ultimatum)	290	-7	16249	4	27/0
43	38	SYSTEMATIC Deep Colors Bleed (Music Company/Elektra/EEG)	259	+59	16488	3	34/3
37	39	OLEANDER Benign (Republic/Universal)	236	-46	9823	7	18/0
41	40	CRASHPALACE Perfect (Trauma)	226	+18	19250	7	24/0
40	41	BLINK-182 The Rock Show (MCA)	220	+7	16246	8	12/1
50	42	SALIVA Click Click Boom (Island/IDJMG)	213	+65	15862	2	20/10
39	43	DARWIN'S WAITING ROOM Feel So Stupid (Table 9) (MCA)	202	-21	15238	5	27/0
45	44	NO ONE Chemical (Immortal/Virgin)	197	+13	13882	3	31/4
Debut	45	BEAUTIFUL CREATURES Wasted (Warner Bros.)	173	+52	11809	1	18/3
44	46	INSOLENCE Poison Well (Maverick)	165	-24	8018	5	19/0
48	47	CROSSBREED Underlined (Artemis)	161	+5	17801	2	19/2
46	48	CAKE Short Skirt/Long Jacket (Columbia)	156	-4	5887	3	7/0
Debut	49	P.O.D. Alive (Atlantic)	151	+77	15355	1	38/23
42	50	STABBING WESTWARD So Far Away (Koch)	151	-54	13082	18	12/0

Most Added

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SLIPKNOT Left Behind (Roadrunner)	35
P.O.D. Alive (Atlantic)	23
DAYS OF THE NEW Hang On To This (Outpost/Interscope)	20
CRAVING THEO Stomp (Columbia)	13
LIVE Simple Creed (Radioactive/MCA)	11
SALIVA Click Click Boom (Island/IDJMG)	10
MEGADETH Dread & The Fugitive Mind (Sanctuary/SRG)	7
NICKELBACK How You Remind Me (Roadrunner)	5
SOIL Halo (J)	4
NO ONE Chemical (Immortal/Virgin)	4
ALIEN ANT FARM Smooth Criminal (DreamWorks)	4
BUTTHOLE SURFERS The Shame... (Surfdog/Hollywood)	4
MESH Maybe Tomorrow (Label)	4



Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NICKELBACK How You Remind Me (Roadrunner)	+368
LIVE Simple Creed (Radioactive/MCA)	+304
PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	+244
SYSTEM OF A DOWN Chop Suey (American/Columbia)	+175
DROWNING POOL Bodies (Wind-up)	+113
ADEMA Giving In (Arista)	+111
POWERMAN 5000 Bombshell (DreamWorks)	+92
DISTURBED Down With The Sickness (Giant/Reprise)	+88
SLIPKNOT Left Behind (Roadrunner)	+82
SOIL Halo (J)	+80

Breakers

POWERMAN 5000
Bombshell (DreamWorks)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
647/92	57/2	22

SYSTEM OF A DOWN
Chop Suey (American/Columbia)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
633/175	57/2	23

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. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



68 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 Sunday 7/22-Saturday 7/28. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 600 plays or more for the first time. Songs below No. 20 are moved to recurrent after 20 weeks. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

VISION OF DISORDER

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Senate

Continued from Page 4

"There is something going on here that deserves some investigation, not just some simple resolution of disapproval. We have a very complex set of issues here to address that need to be fully ventilated and fully understood."

'Do It Over, Do It Right'

But Dorgan insisted that the FCC's rules are "detrimental to our government and detrimental to our country," and he said the rules' potential effects could be "horribly wrong" for the nation's interests. "We expect [the FCC] to be the referees," Dorgan said. "We expect them to wear the striped shirts with the whistle and say, 'We're here to call the fouls on behalf of the public interest.' We're telling the FCC to do it over, and do it right."

He also spoke out passionately against voicetracking and expressed frustration that it dupes local listeners into believing hosts are broadcasting locally when the hosts could be miles away. "They're halfway across the country, ripping and reading, pretending that there's some local element to that radio station," Dorgan complained. "Let's pretend someone is broadcasting locally in Salt Lake City when he's actually in a basement in Baltimore."

The veto proposal doesn't address voicetracking, but despite his outrage, Dorgan told the *Washington Post* that while the veto would restore the FCC's old radio-ownership rules — under which voicetracking has flourished — he doesn't believe the trade-off of the FCC's tightened radio-ownership limits is worth what the new rules will do to other industries. "To get a tightening for radio, you have to pay for that with a 45% cap and cross-ownership; it's too high a price," he said. The FCC's new ownership rules raised the national TV audience-reach cap from 35% to 45% and liberalized the cross-media ownership regulations.

Radio 'Quite Diversified'

In a noteworthy move, Texas Sen. Kay Bailey Hutchison — a co-sponsor of the resolution — expressed considerable concern over newspaper-TV cross-ownership, but she said that, in her opinion, radio is "quite diversified."

"We have plenty of voices in radio," she said, counter to what Dorgan and fellow Senate co-sponsors Trent Lott and Russ Feingold argued. "The voices coming into radio are very healthy."

In fact, Hutchison defended companies like her own home state's Clear Channel and said the FCC

shouldn't "penalize companies that built companies based on the regulations at the time." She continued, "I think it is important for us to be more cautious, not less cautious."

Indeed, she doesn't believe the FCC gathered enough information when it was conducting its rules review. "They only had one hearing," she said, referring to the Richmond field hearing, the only one sponsored by the FCC. Though she noted that Commissioners Jonathan Adelstein and Michael Copps each attended field hearings sponsored by others, Hutchinson said, "It doesn't appear that the FCC took that information into account."

'Disdain For The Public'

Feingold, a Wisconsin Democrat, delivered a scathing criticism of the FCC's handling of its rules review during his testimony, saying the commission exercised "gross disregard of its mandate of good public policy for the American people" in dealing with the congressionally mandated task.

"Public opinion was almost unanimous against further consolidation in media," he said, noting the thou-

sands of comments the FCC received urging it to maintain strict ownership caps. "How did the FCC respond? With the back of its hand. This was simple disdain for the public."

Feingold also had harsh words about the state of the radio industry, saying its post-Telecommunications Act consolidation serves as a "powerful warning" for other industries.

"The real story is told on the airwaves," he said. "Radio stations are sounding more and more alike, because they're programmed by executives at corporate headquarters hundreds of miles away. They're no longer programmed by local DJs, since local programmers don't have freedom to deviate from corporate playlists."

Lott Plays Both Sides

While Lott, of course, supported the resolution, he also supported the other efforts Congress has undertaken to overturn the new rules. "We're coming at this issue on all fronts," he said, noting that the other congressional efforts underway prove Congress' resolve.

"We're going to go after the disapproval resolution, and we're going to

do it in an appropriations bill if we have to," he said, referring to riders that have been attached to spending bills in both houses of Congress. "But I don't like the Appropriations Committee always having to do our work because we won't or can't find the time to get it done."

Indeed, Lott played both sides of the fence by also supporting the bill McCain endorsed. "I would prefer we do it through an authorization bill, as Sen. McCain has said," said Lott, who noted that, one way or another, he wants to undo the FCC's new rules. "If we succeed here, great. If we fail here, we'll be back — here and there and everywhere — because this is a very critical issue."

If Dorgan's impression of his House colleagues' inclinations is accurate, the procedures for the resolution of disapproval allow House members to override the wishes of those House leaders who don't want to take on the measure. A mechanism exists for forcing the measure onto the House floor if the leadership won't schedule it for floor consideration.

SENATE See Page 19

TRANSACTIONS AT A GLANCE

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

- WFNU-FM/Repton, AL \$1.5 million
- KAFN-FM/Gould, AR \$90,000
- KAOY-FM/Kealakekua, HI Undisclosed
- WSOH-FM/New Washington, IN \$1.2 million
- KANE-AM/New Iberia (Lafayette), LA \$50,000
- KUAL-FM/Crosby, MN \$400,000
- WRUP-FM/Bayboro (Greenville-New Bern), NC \$800,000
- WVXG-FM/Mount Gilead, OH \$384,588
- WRAU-FM/South Webster, OH \$17,000
- KWAM-AM/Memphis, TN \$1.08 million
- KVAC-AM & KLLM-FM/Forks, WA \$300,000

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

DEAL OF THE WEEK

- **KFDN-FM/Lakewood (Denver), CO**
PRICE: \$2.5 million
TERMS: Asset sale for cash
BUYER: Educational Media Foundation, headed by President Richard Jenkins. Phone: 916-251-1600. It owns 75 other stations, including KLDV-FM/Denver.
SELLER: Colorado Christian. Phone: 303-697-5924

2003 DEALS TO DATE

Dollars to Date:	\$1,536,709,256 <i>(Last Year: \$5,387,918,206)</i>
Dollars This Quarter:	\$166,080,588 <i>(Last Year: \$283,567,435)</i>
Stations Traded This Year:	546 <i>(Last Year: 807)</i>
Stations Traded This Quarter:	137 <i>(Last Year: 138)</i>



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JEFF GREEN

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Darkness At The Edge

Continued from Page 1

cards and clothespinned them to the spokes of his bicycle. He played stickball with his friends and dreamed of Yankee Stadium, turning down the game audio on the TV and calling the play-by-play.

But a job change for Jack's father meant the family relocated to the unfamiliar, sandy, suburban world of Ft. Lauderdale. Although he didn't realize it at age 14, being uprooted from everything he knew and loved triggered a long mental health battle in which counseling and medication are now finally gaining the upper hand.

It is only now that Jack feels comfortable enough to share his story. It's a remarkable tale of a psychologically damaged schoolboy who loved radio and drove himself to succeed at any cost. In an exclusive interview with R&R, the Clear Channel Regional Sr. VP/Programming, Plains Northwest talks about his illness and recovery. Those of us working in consolidating industries and plagued by worry, stress and pressure may recognize some of these characteristics in our colleagues, or perhaps even in ourselves.

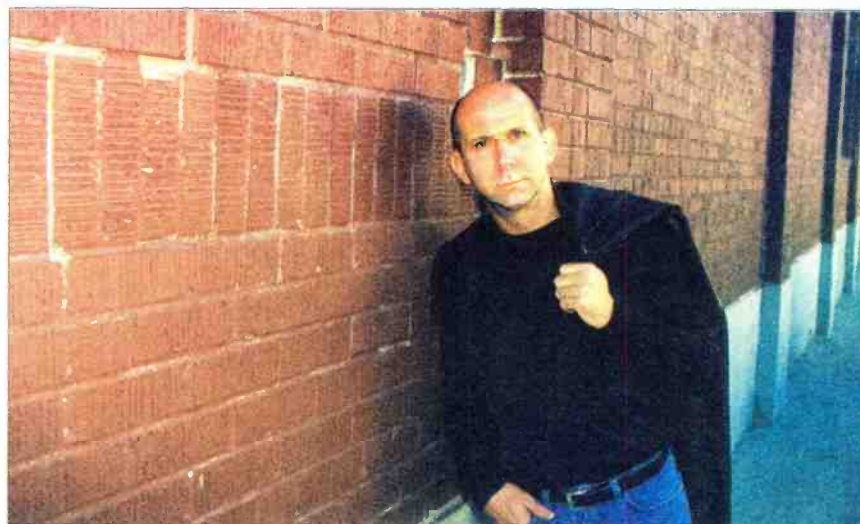
Safe In The Arms Of Radio

Jack Evans grew up in a lively neighborhood where all the kids were always outside playing. But in 1968 he suddenly found himself in a Florida apartment building where he was the youngest person by 40 years.

"You were always getting criticized when you walked through the lobby without shoes on," he remembers. "It was hard to take your bicycle anywhere. I would try to go to the beach or water-skiing with kids my age, but it wasn't enjoyable. I just went through the motions."

As a Jewish kid with a New York accent, it wasn't long before Jack was being picked on by students at the bus stop. He wasn't inclined to fight, and he recalls, "It became a chore to even think about getting up and going to school. I started becoming more introverted because it was a safe haven. Until I discovered the radio station."

The folks at WSRF-AM & FM, in the sticks of outlying Davie, FL, gave Jack a tour. He met all the jocks, and they were nice to him. He would often skip school just to hang out, and it wasn't long before he was allowed to run the religious tapes on Sunday morning. Jack figured out that if he



rigged the reel-to-reel to play a little faster, he could make enough room to open the mike an extra time for the ID and weather.

He remembers, "I would call my parents and friends at 6am and say, 'I'm going to talk in a minute; turn the radio on.' It was a total addiction. I hated going to school because I didn't fit in, but when I found that radio station, I thought, 'All this cool stuff happens in this one room, and it's safe. Nobody's going to hurt me here.'"

Going Back In Time

From the research he's done, Jack now believes his depression was set

off by the trauma of moving to Florida, despite the good intentions of his parents, who hoped to provide a better life for Jack and his siblings. A road trip he took in 2001 to New York and Florida to retrace his childhood seemed to confirm this theory.

"I found out my best friend from New York was still living in the same house that we used to play in as kids," he says. "I flew out to see him, and in five minutes I was comfortable, back in a place I was in at a good time of my life. It was as if we had never been apart those 30 years. The next day I also visited the house where I had grown up, and then I knew for sure that when I left New York at 14 I wasn't suffering from depression."

Next destination: Ft. Lauderdale. "I drove past the bus stop and the first school I went to there, which is now a bank building, and all these bad memories started flowing. I got a headache and stomach pains.

"Part of depression is that you don't know how to feel good. You see people laughing and having fun, but you can't picture yourself doing that. However, when I saw myself as a kid in New York, riding my bike or

homemade skateboard, I could see the fun. And that's what happened when I went to Florida — I saw a whole different story line."

Life under the watchful beacon of a radio tower was irresistible. All work and no play not only didn't make Jack a dull boy, work was the only place he flourished. He advanced from Davie to Tampa, then to Huntsville, Nashville, Jacksonville, Denver and San Diego.

"Fun was working at the radio station," he says. "I always thought fun was the next challenge, the next ratings book, the next airshift, but I never knew how to really have fun; it was not a feeling I was accustomed to."

As soon as he left work each day, the "dark clouds," as Jack characterizes the depressive state, would quickly form. "In my early years I'd listen to my airchecks driving home," he says. "I'd get depressed hearing my Brooklyn accent and say, 'Oh, God! I hope nobody else heard that, because I really said that word wrong.' I'd think, 'Why can't I be good? Why can't I talk up those posts? Why did I tell the punch line that way?' I beat myself up for years."

"For so long I wanted to be a savior and take care of everyone else. I wanted to make sure I felt good, and the only way to do that was by making others feel good. It didn't matter how I really felt."

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Strength Through Suffering

Despite his low self-esteem, Jack's intensity and dedication earned him recognition. When he was promoted into management and started programming, he dived headfirst into proving his worth to himself and his family. But that only made things worse. He says, "When I would get depressed about situations — being young, not having a lot of money, having to move again — I would work harder, longer hours to prove to others how good I was and how much I loved what I did. My disease drove my ambition."

Jack's achievements as a PD, including ratings success and several nationally recognized promotions, would briefly push back his depression, but soon his nose would be back to the grindstone. Although Jack didn't talk with his wife about his feelings during those years, she knew he was sitting up night after night studying music logs and reviewing things he thought he'd done wrong that day. There were no family vacations. She had married a workaholic who didn't know how to enjoy life outside the station. "Eventually, I would work myself into a state where I would be exhausted," he says. "I'd push myself."

The Era Of Consolidation

It's 1997-1998, and the era of consolidation is well underway. Clear Channel Regional VP/Programming Jack Evans has an unenviable job, akin to a surgeon doing triage on a battlefield: He's been assigned to fly from market to market, evaluating the personnel of newly acquired properties. He would ultimately advise his bosses on who did — and did not — fit into the new world order, knowing that some of the people he'd recommend be let go had been on the job for many years. Then it would be time to fly to the next city and do it again. Over and over.

Jack recalls the lowest point: "I had such a tough time and was so depressed during the consolidation process because my responsibilities were to go in and assess radio station operations and programming, then submit proposals to my superiors. Should we stay in the format? How many people do we need? Is this a good PD? If we already have stations in this city, can this person handle two stations so we don't need the other?"

"I'd sit in a room across the table and talk with every single person in programming, promotions and production. I didn't just look at names and figure out body counts, I wanted to talk with everybody. Those were the toughest bouts of depression. I'd be thinking, 'Today, 30 people may lose their jobs.'

"I would take a red-eye to be in one

place, then jump on an afternoon flight to go to the next city, and I would feel good all during the daytime. But when it got dark and the day was done, I would sit and think about what I had just done. Because of the depression and low self-esteem, it became real tough to get to sleep."

Having a dislike for alcohol and other substances that could help thwart the demons, Jack turned to food. "I'd have a pizza delivered to the room, and that was my drug," he says. "It felt good; I got the payoff."

The pounds came with the pepperoni, but Jack didn't care, because it was all he could do to keep functioning. "I had a hotel room with a lock on the door, a radio to listen to the night show, and a pizza. There were days where I would wake up and I'd have to make a deal with myself that if I got out of the bed in the next five minutes, I would be able to come back to the hotel that night and just sit in the room and eat.

"I knew the process I used to make my suggestions was well thought-out and well executed, but it was very painful. After months of this I



came back from the road and found myself sitting at my desk thinking, 'I don't even like me.' I was yelling at my wife, I was miserable to my assistant, I was being nasty to everybody at airports who said the wrong thing to me. One day I said, 'I can't live like this anymore. I can't be around myself.'

"I wanted to have nothing to do with Jack Evans. I remember reaching into the drawer, taking out the Yellow Pages and looking under 'P' for psychiatrists. I made an appointment for the following week, and that's when it really started."

Unlikely as it sounds, Jack clicked with his randomly selected doctor right from the start. But he still hid his problems from the world. Even his wife found out he was seeing a psychiatrist only when the first insurance benefits letter for his medication arrived in the mail.

"I felt as if I had to be strong, a leader, to be perfect and someone everyone could count on," Jack says. "How could I have a problem? I never thought, 'Boy, if this comes out, I'm going to lose my job.' I just looked at it as, 'You're sick and people won't understand it, so keep it to yourself.'"

The Road To Recovery

Jack credits his wife for selflessly supporting him throughout his ordeal. "She's always packed when it was time to move," he says. "She's bought all the houses sight unseen with me being gone, usually to the next city. No matter how bad my moods were and no matter how distant I became, she gave me the space when I needed it, and when I needed her there, she was always there. I'm very fortunate for that."

Since rejection is a central theme in broadcasting — from salespeople pitching reluctant accounts to personalities being clocked every 13 weeks — one could call the industry a veritable hatchery for depressed people. Jack says, "It would be interesting to see how many people would raise their hands and say, 'I take antidepressants too.'

"One day I was visiting a station with a big morning team. They said, 'It's 7:15, good morning! Let's all take our meds now.' I thought that was pretty cool. You've got three people on the air admitting they take some version of an antidepressant, and they all do it at the same time. It's wonderful, because there's nothing to be ashamed of."

Jack believes that if he had read an industry article a few years ago about someone in radio dealing with depression, it would have sent a reassuring message to him that he was not alone and that it was OK to feel the way he did. "That's why I'm doing this," he says. "I really believe this disease is not something that should be taken lightly. It's something that someone should by no means be embarrassed to talk about."

Citing a statistic that indicates that, at any given time, nearly 20% of the public meets the criteria for clinical depression, Jack points to such luminaries as Winston Churchill, Sigmund Freud, Abraham Lincoln and Eleanor Roosevelt, all of whom are believed to have suffered from the condition. "There's a list of celebrities who've come clean on having depressive behavior, but I don't think anybody's spoken out in radio broadcasting about it," Jack says.

Today Jack reassures himself with a small card that he carries in his wallet that reads, "It's about me." He reads it every day. "I want to remember that I need to take care of myself," he explains. "For so long I wanted to be a savior and take care of everyone else. I wanted to make sure I felt good, and the only way to do that was by making others feel good. It didn't matter how I really felt."

But even armed with three different medications, Jack finds himself becoming irritable and uneasy at big industry dinners or noisy restaurants. "Everything starts closing in," he says. "I get claustrophobic, and I want out."

However, Jack regards experiencing these environments as part of understanding his disease and learn-

Recommended Reading

If you think you or someone you know may be depressed, here are several best-selling books for your consideration.

- *Undoing Depression: What Therapy Doesn't Teach You and Medication Can't Give You*; Richard O'Connor, Ph.D. (Berkley Publishing Group, 1999)
- *Depression Fallout: The Impact of Depression on Couples and What You Can Do to Preserve the Bond*; Anne Sheffield (Quill, 2003)
- *The Depression Workbook, Second Edition: A Guide for Living With Depression and Manic Depression*; M.A. Copeland, et al. (New Harbinger, 2002)
- *Feeling Good: The New Mood Therapy*; David Burns (Avon, 1999)
- *I Don't Want to Talk About It: Overcoming the Secret Legacy of Male Depression*; Terrence Real (Fireside, 1998)

ing to identify and remove himself from situations that could make him more depressed. "I used to hate having to come up with reasons why I wouldn't go to bars with programmers," he says. "When people came to town to visit or I'd go to a convention, everybody would say, 'Hey, you want to go out?' I'd say, 'No, I can't — I gotta go do something.' I don't drink anyway, but I just can't go to a club or a bar. I haven't been to a convention in years."

Jack knows he is fortunate that Clear Channel's medical coverage takes care of all but a modest co-pay for office visits, compared to the meager mental health coverage offered by many insurance plans. "Maybe companies that really care about their people will work on their benefits," he says. "We have a wonderful plan, and me and my family are very thankful for that. This is a disease, and it's documented that way. Insurance plans and the ways employers deal with this should be taken a lot more seriously."

Coming To Terms

Like any perfectly healthy PD, Jack starts feeling dark when the ratings are about to be published. However, he says, "I'm getting better at talking to myself and realizing that these numbers are from the past 13 weeks. I know we have the right people, and I believe in and stand by them. I know now that if the ratings are good, great. And if they're bad, then we're going to work through it together."

It's not reasonable for someone in charge of 220-plus stations to believe he can heroically make every one of them improve, book after book. "But you think you can," Jack says. "I hear what's wrong with the stations and listen to the market and think, 'If they'd just do what I tell them to do, or I know we're a good radio station. Why aren't the ratings showing it yet?' I'm better at it now — at turning my phone off and not sitting at the computer all hours of the night — but I still battle it. I still know it's there."

Having been in therapy for a few years now, Jack feels he's comfortable with who he is and isn't being so hard on himself. He says, "I'm proud of what I've accomplished, and I no longer have this sense of

embarrassment that I have this disease that I have to keep locked up in the closet."

During his Jacor days Jack earned a reputation as being rough-and-tumble with competitors — including having run a tasteless billboard featuring serial killer and cannibal Jeffrey Dahmer, something the families and friends of Dahmer's victims surely didn't appreciate.

"When I would get depressed about situations, I would just work harder, longer hours to prove to others how good I was and how much I loved what I do. My disease drove my ambition."

Asked if he ever feels any remorse over the stunts he's been involved with in his career, Jack pauses, then says, "Yeah. I think sometimes it got personal instead of just being radio and the 'Animal House of the airwaves.' It would make fun of people and their lives, make fun of the competition and the people who worked there. I don't look back and feel bad for anything that we did competitively, but maybe we carried some of the things too far."

Jack takes pride in the fact that he's better known now for his public service efforts, including initiatives to stop violence. He sees these efforts as partly a positive consequence of his illness. "Depressives get a sense of joy by giving, not necessarily receiving," he says. "All through my career I've always tried to find an opportunity

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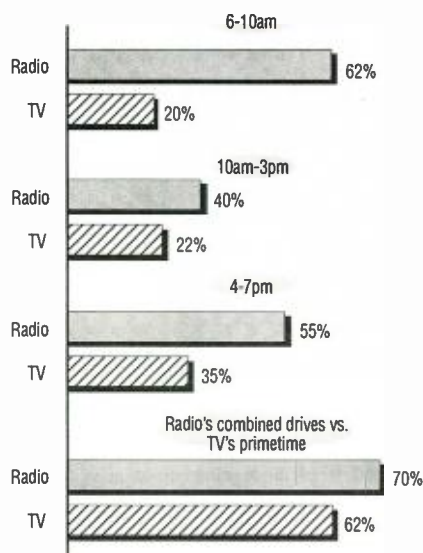
Radio, Internet Make Ideal At-Work Ad Partners

By Adam Guild

Radio used in conjunction with the Internet can be an effective way for advertisers to reach people at work, according to a new study recently released by Interep.

At-work usage of the Internet reach consumers on the job, where closely parallels radio's ability to there is limited exposure to other

Radio's And TV's Reach Among Online Users



media, such as TV, newspapers or magazines. This environment creates a natural congruence between radio and Internet advertising. Radio advertising can be used to direct consumers to an advertiser's website during the workday, offering either direct-response or interactive branding opportunities.

Selling point: During the typical workweek — Monday to Friday, 6am-7pm — radio's ability to reach Internet users far surpasses that of television across all dayparts. In fact, radio's total Monday-Friday reach among online users surpasses that of television, including primetime viewing.

The age distribution of radio's core listeners also closely mimics that of Internet users. Not surprisingly, a large number of radio formats index extremely well with online users. Formats with some of the highest indexes include Active Rock, Sports, Classical, Classic Hits, Soft AC, Rock, AC, Smooth Jazz and Talk formats.

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

The Good Kind Of Bait & Switch

You'd have to have lived under a rock not to have heard about Apple Computers' success with its iTunes Music Store and cool iPod portable players. But iTunes is only one part of Apple's strategy for selling more Macs. For the past year the company has worked hard on a more fundamental way to build its cume of Mac owners.



Mark Ramsey

Apple, which is famous for its innovative simplicity, doesn't just proclaim the Mac's strengths on its website to get people to buy; it also offers clear reasons to switch from Windows. There is explanatory text on the site for each one of these points, but here are the basics:

1. The Mac ... it just works
2. It doesn't crash
3. Simply the best in digital music
4. The missing link in digital photography
5. Your own digital entertainment center
6. Goes everywhere you go
7. It's built for the Internet
8. Office is Office, and then some
9. Works effortlessly with PCs
10. It's beautiful

Presenting your programming strengths is important, but do you actually promote reasons to listen on the air or post them online? Most folks are satisfied with what they listen to, and vague positioning statements claiming you have "the most music with less talk" aren't enough to make them switch.

Consumers generally feel they have no need to change without a compelling reason to do so. Research has shown that unless you have marketing dollars to burn (and who does?), changing behavior requires that your product be much better or very different from what consumers now prefer. Therefore, inciting switching requires more than just feature-laden marketing. You need to jar listeners out of their comfort zones and vividly demonstrate *why* they should switch.

To prove that switching to Macs will make computer users happier and to make them anticipate a different and better experience than that to which they're accustomed, Apple uses credible testimonials from real people. These testimonials show how customers are surprised, delighted and impressed with their new Macs. (For examples, visit www.apple.com/switch.)

Testimonials should ideally be about why customers or listeners switched and where they switched from. Good ones are like honest messages from a friend, and they press the listeners' hot buttons.

Mark Ramsey is President of radio perceptual specialist Mercury Radio Research. He can be reached at 858-566-0220, mramsey@mercradio.com or www.mercradio.com.

The Switching Checklist

1. Are you providing clear reasons for listeners to switch to your station?
2. Do you use testimonials to prove switching stations can make listeners happier?
3. Are your testimonials from real people with real stories? Are they credible?
4. Do the testimonials indicate exactly why these folks switched and from where?
5. Do they push the right hot buttons?

60-Second Copywriter Case, Typeface & White Space

By Jeffrey Hedquist

These three simple script-formatting hints look too simple to have any effect, but they'll help you save time, money and face. And I learned them from our print-oriented colleagues. Amazing.

1. Anything written in upper- and lower-case type is easier to read than ALL CAPS. Lots of studies have proven this, yet many radio scripts are still written in all caps, no doubt in an effort to make them more readable. In fact, it makes them less so.

2. A serif typeface like Times (containing those little hooks on the ends of the letters) is easier to read than a sans-serif typeface like Helvetica.

3. White space is useful. Double-space your sentences. Leave wide margins. Give your voice talent room to make notes, draw arrows, underline, doodle, write in copy changes — anything that will give them a clear road map through the script.

Why should a voice actor struggle, even a little, with your copy? Make it easy for them so you can both concentrate on making the delivery natural, compelling and interesting.

I never thought these little things would make a difference, but my experience writing, directing and reading thousands of spots and narrations has made me a convert.

Make it easy for the actors to understand and get a sense of the copy. You'll save time and money, and the actors' energy can go into interpreting the meaning instead of trying to make sense of the words.

Jeffrey experiments with radical ideas like these all the time at Hedquist Productions, P.O. Box 1475, Fairfield, IA 52556. Reach him at 641-472-6708, via fax at 641-472-7400 or at jeffrey@hedquist.com.

Darkness At The Edge

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for public service or organizations where I could be helping others. That's why we did our Concert for Peace in Colorado, before NTR and station concerts were popular. We did it because of the shootings going on in Denver, to raise awareness of safety and about weapons."

Inner Stability

Even more personal for Jack is the newfound sense of satisfaction he gets from seeing the progress of the many people he's hired who have gone on to distinguished careers. "If I do nothing else in this industry, I'll look back on the people and say, 'They did well for themselves,'" he says. "I opened the door for them, the same way the guy in Ft. Lauderdale at WSRF opened it to the kid with the bad accent who was skipping school."

Jack doesn't feel he's sacrificed his edge or intensity as he's gained more self-assurance. "The creativity is back, and I have an on-off switch now," he says. "When it's on, it's full steam ahead. No problem focusing on what needs to be done. But when it's off, it's off. I can get off the airplane and recharge.

"And a lot of my recharging is probably different than for most people reading this. For some it's snow skiing or hiking and stuff. For me, it's being comfortable enough to sit and just read and talk to myself. I can take a walk in the park and say, 'Jack, you almost fell back this week, but you identified situations A and B and did that well.' Or I'll identify something during the week that would have potentially sent me into a rage or a depression but I found I was able to say, 'Wait a minute. Is it really worth this response, or should I take a deep

breath and give this other response?"

An impressive radio career notwithstanding, finding inner peace for the first time in over 30 years may be Jack's greatest accomplishment. While he's not ready to give up his medications, the healing has finally begun for him. He says, "I am now OK thinking on a Friday evening, 'Boy, that was a good week. We got a lot done. That's a great market with great people, and I worked well with them. Now I'm going to go home, unload my suitcase and relax until I get going again on Monday.'"

P2P Suits Bring Ferocious Response

Is it a backlash if everyone already hated you?

Boy, is it ugly out there. The first round of P2P infringement suits against individuals was filed by the RIAA on Sept. 8, and though there's been some support for the label organization, the widespread reaction has been, for the most part, either outrage or "What were they thinking?" astonishment.

Neither is particularly fair — the labels are trying to protect their property, and after nearly five years of warnings, how astonished can anybody really be? But in an effort to anticipate reports of a backlash, the RIAA late last week released a survey conducted by Peter D. Hart Research on Sept. 4-8.

The research found that 52% of consumers are "supportive and understanding" of the move to sue individual file-traders for copyright infringement, while just 21% feel "unsupportive and negative." Additionally, 58% of consumers now say they are aware that making copyrighted music available on P2Ps without permission is illegal — that's up from 37% in early June, before the RIAA announced plans to go after individual users. The survey was widely reported, and so presumably served its purpose, but the bad press rolls on.

The 12-Year-Old

Granted, the RIAA has a way of making itself an attractive target. Suing a 12-year-old by mistake — it meant to sue her mom — is not the way to become beloved. The suit was settled the next day for \$2,000, but the whole thing was a PR delight for the peer-to-peers and the pirate supporters.

Grokster President Wayne Rosso jumped in immediately with an offer

to pay the settlement from his own pocket, and Grokster-backed trade group P2P United also made an offer. (And this is a settlement, not a "fine" as some have reported. Despite the way it sounds sometimes, the RIAA is not actually a law-enforcement agency.)

Reports say the mom accepted the money from a less media-savvy source than Grokster, but the whole affair gave Rosso and company a chance to get in some shots in the press-releases-at-10-paces warfare that is the way serious matters are discussed in the digital-music business. Rosso first called the RIAA "bullies," then said the organization "is like the show-business version of the Taliban." Showing a better sense of proportion, P2P United's head simply compared the RIAA to the winged monkeys from *The Wizard of Oz*.

The Coverage

The *New York Times* supported the lawsuits in an editorial on Monday, and the very tech-aware *San Jose Mercury News* noted that the suits are a PR disaster but pointed out that the labels tried everything else first. There's been other more or less favorable coverage out there, but at the same time, the pirate sob stories are emerging.

Even when they say something silly, accused pirates are better copy and more sympathetic than the increasing-

ly sardonic RIAA — and then there was that 12-year-old, who may have been genuinely unaware that what she was doing was wrong. But one 23-year-old female defendant has been making the press rounds to say that she had no idea that she was offering 1,000 or so songs for upload on KaZaa.

Is it unreasonable to expect a grown-up who has managed to acquire an Internet account and to download and install KaZaa to know how her computer works? Aren't you supposed to know what the software you're installing is for?

Others who got sued are telling reporters it was the fault of their children or grandchildren, which may be accurate but is not attractive. But several of the defendants heard from so far are saying they didn't know they were doing anything wrong — or even blaming P2Ps for not warning them that this could happen. Surely a lawsuit against a P2P by an RIAA defendant is on the way.

The Artists

Piling on to the labels is a game everyone can play, and the artists are getting into it too. Disturbed's David Draiman (the band is on Warner Bros.), told the *San Francisco Chronicle*, "This is not rocket science. Instead of spending all this money litigating against kids who are the people they're trying to sell things to in the first place, [the labels] have to learn how to effectively use the Internet."

Moby, who is on V2 Records, says on his website, "File-sharing is a reality, and it would seem that the labels would do well to learn how to incorporate it into their business models somehow (see: Apple's online music store as a possible example). Record companies suing 12-year-old girls for file-sharing is kind of like horse-and-buggy operators suing Henry Ford."

There are at least two dozen legal music sites out there, some of which even sell Disturbed and Moby tracks. You'd think these artists would have an interest in encouraging use of those services, which have been available for some time now. But unless it's Apple, it apparently doesn't count, and anyway, bashing the labels is more fun.

Draiman and Moby are simply singing the pirate theme song: "If you won't tell me (or, even better, give me) exactly what I want, exactly how I want it, then it's your fault if I steal it from you." It doesn't make much sense — except if you imagine that you're telling the public what they want to hear — but that's how attractive a target these suits have made the RIAA and its label members. And there will be more to come.

The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading non-subscription digital-music service in the U.S., offering a catalog of more than 200,000 songs from all five major label groups. Here's a snapshot of the top-selling downloads on Monday, Sept. 15, 2003.

Top 10 Songs

1. JOHNNY CASH Hurt
2. JOHNNY CASH Ring Of Fire
3. JOHNNY CASH I Walk The Line
4. BEYONCÉ f/JAY-Z Crazy In Love
5. BLACK EYED PEAS Where Is The Love?
6. DIDO White Flag
7. JOHNNY CASH A Boy Named Sue
8. JOHNNY CASH Folsom Prison Blues
9. DASHBOARD CONFSSIONAL The End Of An Anchor
10. NELLY f/P. DIDDY... Shake Ya Tailfeather

Top 10 Albums

1. JOHNNY CASH *American IV: The Man...*
2. VARIOUS ARTISTS *Verve Remixed*
3. DASHBOARD CONFSSIONAL *A Mark, A Mission...*
4. JOHNNY CASH *Classic Cash: A Hall Of Fame Series*
5. U2 *The Best Of 1990-2000*
6. COLDPLAY *A Rush Of Blood To The Head*
7. ZZ TOP *Mescalero*
8. JONI MITCHELL *Court & Spark*
9. "WEIRD AL" YANKOVIC *Poodle Hat*
10. THE NEPTUNES *The Neptunes Present...*



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 <i>Fallen</i>	28
2	2	NORAH JONES <i>Come Away With Me</i>	72
4	3	EMINEM <i>The Eminem Show</i>	69
5	4	50 CENT <i>Get Rich Or Die Tryin'</i>	32
3	5	COLDPLAY <i>A Rush Of Blood To The Head</i>	54
7	6	LINKIN PARK <i>Meteora</i>	25
8	7	AVRIL LAVIGNE <i>Let Go</i>	65
6	8	CHRISTINA AGUILERA <i>Stripped</i>	45
9	9	RED HOT CHILI PEPPERS <i>By The Way</i>	61
—	10	JOHN MAYER <i>Heavier Things</i>	1
11	11	AUDIOSLAVE <i>Audioslave</i>	42
10	12	JUSTIN TIMBERLAKE <i>Justified</i>	44
14	13	ALEJANDRO SANZ <i>No Es Lo Mismo</i>	2
16	14	METALLICA <i>St. Anger</i>	15
15	15	BEYONCÉ <i>Dangerously In Love</i>	12
12	16	SHANIA TWAIN <i>Up!</i>	42
17	17	WHITE STRIPES <i>Elephant</i>	24
—	18	JOHNNY CASH <i>American IV: The Man Comes Around</i>	2
—	19	IRON MAIDEN <i>Dance Of Death</i>	1
13	20	VARIOUS ARTISTS <i>The Neptunes Presents ... Clones</i>	4
19	21	ROLLING STONES <i>Forty Licks</i>	49
20	22	VARIOUS ARTISTS <i>8 Mile</i>	45
25	23	NELLY <i>Nellyville</i>	63
23	24	RADIOHEAD <i>Hail To The Thief</i>	17
21	25	VARIOUS ARTISTS <i>Bad Boys II</i>	9

DIGITAL BITS

NMPA: Publishers Have No Plans To Sue P2P Users

Since the RIAA said it would agree not to sue file-traders who promise in writing not to infringe anymore, there's been widespread speculation that the amnesty affidavits could be used as a basis for suits by other rights owners, including music publishers. But National Music Publishers Association spokesman Cary Ramos told R&R, "The reason why the NMPA has not been front and center about offering amnesty is that they're not suing and have no plans to sue individuals to begin with."

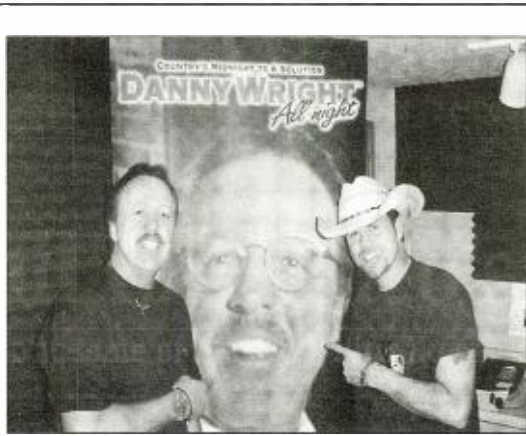
Ramos said the NMPA is not opposed to the RIAA's move to pursue individual file-traders, but his organization is focusing its efforts on suing the peer-to-peers themselves. He continued, "We're just not in a position to enforce rights against individual users because, unlike the record companies, where you have five majors that control most of the copyrights, musical compositions are owned by many thousands of music publishers and songwriters. It's just not practical for them to police individuals."

WVNZ/Richmond Forgets Standards, Selects 'Selecta'

WVNZ/Richmond on Sept. 13 dropped its "Unforgettable" Adult Standards presentation and flipped to Spanish Contemporary "Selecta 1320." The 4M Communications-owned outlet becomes the market's first Spanish-language radio station.

WVNZ is airing a local morning show and OM Media's Ritmo format the rest of the day.

Meanwhile, WVNZ's old format can now be heard on suburban WHAP/Hopewell, VA, which is simulcasting Floyd Henderson's morning show, which is based at WCLM/Richmond.



ALLAN'S WRIGHT Country superstar Gary Allan (r) recently stopped by Jones Radio Networks' Seattle studios to say hi to JRN personality Danny Wright and take a photo in front of a huge banner of Wright's head.

Entravision

Continued from Page 1

System finished close behind, each earning "A-" scores.

The remarkable run for Entravision started in fall 2001. In repeating its top grade, Entravision is the only company in spring 2003 to achieve an "A" rating. Meyers cited Entravision's strong performance in markets in which it directly competes with HBC and SBS as a key factor in its earning another top score. He noted that Entravision's consolidated ratings jumped nearly 5% in spring 2003 while the company improved its audience by 8% in markets where it competes with HBC and/or SBS.

"Surprisingly, the company turned in a weaker performance (down 6%) in markets where it does not face head-to-head competition with those operators," Meyers said. "Performance was extremely strong in Los Angeles, with all three radio stations posting gains. Moreover, management has made an effort to reinforce its position through the acquisition of Big City Radio's radio stations in the area."

Thanks to its acquisition of the three signals that are presently home to L.A.-area trimulcast KSSC, KSSD & KSSE and the launch of a Dance format on simulcast partners KDLD & KDLE/L.A., Entravision now garners 3.5% of Los Angeles listening. "Going forward, we believe that the competition will increase, especially given the recent launch of SBS's KZAB," said Meyers.

Entravision's strength in Los Angeles has come, in part, from the launch earlier this year of KLYY as "Oye 97.5," which features an all-cumbias Tropical format. KZAB airs a similar format geared toward Central American immigrants that also incorporates bachata, merengue and some salsa.

'Residual Strength'

Speaking of SBS, the company turned in a "flatish performance" during spring 2003 but maintained

its "A-" grade thanks to what Meyers believes is "residual strength from previous periods." Meyers also praised SBS for its "sizable inroads in Los Angeles," where KLAX has seen marked improvement in its overall ratings and KZAB's launch has been extremely successful.

For HBC, its "A-" follows two straight quarters of "A" grades for the company, which has agreed to sell its stable of radio stations and its Netmio.com website to Univision in a deal that is still awaiting FCC approval. "Even with its steep decline in spring 2003, Hispanic Broadcasting's letter grade fell just half a notch because of strong performance in the three previous periods," Meyers said.

Ratings for HBC's Houston stations gained 15%, but the company's ratings in L.A. fell nearly 24% in spring 2003, with each of the cluster's five stations forfeiting share. Furthermore, Meyers noted that the company's audience share has dropped 40% since summer 2000 — with nearly all of that audience going to SBS's three stations. Additionally, Meyers said HBC's ratings were soft in New York, with consolidated performance down 11% year over year.

The Rest Of The Class

Companies receiving "B+" grades in spring 2003 are Emmis, Radio One and Saga. The improvement from a "B" grade for Emmis marked the company's best showing since summer 2001, when it earned an "A-." Meyers said Emmis' ratings improvements in L.A. are the driving force behind the company's continued top-line performance in the nation's second-ranked market. Radio One and Saga repeated their performances from winter 2003, when Radio One climbed from a "B" and Saga dipped from an "A-."

Two companies received "B" grades: Citadel, which repeated its winter performance, and Clear Channel, which finally improved

from the "B-" grade the company has received in every quarter since Meyers began giving his report cards. Beasley improved from a "C+" to a "B-," while Cox Radio, Entercom and Infinity once again each received "C+" scores.

Entercom saw its lowest grade yet, dipping from a "B" to a "C+" as 13 of 19 of the company's clusters lost ratings share. The company was also penalized for its decision not to renew Seattle Mariners sports programming for its KIRO-AM/Seattle.

Cash

Continued from Page 3

Jerry Lee Lewis and Carl Perkins, is credited with helping forge what is now known as rock 'n' roll.

But it was country music where the genre-defying Cash seemed to fit best, having his first major hit with "Cry, Cry, Cry" in 1955. His fame grew with hits like "Folsom Prison Blues," "I Walk the Line" and "Don't Take Your Guns to Town." As his star rose, however, so did Cash's struggles with drugs.

He credited June Carter, whom he married in 1968, and who died in May 2003, with rescuing him from drug addiction and turning him back toward the Christian faith that reverberated through his life and music. "Yes, John R. Cash had his demons," said Oak Ridge Boy Joe Bonsall, "but he had two saviors. He was married to one of them, and the other now holds them both in his everlasting arms."

After a relatively quiet period in his career during the '80s, Cash re-emerged in the mid-'90s as a major influence on the next generation with his four projects for American Recordings under the guidance of producer Rick Rubin. Nominated for four CMA Awards this year, Cash was as musically vital as ever and preparing to record a new album.

"Johnny Cash was one of the

EXECUTIVE ACTION

Karnedy New XM SVP/Sales & Mktg. Solutions

D Scott Karnedy has joined XM Satellite Radio in the newly created post of Sr. VP/Sales & Marketing Solutions. He joins the company from Infinity Broadcasting, where he was Sr. VP/Director of National Sales.

A 20-year radio veteran, Karnedy began his career in advertising sales for local radio and television, eventually becoming responsible for sales and marketing for AOL Time Warner's interactive properties in Detroit and the Northeast.

XM President/CEO Hugh Panero said, "XM is pleased to bring aboard an extremely experienced, creative and talented leader who will ensure that the incredible promotional strength of XM for consumer brands, products and services is fully capitalized."

WOLI & WOLT Go Christian/Country

Entercom on Thursday was set to flip WOLI & WOLT/Greenville, SC from Classic Hits to a hybrid format of Contemporary Christian and positive Country. The simulcast is called "The Walk" and carries the slogan "God & Country." The format launch is being overseen by Dan Vallie of Vallie Richards Consulting, which will serve as the station's new consultant.

"What we are doing on these frequencies is one of the most exciting and most gratifying things I've had the pleasure of being involved in during my 30 years in radio," Entercom/Greenville Market Manager Tom Durney said. "There is something truly inspiring happening in our culture today with the rapid emergence of an outwardly expressive Christian ethic. It is a refreshing counterbalance to all the

crudeness that has contaminated our pop culture."

Entercom commissioned a perceptual research study in July 2002 that showed Contemporary Christian gaining high marks in the Greenville market. The company did a followup research project in July and found the format continuing to grow in popularity with radio listeners.

Durney told R&R, "Our surveys told us there was a formative hole a mile wide and a mile deep that needed to be filled. The top format that seemed to fill that hole was Christian music. Adding the country music made perfect sense to us, and it complements the Christian music perfectly. It also sets us apart from the other Christian stations already in our market and gives us our own identity. The blend simply comes off as a very different Country station, and it sounds great."

Rosso

Continued from Page 3

songwriters include "product positioning in songs" for income.

Asked how songwriters are supposed to make a living in an environment where Grokster enables the theft of copyrighted material, Rosso said, "I'm not for copyright infringement, but this is not my problem." He then admitted, "I have no answers to that."

When several delegates began jeering him and pressuring him for an articulate response, he told one delegate to "get out," then cut short his speech and hastily left the auditorium.

most amazing people to grace the earth," UMG Nashville Chairman and Lost Highway President Luke Lewis said. "His talents as a songwriter and an artist speak for themselves.

"I'm grateful to Rick Rubin for the opportunity to work with him and Johnny on *American IV: The Man Comes Around*. It was a true honor. To witness him receive his first gold record in 30 years was one

WMRQ

Continued from Page 3

I dreamed of one day giving Hartford an Urban FM radio station. It took 20 years, but it was special."

Rodriguez said that almost all of Radio 104's old airstaff has been placed in other positions either within the cluster or at other local Clear Channel stations. Former Radio 104 Asst. PD/MD/afternoon host Chaz Kelly has been named PD at nearby CHR/Pop sister WKCI (KC101)/New Haven, CT to replace Danny Ocean, who exited a few months ago. The position had been filled on an interim basis by Asst. PD/MD/nighttimer Kerry Collins.

of the proudest moments for all of us at Lost Highway. He and Rick made beautiful music together. Johnny Cash was a beautiful person."

"He gave so much more than he got," said country music journalist Hazel Smith after Cash's funeral. "The sun will never set on his music."

Additional reporting by John Schoenberger.

National Radio

• **JONES RADIO NETWORKS** presents *Elvis Costello: Live by Request*, the latest in a series of simulcasts with the A&E cable TV program. The two-hour special will air live on Sept. 25 from 10pm-midnight ET, and replays will be available after Oct. 9. For more information, contact Liz Laud or Jeff Koppes at 800-788-5663.

• **WESTWOOD ONE** presents *The British Invasion 2003*, hosted by Peter Noone and airing the weekend of Oct. 18. The three-hour special focuses on the period when British artists The Beatles, The Rolling Stones, Petula Clark, Dusty Springfield and others brought their music to America. For more information, contact Abby Krasny at 212-641-2009 or abby_krasny@westwoodone.com.

Records

• **LOU ROBINSON** is named Sr. VP/Video Promotion & Artist Development for the RCA Music Group. He rises from Sr. Director/Video Promotion.



Robinson

Products & Services

• **FIRSTCOM MUSIC** debuts the EVO production library on 10 enhanced CDs. Selected volumes include DVD-ROMs featuring QuickTrax submixes ready for immediate use. For more information, visit www.firstcom.com.

Records: At BMG Strategic Marketing Group, Jim Kelly is named VP/Sales, while Jim Parham becomes Sr. Director/National Sales Catalog.

Industry: Mitchell Leib is upped to Exec. VP/GM Music & Soundtracks and Glen Lajeski rises to Exec. VP/GM of A&R and Soundtracks for Buena Vista Motion Pictures Group ... Rich Wood Multimedia moves to 34 Briarwood Place, Westfield, MA 01085. Phone: 413-562-5235 or (New York) 917-453-7480; fax: 646-349-2577.

Changes

News/Talk: WOR Radio Network-syndicated hosts Ken & Daria Dolan debut *The Dolans Unscripted* on the CNNfm cable network.

CHRONICLE

CONDOLENCES

Longtime WIOD/Miami personality Bob Sandler, 60, Sept. 13.
Nancy Ann Driscoll 96, mother of Voiceover America's John Driscoll, Sept. 10.

FCC ACTIONS

Broadcasting Complaints Jump In Q2

The number of indecency complaints the FCC received during Q2 increased from 47 in April to 62 in May and a whopping 242 in June. Overall, the number of broadcast-related complaints submitted to the FCC jumped from 439 in Q1 to 724 in Q2 — driven substantially by a write-in campaign in Richmond that urged the city's local TV news stations to provide real-time closed captioning of live news broadcasts. In fact, that campaign drive caused disability-related complaints filed at the agency to jump from two in April to 172 in May and 98 in June. The agency's media-ownership rule review also kept the staff busy, as inquiries about the rule review jumped from 123 in April to a staggering 1,233 in May and another 926 in June. The agency released its new media-ownership rules on June 2.

BUSINESS BRIEFS

Continued from Page 4

off a cliff" and had the exec claiming that the company could take longer than expected to reach the million-subscriber mark. Noting the flippant tone of the posting, XM VP/Corporate Communications Chance Patterson told R&R that it was "clearly a fake" and that the company is still on track to reach 1.2 million subscribers by year's end and still believes Q3 subscriber growth will outpace the 209,178 net subscribers it added in Q2. While TheStreet.com reported that investment firm SG Cowen had researched and debunked the posting, the fake release still had an impact on XM's stock: The issue slipped from a high of \$16.90 to a low of \$15.91 in Monday's trading. XM closed the day at \$16.38 as news spread that the report was false.

In other news from XM, the satcaster completed its sale of 11.3 million shares of its class A common stock to Legg Mason Funds Management, Legg Mason Capital Management and another, unnamed large institutional investor in a fundraising effort for construction of a new ground spare satellite. While XM is hoping insurance payments on its two orbiting satellites — which are aging prematurely due to solar-panel deterioration — will cover the cost of the spare, it completed the stock placement as a precaution.

Arbitron To Pitch PPM Benefits At Advertising Confab

Several Arbitron executives, including President/U.S. Media Services Owen Charlebois, are set to discuss new insights on how consumers use media at next week's Advertising Research Foundation Week of Workshops on Marketing and Media Effectiveness in New York. The ratings company's talk will be based on the findings of the Philadelphia market trial of Arbitron's Portable People Meter. Also scheduled for the Week of Workshops are a presentation on how children use media, a session dubbed "Single Source as the 'Holy Grail': An End to the Quest?" and a discussion on making better media decisions.

Radiovisa Inks Distribution Deal With Notisistema

Under a newly signed distribution deal, Guadalajara, Mexico-based Notisistema will provide the fledgling Radiovisa with hourly news and sports updates specifically produced for Spanish-language radio stations in the United States. Notisistema is a 30-year-old news provider whose programming airs on more than 50 radio stations throughout Mexico. Radiovisa will distribute the updates Monday through Friday from 7am-10pm ET via satellite and on the Internet in MP3 format or in script form for local reads.

Clear Channel Commits \$120 Million To Ad Council

Clear Channel has committed \$120 million to the Ad Council in 2004, double the broadcaster's current level of support. The agreement represents the largest upfront commitment from a media company to the Ad Council in the organization's 60-year history. The cross-platform partnership will include CC radio, TV, outdoor, Internet and special events, as well as talent, for the council's 45-plus PSA campaigns.

Katz Sets 2004 Women's Summit

The Katz Media Group will host its second annual daylong Women's Career Summit on March 3, 2004 at the Grand Hyatt Hotel in New York. The event addresses career advancement and life-work balance issues for women and men in broadcasting and advertising. Registration, including lunch, is \$300. For details, contact Anne Kenny at anne.kenny@katz-media.com.

Radio-TV Museum Hosts 10-Day Radio Festival

The Museum of Television & Radio's ninth annual Radio Festival will run from Oct. 16-26 and will feature a seminar to celebrate the 30th anniversary of legendary Oldies WCBS-FM/New York. Also scheduled: A panel of talk hosts who will discuss the state of the Talk format in 2003, and Felix Hernandez, speaking about his 17 years on the radio in New York. The festival will also feature live broadcasts of local and syndicated programs, including *Morning Becomes Eclectic With Nic Harcourt*, *All Mixed Up With Peter Bochan*, *Studio 360 With Kurt Andersen* and *Radio Thrift Shop*, as well as broadcasts from WWRL/New York, WLIB/Nassau-Suffolk and KEXP/Seattle.

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HIT LIST
Seth Neiman
 BLACK EYED PEAS Shut Up
 SHERYL CROW First Cut Is The Deepest
 EVE 6 Think Twice
 SARAH MCLACHLAN Fallen
 DANII HINDGUE I Begin To Wonder
 PINK Trouble
 JESSICA SIMPSON With You
 THALIA Baby, I'm In Love

SOFT ROCK
Seth Neiman
 ANNIE LENNX Wonderful
 LAURA TURNER Soul Deep

R&B & HIP-HOP
Damon Williams
 112 Hot And Wet
 AVANT Read Your Mind
 MARY J. BLIGE Willing And Waiting
 OUTKAST I/SLEEPY BROWN The Way You Move
 R. KELLY Thoa Thong
 SHAKTI Oochie Wally

RAP
Damon Williams
 2PAC Life Goes On
 BIG GIPPI ANDRE 3000 Boogie Man
 DMX I/SWIZZ BEATZ Get It On The Floor
 WYCLEF JEAN I/MISSY ELLIOTT Party To...
 YING YANG TWINS Salt Shaker

ROCK
Gary Susalis
 A PERFECT CIRCLE Thirteenth Step
 POWERMAN 5000 Action
 SEVENDUST Enemy

ALTERNATIVE
Adam Neiman
 A PERFECT CIRCLE Thirteenth Step
 HOT HOT HEAT Talk To Me, Dance With Me
 RAVEDONNETTES The Great Love Sound

TODAY'S COUNTRY
Liz Opoka
 REBA MCGRAW I'm Gonna Take That Mountain

PROGRESSIVE
Liz Opoka
 TORI AMOS Strange
 SHELBY LYNNE Telephone
 SEAL Waiting For You
 RUFUS WAINWRIGHT I Don't Know What It Is

AMERICANA
Liz Opoka
 BEN ATKINS Every Time You Turn Around
 BILL CHAMBERS The Whiskey Isn't Workin'
 LYLE LOVETT Cute As A Bug
 SHELBY LYNNE 10 Rocks
 PO' GIRL Gone In Pawn (Shake Sugaree)

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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
 GOOD CHARLOTTE Girls & Boys
 BLUE MAN GROUP I/GAVIN ROSSDALE The Current
 ROBERT RANDOLPH... I Need More Love
 NAPPY ROOTS Roun' The Globe
 RADIOHEAD Go To There
 B.R.M.C. Stop
 ATL Calling All Girls
 RANCIO Fall Back
 NORTHERN STATE At The Party
 OUTKAST Hey Ya!
 CHANTAL KREVIUZUK Time
 ELVIS PRESLEY Rubbemeckin'
 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
 BLACK EYED PEAS Shut Up
 SIMPLE PLAN Perfect

CHR/RHYTHMIC
Mark Shands
 BRANDY MOSS-SCOTT Bye Bye Baby

URBAN
Jack Patterson
 DUEDON Love Song
 GINUWINE Love You More

ALTERNATIVE
Dave Sloan
 KINGS OF LEON Molly's Chambers
 JANE'S ADDICTION True Nature

ROCK
Stephanie Mondello
 FINGER ELEVEN One Thing

ADULT ALTERNATIVE
Stephanie Mondello
 R.E.M. Bad Day
 RUFUS WAINWRIGHT I Don't Know What It Is
 SUGAR RAY Is She Really Going Out With Him
 FINGER ELEVEN One Thing
 JOHNNY LANG Red Light
 WILL HOGE Second Hand Heart
 BARENAKED LADIES Another Postcard (Chimps)

ADULT CONTEMPORARY
Jason Shift
 SARAH MCLACHLAN Fallen
 SHERYL CROW First Cut Is The Deepest
 THE THORNBS Blue
 HOWIE DAY Perfect Time Of Day
 R.E.M. Bad Day

SATELLITE RADIO Lori Parkerson
 • 202-380-4425

BPM (XM81)
Blake Lawrence
 DAVE GAHAN I Need You
 IIO Smooth
 CLARE GUILTY Tremble
U-POP (XM29)
Ted Kelly
 SARA MCLACHLAN Fallen
 ELTON JOHN Are You Ready (For Love)
 AJA Sunshine
 DIZZEE RASCAL Fix Up Look Sharp
 YVONNE CATTERFELD II You
 LILY HAYDN Anything

The Loft (XM50)
Mike Marrone
 SHERYL CROW The First Cut Is The Deepest
 EVA CASSIDY American Tune
 EVA CASSIDY True Colors
 JOHN MAYER Daughters
 JOHN MAYER Home Life
 SHELBY LYNNE Telephone
 SHELBY LYNNE If I Were Smart

Raw (XM66)
Leo G.
 DIRTY I Wish
Real Jazz (XM70)
Maxx Myrick
 STEVE TYRELLA New Standard
 CURTIS STIGERS You Inspire Me
 BRANDFORD MARSALIS QUARTET Romare...
 TAYLOR EIGHTI TRIAD Resonance
 AARON NEVILLE Nature Boy

Watercolors (XM71)
Trinity
 DAVID BENDIT Watermelon Man
 A TWIST OF MDTOWN Inner City Blues
 KEN NAVARRO Bringing Down The House
 PAMELA WILLIAMS Afterglow
 BASS X Vonnie

X Country (XM12)
Jessie Scott
 BEN HARPER Waymore's Blues
 CHRIS KNIGHT The Jealous Kind
 LYLE LOVETT My Baby Don't Tolerate
 MINDY SMITH Jolene
 DUANE JARVIS Coulda Shoulda Woulda

XM Cafe (XM45)
Bill Evans
 SHERYL CROW First Cut Is The Deepest
 DASHBOARD CONFSSIONAL A Mark, A Mission...
 RUFUS WAINWRIGHT Want
 VAN MORRISON What's Wrong With This ...

XMML (XM42)
Ward Cleaver
 PISSING RAZORS Evolution
 13 FACES These Bloody Hands

2Don20 (XM20)
 CHRISTINA AGUILERA I/LIL KIM Can't Hold Us...
 JUSTIN TIMBERLAKE Senorita
 CHINGY Right Thurr
 NELLY P. DIDDY & MURPHY LEE Shake Ya...
 BLACK EYED PEAS Where Is The Love?
 MYA My Love Is Like... Whoa
 BT Simply Being Loved (Sommambulist)
 GOOD CHARLOTTE Girls & Boys
 BEYONCÉ I/JAY-Z Crazy In Love
 50 CENT... P.I.M.P.
 SANTANA... Why Don't You & I

Planet Dance
Swedish Egil
 BENNY BENASSI Able To Love
 BASEMENT JAXX I/DIZEE RASCAL Lucky Star
 PAUL OAKENFOLD Hypnotised
 PAUL VAN DYK Time Of Our Lives

The Pulse
Haneen Arafat
 SARAH MCLACHLAN Fallen

Hot Jamz
Ken Spellman
 AVANT Read Your Mind
 M. HOUSTON UJOE BUDDEN Clubbin'

Hip Hop Nation
Ken Spellman
 ALICIA KEYS New York State Of Mind
 M.O.P. Roc La Familia
 SHEEK LOUCH OK OK
 YING YANG TWINS Salt Shaker

New Country
 TRACE ADKINS Hot Mama
 BROOKS & DUNN You Can't Take The Honky Tonk Out...
 TERRI CLARK I Wanna Do It All
 SARA EVANS Perfect
 CRAIG MORGAN Every Friday Afternoon
 MARK WILLIS And The Crowd Goes Wild
 WYNNONA Heaven Help Me

Heart & Soul
B.J. Stone
 WILL DOWNING A Million Ways
 JOE More & More

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

Heritage Rock
Steve Young/Kristopher Jones
 JANE'S ADDICTION Just Because

Hot AC
Steve Young/Josh Hosler
 ATARIS The Boys Of Summer

CHR
Steve Young/Josh Hosler
 PINK Trouble

Rhythmic CHR
Steve Young/Josh Hosler
 ASHANTI Rain On Me
 BIG TYMERS This Is How We Do
 OUTKAST I/SLEEPY BROWN The Way You Move
 MARK RONSDN I/SEAN PAUL ... International Affair

Soft AC
Mike Bettelli/Teresa Cook
 CELINE DION Stand By Your Side

Mainstream AC
Mike Bettelli/Teresa Cook
 CELINE DION Stand By Your Side

Dave Wingert Show
Mike Bettelli/Teresa Cook
 MICHAEL BOLTON When I Fall In Love

Mainstream Country
Ray Randall/Hank Aaron
 BROOKS & DUNN You Can't Take The Honky Tonk Out...

New Country
Hank Aaron
 BROOKS & DUNN You Can't Take The Honky Tonk Out...

Lia
Ken Moultrie/Hank Aaron
 LONESTAR Walking In Memphis

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Jon Holiday • 303-784-8700

Adult Hit Radio
Jon Holiday
 JUSTIN TIMBERLAKE Senorita

U.S. Country
Penny Mitchell
 RACHEL PROCTOR Days Like This

WESTWOOD ONE
Charlie Cook • 661-294-9000

Adult Rock & Roll
Jeff Gonzer
 R.E.M. Bad Day

Bright AC
Jim Hays
 SHERYL CROW First Cut Is The Deepest

Mainstream Country
David Felker
 BILLY CURRINGTON Walk A Little Straighter...

Young & Verna
David Felker
 BLAKE SHELTON Playboys Of The Southwestern World

Alternative
Chris Reeves • 402-952-7600
 IMA ROBOT DYNOMITE
 THURSDAY Signals Over The Air

Country
John Glenn
 BROOKS & DUNN You Can't Take The Honky Tonk Out...
 BRAO PAISLEY Little Moments:

AC
Dave Hunter
 BARENAKED LADIES Another Postcard (Chimps)
 FOUNTAINS OF WAYNE Stacy's Mom
 NICKELBACK Someday

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

Radio Disney

Artist/Title	Total Plays
HILARY DUFF So Yesterday	72
STEVIE BROCK All For Love	71
LIZZIE MCGUIRE What Dreams Are Made Of	71
KELLY CLARKSON Miss Independent	71
D-TENT BOYS Dig It	69
JUMPS We Are Family	68
LINOSAY LOHAN Ultimate	62
CHEETAH GIRLS Cinderella	49
AVRIL LAVIGNE Sk8er Boi	48
ALL-AMERICAN REJECTS Swing, Swing	33
ATOMIC KITTEN Tide Is High...	32
LILLIX What I Like About You	31
HAMPTON Hampsterdance 2	30
JENNIFER LOPEZ Jenny From The Block	30
PINK Get The Party Started	29
BRITNEY SPEARS Lucky	28
MICHELLE BRANCH Are You Happy Now?	28
AARON CARTER I Want Candy	28
JUSTIN TIMBERLAKE Cry Me A River	27

Playlist for the week of Sept. 8-15

866-MVTUNES
 21,000 movie theaters

Pos.	Artist	Avg. Gross (in 000s)
1	SUMMER SANITARIUM TOUR	\$2,620.8
2	EAGLES	\$1,745.0
3	PHISH	\$1,702.2
4	AEROSMITH & KISS	\$1,331.0
5	DIXIE CHICKS	\$1,209.3
6	DAVE MATTHEWS BAND	\$1,160.8
7	FLEETWOOD MAC	\$1,063.7
8	OZZFEST 2003	\$933.3
9	DEAD	\$739.5
10	PEARL JAM	\$695.4
11	CHER	\$598.2
12	JUSTIN TIMBERLAKE & ...	\$595.2
13	JAMES TAYLOR	\$574.1
14	LOLLAPALOOZA 2003	\$574.1
15	JOHN MAYER & COUNTING ...	\$531.2

Among this week's new tours:
 DEFTONES
 KILLING JOKE
 MICHELLE BRANCH
 PHANTOM PLANET
 PHIL LESH & FRIENDS

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

POLSTAR CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)
1	HILARY DUFF So Yesterday	72
2	BARENAKED LADIES Another Postcard (Chimps)	71
3	SEAL Love's Divine	71
4	TIM MCGRAW Real Good Man	71
5	EVA CASSIDY Drowning In The Sea Of Love	71

MIDWEST

1	HILARY DUFF So Yesterday	72
2	SEAL Love's Divine	71
3	BARENAKED LADIES Another Postcard (Chimps)	71
4	WILSHIRE Special	71
5	EVA CASSIDY Drowning In The Sea Of Love	71

SOUTHWEST

1	HILARY DUFF So Yesterday	72
2	BARENAKED LADIES Another Postcard (Chimps)	71
3	KEITH URBAN Who Wouldn't Wanna Be Me	71
4	SEAL Love's Divine	71
5	SUZIE K Gabriel	71

NORTHEAST

1	SEAL Love's Divine	71
2	HILARY DUFF So Yesterday	72
3	BARENAKED LADIES Another Postcard (Chimps)	71
4	TIM MCGRAW Real Good Man	71
5	EVA CASSIDY Drowning In The Sea Of Love	71

SOUTHEAST

1	HILARY DUFF So Yesterday	72
2	BARENAKED LADIES Another Postcard (Chimps)	71
3	SEAL Love's Divine	71
4	SUZIE K Gabriel	71
5	TIM MCGRAW Real Good Man	71

72 million households



Program	Plays
50 CENT... P.I.M.P.	15
LIL JON & THE EASTSIDE BOYZ Get Low	16
R. KELLY Thoa Thong	12
HILARY DUFF So Yesterday	10
PHARRELL I/JAY-Z Frontin	29
CHRISTINA AGUILERA I/LIL KIM Can I Hold	18
FABOLOUS I/TAMIA So Into You	16
LINKIN PARK Fant	14
FOUNTAINS OF WAYNE Stacy's Mom	9
LIMP BIZKIT Eat You Alive	13
BEYONCÉ I/MISSY ELLIOTT Fighting Temptation	10
NELLY I/P. DIDDY... Shake Ya Tailfeather	17
JUSTIN TIMBERLAKE Senorita	10
MARON 5 Harder To Breathe	8
BRAND NEW The Quiet Things That No One...	11
BUSTA RHYMES... Light Your Ass On Fire	11
ATARIS Boys Of Summer	11
LUDACRIS Stand Up	11

Video playlist is frozen


 David Cohn
General Manager

2

BEYONCÉ I/JAY-Z Crazy In Love
FOUNTAINS OF WAYNE Stacy's Mom
ELEPHANT MAN Pon De River
EVANESCENCE Going Under
DASHBOARD CONFSSIONAL Hands Down
R. KELLY Thoa Thong
LIL JON & THE EASTSIDE BOYZ Get Low
FABOLOUS I/TAMIA Into You
AFI The Leaving Song Part II
50 CENT... P.I.M.P.
GUSTER Amsterdam
DMX Where Da Hood At?
SMILE EMPTY SOUL Bottom Of A Bottle
BUSTA RHYMES... Light Your Ass On Fire
OUTKAST The Way You Move
YOUNGBLOODZ I/LIL JON Damn!
FUEL Falls On Me

BRAND NEW The Quiet Things That No One...

A PERFECT CIRCLE Weak And Powerless

LUDACRIS Stand Up

Video playlist for the week of Sept. 8-15.

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


ADDS

KELLY CLARKSON Low
OIXIE CHICKS Top Of The World
MANDY MOORE Have A Little Faith In Me
SCHOOL OF ROCK School of Rock
UNCLE KRACKER Memphis Soul Song
JASON MRAZ The Remedy (I Won't Worry)
BLACK EYED PEAS... Where Is The Love?
EVANESCENCE Bring Me To Life
FOUNTAINS OF WAYNE Stacy's Mom
JOHN MAYER Bigger Than My Body
NICKELBACK Someday
DAVE MATTHEWS Graveyard
OUTKAST Hey Ya!
MARON 5 Harder To Breathe
MATCHBOX TWENTY Bright Lights
LIZ PHAIR Why Can't I?
FUEL Falls On Me
OAMNEN RICE Volcano
STING Send Your Love

BEYONCÉ I/SEAN PAUL Baby Boy
OIDD White Flag
MICHELLE BRANCH Are You Happy Now?
LIVE Heaven
COLDPLAY God Put A Smile Upon Your Face
ROBERT RANDOLPH... I Need More Love
SANTANA VALEX BAND Why Don't You & I?
JENNIFER LOPEZ Baby I Love You
JUSTIN TIMBERLAKE Senorita
LUTHER VANDROSS Dance With My Father
WILSHIRE Special
AUDIOSLAVE Show Me How To Live
METALLIA Frantic
SALIVA Rest
STAINED So Far Away
MYA My Love Is Like... Whoa
MARY J. BLIGE I/METHOD MAN Love @ 1st Sight
GAVIN DEGRAW Follow Through
GUSTER Amsterdam
ROONEY Blue Side

Video airplay for Sept. 8-15.


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

ADDS

JUNE CARTER CASH Keep On The Sunny Side
LONESTAR Walking In Memphis
TERRI CLARK I Wanna Do It All

TOP 20

Artist	Plays	TW	LW
KEITH URBAN Who Wouldn't Want To Be Me?	26	27	
TOBY KEITH I Love This Bar	23	28	
RASCAL FLATTS I Meit	23	22	
MARTINA MCBRIDE This One's For The Girls	22	28	
GARY ALLAN Tough Little Boys	22	25	
PAT GREEN Wave On Wave	22	22	
A. JACKSON/J. BUFFETT It's Five O'Clock	21	40	
PATTY LOVELESS Lovin' All Night	21	21	
TIM MCGRAW Real Good Man	20	29	
DIERKS BENTLEY What Was I Thinkin'	19	27	
KENNY CHESNEY No Shoes, No Shirt, No...	19	27	
CHRIS CAGLE Chicks Dig It	18	17	
BROOKS & DUNN Red Dirt Road	16	24	
SARA EVANS Perfect	16	18	
BUDDY JEWEL Help Pour Out The Rain	16	12	
SHAMIA TWAIN Forever And For Always	16	28	
TRACE ADKINS Then They Do	11	12	
MONTGOMERY GENTRY Hell Yeah	10	13	
BRAID PAISLEY Celebrity	10	10	
DWIGHT YOAKAM The Back Of Your Hand	9	13	

Airplay as monitored by Mediabase 24/7 between Sept. 7-13.


 Jim Murphy, VP/Programming
19 million households

ADDS

A. JACKSON/J. BUFFETT It's Five O'Clock Somewhere
BILLY CURRINGTON Walk A Little Straighter Daddy
GARY ALLAN Tough Little Boys
TRACE ADKINS Then They Do
KEITH URBAN Who Wouldn't Want To Be Me?
BILLY RAY CYRUS Back To Memphis
MARTINA MCBRIDE This One's For The Girls
TOBY KEITH I Love This Bar
DARRYL WORLEY Tennessee River Run
TIM MCGRAW Real Good Man

Information current as of Sept. 9.

36 million households

Cindy Mahmoud, VP/Music Programming & Entertainment



VIDEO PLAYLIST

50 CENT I/SNOOP DOGG & G-UNIT P.I.M.P.
CHINGY I/LUDACRIS & SNOOP DOGG Holiday In
LIL JON & THE EAST SIDE BOYZ I/YING YANG GET LOW
B. RHYMES & P. WILLIAMS Light Your Ass On Fire
LUDACRIS Stand Up
YOUNG BLOODZ I/LIL JON Damn!
DMX Where Da Hood At?
YOUNG GUNZ Can't Stop, Won't Stop
NELLY I/P.DIDDY & MURPHY LEE Shake Ya Tailfeather
OUTKAST I/SLEEPY BROWN The Way You Move

Video playlist for the week of Sept. 8-16.

RAP CITY TOP 10

CAPONE-N-NOREAGA... Anything Goes
YING YANG TWINS Naggin'
BIG TYMERS This Is How We Do
DAVID BANNER Cadillacz on 22's
TIMBALAND & MAGOO Cop That Disc
BIG GIPP I/SLEEPY BROWN Steppin' Out
NAPPY ROOTS Roun' The Globe
OBIE TRICE Got Some Teeth
SHEEK LOUGH I/WADAKISS Mighty D Block
LIL WAYNE Get Something

TELEVISION

TOP TEN SHOWS

 Total Audience
(105.5 million households)

- NFL Monday Night Football (Tampa Bay vs. Philadelphia)
- CSI
- NFL Monday Showcase
- Whoopi
- Happy Family
- 60 Minutes
- For Love Or Money 2
- Without A Trace
- Dateline Friday
- Everybody Loves Raymond

Sept. 8-14

Teens 12-17

- The O.C.
- The Simpsons (Wednesday, 8:30pm)
- Paradise Hotel (Wednesday)
- NFL Monday Night Football (Tampa Bay vs. Philadelphia)
- That '70s Show
- NFL Monday Showcase
- Paradise Hotel (Monday)
- WWE Smackdown!
- O.C. Encore (Monday, 8pm)
- What I Like About You (tie)

Source: Nielsen Media Research

COMING NEXT WEEK

Friday, 9/19

- Beyoncé, *The View* (ABC, check local listings for time).
- The Bangles, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- Dashboard Confessional, *Late Show With David Letterman* (CBS, check local listings for time).
- Bubba Sparxxx, *Jimmy Kimmel Live* (ABC, check local listings for time).
- Seal, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).
- Kings Of Leon, *Last Call With Carson Daly* (NBC, check local listings for time).

Saturday, 9/20

- Clay Aiken, *Miss America Pageant* (ABC, 8pm).
- Foo Fighters, *Saturday Night Live* (NBC, 11:30pm ET/PT).

Monday, 9/22

- Fountains Of Wayne, *Jimmy Kimmel*.

- Loveline radio show co-host Dr. Drew Pinsky, *Craig Kilborn*.
- A.R.E. Weapons, *Carson Daly*.

Tuesday, 9/23

- Gloria Estefan, *Jay Leno*.
- Goldtrapp, *Carson Daly*.

Wednesday, 9/24

- Michelle Branch, *Jay Leno*.
- Brand New, *Jimmy Kimmel*.
- David Bowie, *Carson Daly*.

Thursday, 9/25

- Elvis Costello, *Live by Request* (A&E, 10pm ET/PT).
 - Aretha Franklin, *The View*.
 - Nickelback, *Jay Leno*.
 - Obie Trice, *Jimmy Kimmel*.
 - Jonny Lang, *Late Night With Conan O'Brien* (NBC, check local listings for time).
 - Lil Jon & The East Side Boyz I/ The Ying Yang Twins, *Carson Daly*.
- Julie Gidlow

FILMS

BOX OFFICE TOTALS

Sept. 12-14

Title	Distributor	\$ Weekend	\$ To Date
1	<i>Once Upon A Time In Mexico</i> (Sony)*	\$23.42	\$23.42
2	<i>Matchstick Men</i> (WB)*	\$13.08	\$13.08
3	<i>Cabin Fever</i> (Lions Gate)	\$8.63	\$8.63
4	<i>Dickie Roberts: Former Child Star</i> (Paramount)	\$5.04	\$12.87
5	<i>Pirates Of The Caribbean ...</i> (Buena Vista)	\$4.50	\$287.88
6	<i>Freaky Friday</i> (Buena Vista)	\$4.06	\$101.97
7	<i>Jeepers Creepers 2</i> (MGM/UA)	\$3.01	\$31.86
8	<i>Seabiscuit</i> (Universal)	\$2.75	\$113.60
9	<i>S.W.A.T.</i> (Sony)	\$2.70	\$112.79
10	<i>Open Range</i> (Buena Vista)	\$2.70	\$53.48

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

COMING ATTRACTIONS: This week's openers include *The Fighting Temptations*, starring recording artist Beyoncé and KKBTLos Angeles morning man Steve Harvey. Look sharp for recording artists Faith Hill, Angie Stone, Ann Nesby, Montell Jordan, Eddie Levert Sr., Lil Zane, T-Bone, Bilal, Melba Moore, Yolanda Adams, Donnie McClurkin and Shirley Caesar — as well as members of The Blind Boys Of Alabama, Mary Mary and Ramiyah — in supporting roles. Most of the artists in the movie also appear on the film's World Music/Columbia soundtrack, as do Beyoncé's group, Destiny's Child, and her sister, Solange; Levert's band, The O'Jays; R. Diddy;

Missy Elliott; MC Lyte; and more. Also opening this week is *Underworld*, whose Lakeshore soundtrack contains several tunes with Tool frontman Maynard James Keenan, including "Bring Me the Disco King" — an update of David Bowie's song that includes Bowie and Red Hot Chili Peppers' John Frusciante — as well as two cuts by Keenan's other band, A Perfect Circle. Former Limp Bizkit guitarist Wes Borland, A Perfect Circle's Josh Freese, Filter's Richard Patrick and Nine Inch Nails' Danny Lohner team up as the Dammning Well and contribute "Awakening"; Lohner also appears on the ST under the name Renholder.

— Julie Gidlow



WKRRK: 'Talk Radio Of The Future'

Can FM talk be bankable without being blue?

In the mid-1990s radio saw significant growth in the number of FM Talk stations in major cities and mid-size markets across the country. Sometimes called "Hot Talk" or "Extreme Talk," the earliest of those stations targeted young males with edgy content and humor that was far bluer than anything found on most traditional issues-oriented AM Talk stations.

The majority of those early FM Talkers were anchored by Howard Stern in mornings, and many, though not all, built the rest of their on-air lineups around the tone and style set by Stern's daily show. WKRRK/Detroit was one of several Infinity stations that converted in the late 1990s from music radio to this new breed of Talk radio.

Just over four years ago Terry Lieberman was tapped as PD for the station, which is now known as "Live 97.1" Lieberman set out on a mission to put WKRRK on a course that would steer it away from its "babes, booze and boobs" roots to become the much more broad-based



Terry Lieberman

Talker that it is today. "It's the Talk radio of the future," says Lieberman.

R&R: You got into radio sort of accidentally, didn't you?

TL: Yes. I have an MBA in marketing. My wife and I had a business venture through which I was involved in some award-winning promotional work with Cox Television in Dayton. Through that relationship I was introduced to Chuck Browning, who was then managing Cox's Dayton radio stations. He wanted to talk with me about brainstorming some promotional tactics to help one of his stations deal with a new direct competitor. He started tossing around words like cume,

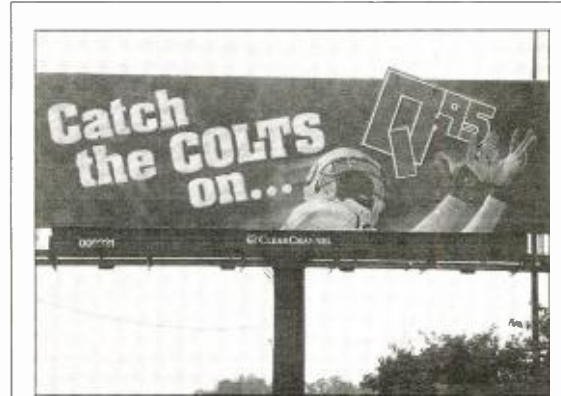
TSL, cost-per-point and recycling. I didn't know what the hell he was talking about.

But I did figure out enough from what he was saying to tell him I didn't see eye to eye with him on what to do about that new competitor. I told him I believed that rather than just neutralizing the competition, it was more effective to vaporize them. He asked me when I could start.

So, I began my radio career handling marketing for Cox's Dayton cluster. Nine months after we implemented our plan, that competitor went away. After that I was given additional responsibilities, and not long after that Chuck asked if I'd like to be the PD at News/Talk WHIO.

R&R: How'd you make the leap from Dayton to Detroit?

TL: We'd done a lot of on-air rebranding of WHIO, and one day I got a call from John Gehron at Infinity in Chicago, who told me he liked what he'd heard on the air. I met with him, and he sent me up to meet Steve Sinicropi, who was then the GM at WKRRK. As I drove up to De-



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troit I first picked up the station around Bowling Green, OH, and, to be perfectly honest, I thought it was the worst station I'd ever heard. There was no branding, the formats were pretty much all wrong, the content was awful, and the station completely lacked any focus. It was called "Extreme Radio," but I couldn't hear why that term should mean anything at all to the listener.

When I went to my first meeting I told Steve and others from the company who were there what I thought. They thanked me and sent me on my way. Not long after that the next set of Arbitrends were released, and the station didn't do very well. Steve called me back, we talked again, and shortly after that we made a deal for me to come to Detroit.

R&R: Your first major project was afternoon drive, right?

TL: Yes. The station's afternoon drive had a 0.1 share. We had Howard Stern in mornings but not much else the rest of the day. I don't think the station was even in the top

2025-54. I went after — and was able to hire — Jeff Deminsky and Bill Doyle, who were then at "New Jersey 101.5" [WKXW/Trenton, NJ]. Some people thought I was crazy, because up until then the station had relied heavily on a lot of blue humor for its product, and that's not what Jeff and Bill are all about.

We initially targeted men 25-44 and grew their show to second in that demo. Then we broadened to men 25-54, and we have consistently ranked third or fourth in that demo. Then, about six months ago, we decided to think even bigger and target persons 25-54, and in the last book, lo and behold, Deminsky & Doyle were No. 1 in that demo.

We were able to do it without losing our male core. The station has remained consistently No. 3 or No. 4 with men 25-54 and a solid No. 2 with men 25-44. And our combined drive numbers, with Howard in mornings and Deminsky & Doyle in afternoons, are now consistently in

Continued on Page 16

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

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WKRK: 'Talk Radio...'

Continued from Page 14

the top five with men 25-54, something the station had never achieved before.

R&R: *With drive times firmly in place, what was the next move?*

TL: The next step was getting the Detroit Lions onboard. We'd built a station that was doing well with both men and persons overall, and we were doing that in an environment that wasn't just all blue humor. That was important. The Ford family, which owns the Lions, felt comfortable moving the team's broadcasts to WKRK, and the results of that partnership have been phenomenal. This year's kickoff luncheon for the team had its highest attendance ever with Live 97.1 as their flagship radio station.

R&R: *There are many interpretations of what FM Talk really is. How do you describe it as it pertains to WKRK?*

TL: That's a tough question. It's like no other format that I know of. What I love about it is the variety. Not only are no two days alike, no two hours or even two minutes are the same. I think what ultimately defines us at Live 97.1 is this station's ability to move product for advertisers and the responsiveness of our audience.

In this day and age, any PD who still thinks it's only about ratings just doesn't get it. It's about ratings and revenue, and you have to understand that. As a programmer, you must work with sales. You can't put your head in the sand and not worry about the revenue of your radio station, nor can you bastardize the product for the sake of revenue. But programmers and talent need to remember that our job is to get listeners for ratings and clients for revenue. If you forget either one of those,

you are not going to be successful today.

R&R: *What do you think young talents looking for a future in FM Talk need to think about?*

TL: Most of the best talents in radio have succeeded without being blue. I think most talents know that they can have much more and much broader success if they are about more than just T&A jokes. I won't argue whether or not there is a market for that or suggest that management shouldn't decide what is appropriate for their market and their radio station. What I will say is, after evaluating what was right for this radio station, we made a conscious effort to move away from a focus on blue content.

"Look, an FM signal is a valuable thing to have, and you have to do this format right, or else you won't maximize that asset."

The radio station is not "vanilla" by any means, but T&A is not Live 97.1's focus anymore. As we have moved further and further away from that content, we have seen more listeners coming to the station, and I believe we are doing what is right for this particular radiostation, in this market, at this time.

Sure, we could just do shocking "guy talk" or stunts; that can get you some big numbers for a while. But we want to be a station that is actu-

ally part of our listeners' lives, not just some sideshow attraction. We want to be a station that listeners can trust and a credible station that gives our advertisers real results. Look, an FM signal is a valuable thing to have, and you have to do this format right, or else you won't maximize that asset.

R&R: *That said, Deminsky & Doyle did get their fair share of publicity recently over a bit that some suggested could provoke action by the FCC. Can you comment on that?*

TL: No, I am not going to discuss that, but I will say that I'm not going to let the station be judged overall by any one, single segment on the air.

R&R: *After Howard Stern in mornings, all of your other major dayparts are hosted by teams. Was it a conscious decision to have two-person shows?*

TL: I felt strongly that we needed a live and local lineup, and as we evaluated the shows out there that we thought we could attract, the best ones happened to be made up of teams. The teams that we have today — Deminsky & Doyle, Scott & Casey and Parker & The Man — all fit our vision of what we were looking for. So, no, it was not a conscious decision. It was really based primarily on the fact that these were the best talents we heard and that they were the people we felt fit best with what we wanted to accomplish.

R&R: *Now that you have been able to move the station from what you've characterized as its blue origins, how would you describe the essence of what Live 97.1 has become today?*

TL: I actually was discussing this recently with Jeff Deminsky. He asked, "What do we call this format?" That's not an easy thing to answer, because it's not easy to define like Political Talk or Sports Talk. It's not really a format; it's a function of the way we discuss and ap-

proach topics. I don't even like to use the word "topics." It's really more "What are we talking about?" and, more important, "What are our listeners talking about?"

"What we've tried to do — and I think we have been pretty successful at it so far — is develop a quality product that's compelling and difficult to duplicate."

I've had people describe what we do as lifestyle talk, but I don't know that that's really appropriate. We're also not hot talk, because that has come to mean sex talk, and, as I said before, we're definitely not that. We don't think too much about what to call it; we just focus on finding the people who do what this station does right. What we've tried to do — and I think we have been pretty successful at it so far — is develop a quality product that's compelling and difficult to duplicate. We try to do that with the appropriate attitude, and we remember to be thankful for and respect our listeners.

R&R: *Recently, you added Westwood One's syndicated Bill O'Reilly show to your evening lineup. What makes The Radio Factor fit in to your design for the station?*

TL: If you looked at where the station was a year or so ago, you might

think that O'Reilly stood out in the show mix, but with today's lineup on Live 97.1, I don't think that's the case at all. O'Reilly has credibility with our target audience, and he's talented and does an entertaining show. Our criteria for adding O'Reilly was the same as it is for any show on the air: Does it work, is it something our listeners will want to hear, and does it consistently deliver a quality product?

R&R: *What, if anything, is the biggest misconception about WKRK that you'd like to clear up?*

TL: We are not just a blue Talk radio station. I think that may have been a fair comment about the station in its earlier days, but that's not what we are today. We're a station that is working to entertain listeners — men and women — who are between the ages of 25 to 54 with a unique talk product that we work hard every day to make sure is relevant and worth their time.

R&R: *Do you think your lack of a long radio resume may have actually helped you in your approach to programming WKRK?*

TL: Yes, I think it probably did. I never worked in the "good old days" of radio; I've only worked in the business that it is today. I embrace the radio business, and to me today's environment is the way the business has always been run — and I never lose sight of the fact that it is a business.

Sometimes it seems like radio gets more than its share of people who want to bitch and complain. I guess maybe it's because I've only been around the business for the past nine years or so, but I don't really understand that. Radio is dynamic, it's fun, and it's a great job. Yes, there is pressure and stress, but it's an exciting job where every day is different. I wake up and embrace this job every single day.

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Oldies At The Crossroads

Should the format focus on '60s, '70s or both?

By Steve Allan

The format known as Oldies stands squarely at a crossroads. Originally designed to satisfy the emotional needs of the baby boomer generation, it now finds itself staring in the rearview mirror of history (in this case, objects are *not* closer than they appear). Once a 25-54 powerhouse that commanded huge power ratios, Oldies radio has lost its luster.

In some quarters Oldies is perceived to be facing the same challenges Beautiful Music did in the late '70s. As the ratings decline, advertisers are finding the aging of the format to be ammunition in the cost-per-point battle. While every radio format has built-in objections, Oldies has become an easy target.

That is the perception Oldies programmers are facing as the format grows ever older. How do they grapple with it? What can be done to lessen the erosion?

Winning Without Glamour

Oldies radio has never been a glamour format. Outside of the accolades heaped on stations like WCBS-FM/New York and KRTH (K-Earth 101)/Los Angeles, Oldies radio rarely makes news.

There appears to be a growing consensus that pre-British Invasion material, especially anything from the '50s, is out, and the music of the '70s is in.

Never mind that there are strong, winning Oldies stations in Phoenix; Philadelphia; Las Vegas; Pittsburgh; Cleveland; and Portland, OR, to mention but a few. These stations are converting their strong market shares into strong revenue shares. How do I know that? Because they wouldn't be in the format if they weren't making money.

Let's face it, revenue rules. An Oldies station billing \$15 million to \$20 million will cause any market



Steve Allan

manager to think twice before pulling the plug. Take a flier on a new format or stick with the guaranteed billing? At budget time, is that really a question?

Are these successful and profitable heritage Oldies stations the exception or the rule? Have

they found some fountain of youth that allows them to sustain their growth, or are they merely the last vestiges of a declining radio civilization? The future of the format lies in this question.

There is an old joke among Oldies programmers that the only people who appreciate the format are the listeners. It is a fun, upbeat, familiar, interactive format that has become a destination for the largest generation in American history. The passion Oldies listeners have for their radio stations is dramatic. It is the kind of emotion that is sorely lacking at other adult formats — like, for example, mainstream AC.

Unfortunately, this passion seems to be driven by the older element of the baby boom core. These are the people who cut their teeth on Elvis, the wall of sound and the Brill Building genres of early rock 'n' roll. This is also a generation raised on homogeneous radio. They all shared the same music, the same social changes, the same expectations.

The problem is, these are also the listeners who are growing out of the 25-54 cell and turning Oldies radio into a 35-64 format. The challenge Oldies programmers face is how to attract new (read: younger) listeners without alienating their core consumers.

The main tactic has been to incorporate more of the music of the early to mid-'70s into the mix. But this is not as easy as it would appear. The '70s are a musically fragmented decade, and where the '60s provide a rallying point, the '70s can create confusion.

Nonetheless, research has shown

that, for current and potential Oldies listeners, linking the music of the '60s and '70s is stronger than the music of either decade standing alone. The total is greater than the sum of its parts. That's great news for Oldies programmers: Listeners are saying they believe '70s songs are now oldies.

If You Go '70s, Try Pop

What styles of '70s music seem to work best? Familiar, pop-oriented hits from familiar artists are scoring highest in research. Songs that were staples of AC radio are becoming core to the Oldies format. The Eagles, Fleetwood Mac, Linda Ronstadt, Bread and James Taylor now play side by side with The Troggs, The Beach Boys and The Temptations, while '50s and early '60s titles are conspicuously absent from many playlists.

A Mediabase report of songs that received at least three spins during a recent seven-day period revealed that most Oldies stations are leaning into the '70s more and more:

	Pre-1964 Songs	1970s Songs
KRTH/Los Angeles	47	19
KOOL/Phoenix	14	43
KQQL/Minneapolis	3	178
WBIG/Washington	15	127
WUGL/Philadelphia	16	118
WCBS-FM/New York	37	91
WMJ/Cleveland	32	146

There appears to be a growing consensus that pre-British Invasion material, especially anything from the '50s, is out, and the music of the '70s is in. While each station remains centered on the 1964-1969 era, the mix has shifted.

Is it working? The jury is still out. Most Oldies stations are finding themselves in the bottom half of the top 10 25-54, though there are notable exceptions, like KOOL;

In some quarters Oldies is perceived to be facing the same challenges Beautiful Music did in the late '70s.

KKSN/Portland, OR; WMJI; and WWSW/Pittsburgh. These stations have evolved their musical recipes without missing a beat, but the results for many other Oldies stations in markets both large and small remain decidedly mixed.

Down, But Far From Out

There has been a slow, incremental decline in audience share for the Oldies format over the last five years: According to Arbitron, Oldies has seen its nationwide 25-54 share decline by almost 7%. Meanwhile, AC is down 12%, Country is off 12%, and News/Talk is up almost 9%.

That means that, compared to other formats, Oldies is relatively healthy. But remember, we're not talking about a glamour format here. The declining ratings are interpreted as another reason the format's viability should be questioned.

The Oldies audience composition has grown decidedly older, and the 35-44 cell is not nearly as viable for the format as it was even five years ago. The core appeal for Oldies radio is now 45-54. Arbitron data illustrates this shift:

Oldies Audience Composition

	Fall 1998	Winter 2003
35-44	24%	16%
45-49	18%	16%
50-54	17%	19%
55-64	14%	24%

In an attempt to stem the age erosion, Oldies is trying to become a 40-something soundtrack. This is a daunting task on a good day. A 40-year-old graduated from high school in 1980, while, at the other end of the spectrum, 49-year-olds formed their musical tastes in the early '70s.

What these extremes have in common is the '70s, and the '60s still appeal to them because that decade forms the base of American rock 'n' roll for this generation. However, with the exception of a few immortal titles, anything from the pre-Beatles era is irrelevant to this "new" Oldies audience.

Is Aging So Bad?

Before gazing into the future, we need to ask: Why are we so worried about the aging of the Oldies format?

A recent survey by Mature Marketing & Research (R&R 8/15) revealed that the consumer spending habits of the 45+ demo are not what stereotypes might lead you to expect. For example, a whopping 80% of those surveyed said they are not brand loyal. Marketing can influence the purchasing pattern of older individuals with disposable income.

These big spenders will buy on perceived value. What a concept. And, since almost 97% of them listen to the radio every week, one of

the best vehicles to reach them is Oldies radio.

We now return to reality. The format is in transition. No single Oldies station has unearthed a new magic formula. Evolving from a '60s-based station with a '50s shadow into a hybrid '60s-'70s mix seems to be the way to go, but perhaps it is too early to pass judgment on the changes. Most Oldies stations have only begun moving into the '70s over the last couple of years.

These are stations that have spent years branding themselves as destinations for a certain sound or a cer-

Oldies radio has never been a glamour format. Outside of the accolades heaped on stations like WCBS-FM/New York and KRTH (K-Earth 101)/Los Angeles, Oldies radio rarely makes news.

tain flavor, and now they are trying to re-brand themselves as newer versions of the same kind of product. Will this be as successful as Vanilla Coke, or a dismal failure like the "It's not your father's Oldsmobile" campaign?

Unfortunately, it will take more than a few new song titles and a different positioning statement to get the audience to unlearn years of conditioning. But one thing is certain: There remains a huge part of the American population that has a strong affinity for the music we have labeled oldies.

These affluent, educated, mobile individuals will continue to seek out musical entertainment that is familiar to them. Oldies radio will always be a safe haven for them — a place to relax, enjoy and even sing along. They will never desert the format. The question is, will the format desert them?

Steve Allan has programmed Oldies stations in Cincinnati; Boston; and Washington, DC, in addition to having been Director/Oldies Programming for AMFM Inc. If you'd like to take him to task for the above opinions (or expand on his views) he can be reached at sallan3@aol.com.



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Senate

Continued from Page 5

Under the "discharge rule" of the House of Representatives, if a majority of the House signs a discharge petition, legislation the leadership has not scheduled can be forced onto the floor.

Veto Threatened

Days before the resolution votes were tallied, the Bush administration announced its strong opposition to the resolution of disapproval proposal. On the day the measure was debated, the White House Office of Management and Budget issued a statement saying, "The administration believes that the new FCC local and national media-ownership rules more accurately reflect the changing media landscape. If the resolution were presented to the president, his senior advisers would recommend that he veto it."

The statement also said passage of the proposal would create regulatory uncertainty and prevent implementation of new rules that the administration believes would improve the quality of local news.

Asked if he's prepared for a full stop to his legislation from the White House, Dorgan replied, "President Bush doesn't want this to be his first veto."

Dorgan and Lott announced after the first day of resolution debate that, in addition to more than 342,000 petitions that have begun arriving at the FCC supporting the veto, more than 300,000 members of the National Rifle Association contacted the FCC and over 100,000 letters of support from the Consumers Union are on the way.

The petition signatures were collected by the left-leaning organiza-

tion Move On and by the Consumers Union itself, with help from a broad coalition of other groups, including AFTRA, the AFL-CIO, the Communications Workers of America and the Prometheus Radio Project.

"In just a few weeks one-third of a million petitions have been collected asking that the FCC rules be rolled back," Dorgan said. "The FCC ignored the public in the process; in Congress, the public will be heard and the public interest will be served."

Powell Foresees Chaos

Reacting to the resolution's passage, FCC Chairman Michael Powell said, "This resolution, if passed by the House and signed by the president, would only muddy the media-regulatory waters. It would bring no clarity to media regulation. It would create perverse results, such as a return to looser radio rules permitting greater consolidation. This is a harm the FCC's new media rules were designed to avoid."

Noting that some of the old rules were overturned by the courts, Powell also said that, under the terms of the resolution, the FCC would be forbidden from re-issuing any substantially similar rules.

"In short, the agency would be powerless to cure the infirmities identified by the court," he said. "What is most important is to have the best policies for the American people. I hope the House will take a more considered view of the public interest."

Filing Freeze Lifted

Meanwhile, in reaction to a Philadelphia federal appeals court's order

staying the FCC's new rules and ordering the agency to follow its pre-June 2 regulations until further notice, the FCC on Sept. 10 announced that it will resume processing the June 2002 versions of its Forms 301, application for a new broadcast station; 314, for assignment of license; and 315, for transfer of control. It will no longer accept the July 2003 versions of those forms, which reflect the now-stayed new rules.

The agency has also resumed processing the applications submitted on June 2002 forms that are already on file.

The application freeze won't be officially lifted until the announcement and versions of the June 2002 forms are published in *The Federal Register*, but the FCC said that applicants are not expected to comply with the rules the agency adopted on June 2.

In related news, the Philadelphia court denied a request from News Corp., Viacom and the FCC itself to have the still-pending case of whether to revoke the rules moved to a Washington, DC court. In a 2-1 decision, the panel ruled that it is "no less qualified than any other court of appeals to determine whether the FCC has appropriately considered the public interest in its decisionmaking."

The petitioners had wanted the case moved to DC because the appeals court there has dealt with challenges to FCC regulations before and is familiar with the agency.

Meanwhile, the Philly court set Nov. 5 as the day it will hear oral arguments regarding Prometheus Radio Project's request to have all of the FCC's new media-ownership rules revoked.

Revenue

Continued from Page 1

above the first seven months of 2002, which by the end of July '02 was only 2% ahead of 2001. In 2002 radio's local business through July was only 1% ahead of the previous year, while national in 2002 through

July was up only 6% from 2001.

RAB President/CEO Gary Fries said, "This is a continuation of forward momentum for radio as we progress into the second half of 2003. All indications point toward steady growth throughout the remainder of the year."

Walker

Continued from Page 3

to get back into radio. Cool has been a pretty good Oldies station for a long time now — a very strong radio station, and a true Oldies station. They haven't tried to reinvent the wheel."



LOGGING ON, ROCKING OUT Michelle Branch recently played an exclusive concert in New York's Bowery Ballroom for AOL for Broadband as part of the ISP's weekly Broadband Rocks! concert series. Taking a moment to smile for the camera are (l-r) AOL for Broadband Exec. VP/COO Kevin Conroy, AOL Music VP/GM Evan Harrison, Branch, AOL Entertainment Sr. VP/GM Bill Wilson and AOL for Broadband Sr. VP Lou Borrelli.

The All-New Blink: New York's Chick Magnet

At 4pm on Sept. 12, after some 26 staffers were let go, Infinity relaunched **WNEW/New York** as "102.7 **BlinkFM**." As expected, the station's entertainment-heavy content ratio has been lowered in favor of a modified gold- and current-based Hot AC music mix targeted to women 30-44 — and aimed at Clear Channel's crosstown female-friendly juggernaut, **WLTW**. While the "Blink" name remains, Infinity re-

102.7 **BlinkFM** music women love

affirms its renewed commitment to the ladies by adding this new *Lifetime*-esque slogan: "Music Women Love." (Ed. note: *The original choice, "No Dudes Allowed," apparently didn't test as well and was scrapped.*)

Listed among the missing are morning team Lynda Lopez & Chris Booker and afternoon drive team Tim Virgin & Alison Stewart. For her part, Stewart quickly landed on her feet, scoring a gig with MSNBC as a political commentator. Former midday talent **Rick Stacy** is now handling mornings along with newperson **Lisa Chase**. Former night jock **Todd Newton** is voicetracking afternoons for now.

While VP/AC Programming Smokey Rivers was in the house from St. Louis to oversee Blink's relaunch, no permanent PD has been named yet.

End Of An Epic Adventure



Polly Anthony

Epic Records Group President **Polly Anthony** will exit at the end of the month, closing the book on her 25-year career with Sony Music and its predecessor, CBS Records. Anthony was named Epic Manager/AC Promotion in 1981 and quickly rose through the ranks, achieving her present position in 1999. The *New York Post* theorizes that former Epic President Richard Griffiths will eventually return for a second term.

Cox On The Radio Signs Off

Legendary Miami jock **Don Cox**, a.k.a. Cox On The Radio, passed away on Sept. 14 at age 55. Cox is best known and remembered for his outrageous stints at **KHJ/Los Angeles**, **CKLW/Detroit** and the original **WPOW (Power 96)** and

WHY1 (Y-100)/Miami. Details were still sketchy, but we understand that Cox died in his sleep at his mother's house in suburban Atlanta, where he had been living.

"Cox was one of a kind, just like The Real Don Steele," says Bill Tanner, who hired Cox at Y-100 and Power 96. "He was a personality with great range: He could be larger than life and completely outrageous, but he could also be exactly like the person sitting next to you in your car, just talking to you."

Former Cox compatriot Quincy McCoy, now VP/Radio for MTV Radio Networks, adds, "I loved Don Cox on and off the radio. Sure, he was crazy! He liked to walk on the edge of life without a safety net, both on and off the air. But he was also a fun-loving guy with a heart of gold. Donald performed on the radio with all his heart and soul. He lived to entertain. There was only one 'Cox On The Radio.' *Nobody* had the balls to cover that act."



Don Cox

Formats You'll Flip Over

• Clear Channel/Augusta, GA makes a few adjustments: **WKSP** flips from Jammin' Oldies to Urban AC as "96-3 Kiss FM," while **WPCH-AM** flips from Adult Standards to Classic Country as "Real Country 1380, The Peach." PD Minnesota Fattz (may not be his real name) remains in place at Kiss along with *Ice in the Morning*, while The Mighty Peanut (see Fattz, Minnesota) moves from middays to specialty show host.

• **WLIE/Nassau-Suffolk's** short-lived "Island Talk 540" format has gone bye bye, and the station will now broadcast BusinessTalk Radio from 5am-7pm weekdays and 24/7 on weekends beginning Sept. 30. WLIE's last remaining local host, Ed Tyll, has left the building.

Keep Iraq'in' In The Free World

Regent Alternative **WGRD (New Rock 97.9)/Grand Rapids** made its own assault on Iraq with Operation New Raqi Freedom, an all-day event designed to collect CDs for our troops stationed in Iraq. After a live, 18-hour on-air effort, PD Bobby Duncan reports that listeners donated over 11,000 CDs and AA batteries for the soldiers' portable players.

R&R Timeline

1 YEAR AGO

- FCC opens broad review of media-ownership rules.
- Paul Fiddick joins Emmis International as President.
- Mega Communications President/CEO Alfredo Alonso relinquishes daily management duties; Adam Lindemann shifts from Chairman to President/CEO.
- **Patty Morris** named VP/National Promotion at Lost Highway.

5 YEARS AGO

- Brickell Partners files a lawsuit against Chancellor Media and Hicks, Muse, Tate & Furst to block the group's \$4.1 billion acquisition of Capstar Broadcasting.
- **Casey Keating** named PD of KPLZ-FM/Seattle.



Casey Keating

10 YEARS AGO

- Kevin Knee promoted to VP/GM, West Coast of EMI Records Group.
- **Jack Isquith** joins A&M Records as VP/Alternative Music.
- **Don Peterson** joins KHMX/Houston as GM.

15 YEARS AGO

- **Jim Richards** joins VP/Operations at Vallie Consulting.
- **Moon Mullins** named to head a new Nashville division of the Pollack Media Group.
- **Chuck Bortnick** becomes VP/GM at WHK & WMMS/Cleveland.



Moon Mullins

20 YEARS AGO

- Emmis purchases KMGG/Los Angeles and KSHE/St. Louis for \$20 million.
- **John Bayliss** forms John F. Bayliss & Co, a broadcast brokerage firm.
- **Bob Cole** becomes PD of WMZQ/Washington, DC.
- **Johnny Andrews** promoted to VP/GM of KTAR & KKLK/Phoenix.



John Bayliss

25 YEARS AGO

- **Charlie & Harrigan** exit WRKO/Boston after one week to return to KCBO/San Diego.

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Don Cannon, longtime morning talent at WOGL/Philadelphia, was involved in a physical altercation last week when an irate motorist followed him into the station parking lot. According to the *Philadelphia Daily News*, the 24-year-old motorist wanted to confront Cannon for allegedly making an illegal turn. After some bad words were exchanged, the 63-year-old Cannon reportedly reached into the guy's car, grabbed him by the neck and yelled at him. Cannon told police "he was concerned for his safety" when followed into the lot by the stranger. No charges have been filed.

The Programming Dept.

After a brief stint as PD of '80s WGNX/Vero Beach, FL, **Mike Lowe** returns to Melbourne as PD of Clear Channel AC WLRQ, replacing Jeff McKeel. Lowe is no stranger to the market, having spent 12 years as PD of crosstown CHR/Pop WAOA (WAIA). This is also his second stint at WLRQ: He took a brief break from 'A1A from January-May 1997 to program WLRQ for the first time.

Glen Turner, PD/MD/afternoon driver of Clear Channel CHR/Pop WMRV (Star 105.7)/Binghamton, NY, is leaving at the end of this month for a gig TBA. **Bobby D**, PD of clustermates AC WMXW and Adult Standards WINR-AM, will absorb Turner's ex-PD duties at WMRV, effective Oct. 1.

KJOY/Stockton Asst. PD **Dirk Kooyman** is upped to PD of the Citadel AC outlet. Citadel/Stockton Dir./Programming **John Christian** will continue to oversee operations on KJOY in addition to his regular PD gig at sister KWIN and "other secret projects," he says.

Waitt Urban KBLR/Omaha inks **Steve Fisk** as PD. "Fisk brings great experience to the table, including KTBT-FM/Tulsa," says OM Brian Burns. Interim PD Bizzy B will now return to his regularly scheduled Asst. PD/MD duties.

WLNK (107.9 The Link)/Charlotte MD **Derek James** adds Asst. PD stripes. He will also continue to executive produce the nationally syndicated *Matt & Ramona Show*.

Quick Hits

• WHTZ (Z100)/New York has created a new late-night shift, which has been filled by Queens, NY-born **Joe Rosati**, who transfers back home from middays at sister KDWB/Minneapolis.

• In that same spirit, Sandusky Hot AC KLSY (Mix 92.5)/Seattle PD Tony Coles has created a position for a co-host to team with afternoon driver Mitch Elliott. Interested folks should rush their stuff to Coles at 3650 131st Avenue SE, Suite 550, Bellevue, WA 98006. Down the hall, Coles inks **Lori Bradley** from KHMN/Houston for middays. Until this week Bradley was the female imaging voice on Infinity's crosstown KBKS.

• WFLY (FLY 92)/Albany, NY inks former KBKS/Seattle night team **Candy & Jerry** as its new morning team. They replace Brian, Ellen Rockwell & Big Ray, who left last month.

• After six years in mornings at Entercom Alternative KNDD (The End)/Seattle, **Andy Savage** and crew will exit at the end of the month. VP/Market Manager Steve Oshin tells the *Seattle Post-Intelligencer* that they could not reach an agreement on a new contract and that a new morning show will be in place in October.

• Pneumatic actress **Pamela Anderson** has been inked by Sirius to host a spicy weekly advice and "bedtime stories" show. *Club Pom* is expected to air on Sirius Talk, Stream 146, every Friday night. Anderson will also be using her, er, natural charms to help promote Sirius and attract sweaty new subscribers through a variety of outrageous promotions.

• WBLI/Nassau-Suffolk night jock **Bobby Fester** exits after five years.

• Clear Channel Urban WKKV (V100)/Milwaukee PD **Ron Scott** exits for medical reasons. Asst. PD/MD **Doc Love** takes the reins on an interim basis.

• KPLX (The Wolf)/Dallas personality **Kim Stewart**, late-night hostess of *NiteWolf*, crosses the street for afternoons at Infinity AC KVIL. She takes the place of Terry King, who moves to mornings and replaces co-host Larry Dixon, who recently moved to mornings at sister Smooth Jazz KOAI (The Oasis).

Talk Topics

• **George Noory**, who took over as host of *Coast to Coast AM* in January from the retiring Art Bell, has signed a long-term contract with Premiere Radio Networks. *Coast to Coast AM* currently has 475 affiliates.

• Westwood One launches *The Lars Larson Show*, airing weekdays from 7-10pm. Based at KXL-AM/Portland, OR, the show is already on 105 stations.

• Miami Dolphins radio flagship WQAM/Miami inks an exclusive deal with Dolphins' star running back **Ricky Williams**, who will appear weekly for the remainder of the season. Williams will join host Dan Le Batard every Monday night.

• Nationally syndicated financial talkers **Ken and Daria Dolan** will host a new daily television show, *Dolans Unscripted*, debuting later this fall on CNNfn at 10am ET.

Condolences

A trust fund has been established in the memory of the late **Sherman Cohen** to benefit his four children, three of whom are minors: David, Benny, Lenny and Louie. Checks may be sent to the Cohen Trust (account No. 4890577063), c/o Anita Gunnufson, Washington Mutual Bank, 4676 Admiralty Way, Suite 100, Marina Del Rey, CA 90292. For more details, contact Washington Mutual at 800-788-7000.

ST Shot O' The Week

In a precedent-setting move, both **Britney Spears** and **KIIS/Los Angeles** have tied up this spot for two weeks in a row. If you can stop staring long enough at Britney's, er, eyes, you'll notice that this *Rolling Stone* cover parody is actually a promotion for something called Rick Dees.



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The Two Sides Of OutKast

Atlanta's eclectic hip-hop duo reveal their split personality with *SpeakerBoxxx/The Love Below*

Two to tango, two heads are better than one, two sides to every story — whatever the cliché, it all makes sense when discussing eclectic hip-hop duo OutKast. Since their explosive rise out of Atlanta in 1994, Andre Benjamin (a.k.a. Andre 3000) and Antwan Patton (alias Big Boi) have redefined the rules when it comes to Southern hip-hop. And with the Grammy-winning duo's new double album, *SpeakerBoxxx/The Love Below*, OutKast are giving fans and programmers a unique look into their dual personality.

While the words *double album* may spawn visions of '70s prog rockers or gatefold live albums in your head, the dual disc isn't necessarily new when it comes to hip-hop. Wu Tang Clan followed up their smash debut with 1997's *Wu Tang Forever*, Cypress Hill divided their rap and rock tendencies into the double disc *Skull & Bones* in 2000, and last year Jay-Z delivered a double shot with *The Blueprint: The Gift & The Curse*.

But when it comes to OutKast's new effort, the dual-disc set is more a dissection of the yin-yang elements that make up the eclectic duo. Big Boi lets his inner pimp ride on *SpeakerBoxxx*, featuring guests like Jay-Z, Ludacris, Cee-Lo and Killer Mike. Meanwhile, Andre proves himself a strange Prince-Sly Stone hybrid, turning *The Love Below* into ladies' night with guest appearances from fellow Grammy winner Norah Jones and actress Rosario Dawson.

SpeakerBoxxx/The Love Below also follows up on OutKast's wildly acclaimed, platinum-plus *Stankonia*, which picked up a Grammy for Best Rap Album in 2001 and earned OutKast a trophy for Best Rap Performance by a Duo or Group for "Ms. Jackson."

Triple Threat

While the album is twice the fun for listeners, it's three times the fun at radio. "The Way You Move" from *SpeakerBoxxx* is steadily climbing the CHR/Rhythmic and Urban charts, while "Hey Ya!" from *The Love Below* has made a dent at Alternative, a format that had previously only mildly embraced OutKast, playing songs like "B.O.B. (Bombs Over Baghdad)" and "The Whole World." "Hey Ya!" is inching its way up the chart, and it's pulling strong phones at a variety of major-market Alternatives.

"Hey Ya" has, by far, been the most requested song on our playlist since



OutKast

we added it a few weeks ago," says Jay Harren, MD at Alternative WNNX (99X)/Atlanta.

Arista Sr. Director/Alternative & Rock Promotion Dave Lombardi says, "It's exciting here to have a record that is being played not because of a huge marketing push or an incredible budget, at least on the Alternative side, but because people at radio can still hear a great song, can put it on-air in spite of not being sure or not having a history with the band, and the result is great success."

"As of today, we have No. 1 phones at KROQ/Los Angeles; WNNX/Atlanta; KITS/San Francisco; WOXY/Oxford, OH; KFMA/Tucson; WOCL/Orlando; and KJEE/Santa Barbara, CA. We have top five phones at WFNX/Boston and KFSD/San Diego. Those stations represent a pretty diverse slice of the Alternative panel."

The Right Songs, The Right Formats

Arista Manager, Mix Show/Dance Promotion Caroline Bazbaz notes that the label serviced mix shows earlier this summer to give tastemakers a sample of the double album. "In July we released 'Ghetto Music,' which is a very progressive, almost drum-and-bass track, backed with She Lives in My Lap," she says.

"We sort of put those out there as

feelers. We like to get the music in front of the fans. *She Lives in My Lap* was a huge mix-show record that got a lot of major-market spins. Then, the following month, we dropped 'The Way You Move' and 'Hey Ya!'"

OutKast's dual personality is also evident on the video front. "The videos are getting a lot of good reception," Bazbaz says. "'Hey Ya!' has been on TRL since its debut, and 'The Way You Move' is a big BET record."

The label had to make sure the right songs were going to the right formats, says Bazbaz. "Since this is a double album, we had to listen to the records and go to the formats where it makes sense," she explains. "Andre isn't rapping 'Hey Ya!' and most Urban, crossover or hip-hop fans love him for his lyrics and his skills as a rapper."

"Basically, he's doing some next-level art by having an Alternative single. It's our job to make sure the right stations are playing the right records. It's a two-single approach. It actually makes more sense to cover all the formats that way."

Eclectic Nature

While the OutKast brand is instantly recognizable, the group's music isn't always the easiest sell. "At the mix-show level, they're extremely important," says Bazbaz, who's worked "B.O.B.," "Ms. Jackson" and "So Fresh, So Clean," among others. "The thing is, their music is so left-field that it honestly takes a little more time for their records to go."

"When we worked 'B.O.B.,' it was a tough record until the video kicked in, which MTV really embraced. Until then, radio was very hesitant to

"To me, when I first heard 'Hey Ya!' it was almost like a White Stripes record or something. It was that different and that cool."

Caroline Bazbaz

play that track, because it wasn't like anything else they were playing."

OutKast's eclectic nature is taking them to a wider fan base as well. "Their fan base, quite frankly, is changing and growing over each record," says Bazbaz. "Dre has always sort of had a rock vibe to him. 'Hey Ya!' is really an expression of that."

"The Way You Move" is almost like an Earth Wind & Fire track. It's an enhancement of what each of them brings to the group. That's why I think it's so cool, the way the project has been set up. The approach we've had has been about getting the music out there and creating the buzz, then working each of their songs at the right formats."

Alternative Reality

Lombardi set the record up at Alternative by playing "Hey Ya!" for select stations. "We played it for stations that have played OutKast in the past and stations that we knew were open to doing their own thing," he says. "Not necessarily just the tastemakers, but stations who hear a record, say, 'That's for us,' and play it."

Although "Hey Ya!" is making OutKast's first real impact on the Alternative chart, the group does have some history at the format. "The Whole Wide World" was a huge-researching record at WBCN/Boston," Lombardi says. "'B.O.B.' did well for a bunch of stations, including WXRK/New York."

"Both of those tracks were definitely more in a hip-hop vein than 'Hey Ya!' The new single is not a rap record, and it's not an urban record. Look at the new Jet and the new Strokes singles, and that's really the closest thing you have right now on the radio to OutKast."

"To me, when I first heard 'Hey Ya!' it was almost like a White Stripes record or something," says Bazbaz. "It was that different and that cool."

High Hopes

While Arista had high hopes for OutKast at Alternative, Lombardi says the label was careful not to make the record a big priority, given the duo's history at the format. "Alternative knows that there's never been an OutKast smash record," he says. "There's really been no precedent for this band."

"This band has a very strong base in other areas, but you can't really present it that way. We didn't want to let people hear what we thought was a great song and let them tell us it's a great record. That was really the set-up and the rollout."

Arista, Lombardi notes, was pleasantly surprised by KROQ/Los Angeles' response to the track. "The fact that KROQ/Los Angeles jumped up and down over it meant the world to us," he says. "They jumped on it immediately and started screaming about it."

"KITS, WOXY, CIMX/Detroit — the diversity of the stations on the record is pretty cool. The one thing they all had in common is that they all tend to be music leaders. They all have a pretty good idea of what their station is."

Innovation Beats Imitation

SpeakerBoxxx/The Love Below highlights OutKast's unique position not only in hip-hop, but in general. "I think you have to look at OutKast almost like you would look at Prince," Lombardi says.

"It limits them to think of them as hip-hop artists, because they're really so beyond one genre. They've shown the ability to write hit songs in a variety of styles while keeping their credibility unbelievably intact, like Prince did for so many years."

"I think you have to look at OutKast almost like you would look at Prince. It limits them to think of them as hip-hop artists, because they're really so beyond one genre."

Dave Lombardi

"This album is going to be an event record, because it's a record, from all indications, that should do very well on a commercial front, but it's still probably going to be extremely well regarded by the press. All the hipster media people are going to love it."

"OutKast are innovative," says Bazbaz. "I don't think they really fall into hip-hop or rap; they sort of create their own genre of music. You can see in their career how they've come to do that. They're also a very intellectual group with concepts attached to their songs. They're really artists in the true sense of the word."

"It's an incredible album, and I think it's something the fans will appreciate. They each have their own tracks, but they've also worked on each other's tracks, so it's like a collaboration where they're doing their own thing — all on the same record."

"They've created their own style of hip-hop," says Harren. "This track incorporates real instruments and seems to transcend genre."

"We're lucky to have them here," says Lombardi of OutKast's presence on Arista's roster. "And radio's lucky to have bands like this who are kind of trans-format. It's not even about format, it's just great music. If it works, that should be your only concern."

"The only thing I can hear from radio stations with this record is that it's not quite hard enough for what they do. If you're an 'extreme' station, that's your argument. But if you're telling me you can't play this record because it's hip-hop or urban, that's not an argument, that's an excuse for not playing a great record."

THE INDUSTRY'S NO. 1 RETAIL CHART September 19, 2003

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	JOHN MAYER	Heavier Things	Aware/Columbia	304,907	—
1	2	HILARY DUFF	Metamorphosis	Buena Vista/Hollywood	109,649	-13%
3	3	ALAN JACKSON	Greatest Hits Vol.2	Arista	76,054	-27%
4	4	BEYONCE	Dangerously In Love	Columbia	72,987	-23%
—	5	SEAL	IV	Warner Bros.	70,314	—
5	6	NEPTUNES	The Neptunes Present...Clones	Star Trak/Arista	60,057	-29%
8	7	CHINGY	Jackpot	DTP/Capitol	59,190	-10%
2	8	MARY J. BLIGE	Love & Life	Geffen	58,312	-48%
6	9	EVANESCENCE	Fallen	Wind-up	57,090	-31%
9	10	BAD BOYS II	Soundtrack	Bad Boy/Universal	53,281	-11%
10	11	50 CENT	Get Rich Or Die Tryin'	Shady/Aftermath/Interscope	50,011	-15%
—	12	E-40	Breakin' News	Jive	49,640	—
44	13	WARREN ZEVON	The Wind	Artemis	46,824	+125
7	14	COLDPLAY	Rush Of Blood To The Head	Capitol	43,203	-39%
—	15	IRON MAIDEN	Dance Of Death	Columbia	40,980	—
12	16	LINKIN PARK	Meteora	Warner Bros.	36,348	-17%
15	17	LIL JON & THE EASTSIDE BOYZ	Kings Of Crunk	TVT	36,189	-8%
—	18	CLAY WALKER	Few Questions	RCA	35,753	—
22	19	3 DOORS DOWN	Away From The Sun	Republic/Universal	35,182	+9%
13	20	NORAH JONES	Come Away With Me	Blue Note/Virgin	35,095	-18%
—	21	JOHNNY CASH	American IV: The Man Comes...	American/IDJMG	33,924	—
11	22	YOUNGBLOODZ	Drankin' Patnaz	So So Def/Arista	33,194	-33%
23	23	ASHANTI	Chapter II	Murder Inc./IDJMG	31,863	+4%
29	24	WHITE STRIPES	Elephant	V2	29,561	+7%
30	25	STAIN'D	14 Shades Of Grey	Flip/Elektra/EEG	29,232	+9%
16	26	GOOD CHARLOTTE	Young & Hopeless	Daylight/Epic	29,226	-24%
14	27	SOUNDTRACK	Lizzie McGuire Movie	Walt Disney	28,651	-28%
21	28	LUTHER VANDROSS	Dance With My Father	J	27,294	-17%
26	29	AUDIOSLAVE	Audioslave	Epic/Interscope	27,002	-4%
28	30	BLACK EYED PEAS	Elephunk	Interscope	26,235	-6%
17	31	VARIOUS	Now That's What I Call Music! 13	UTV	26,182	-27%
—	32	THE FIGHTING TEMPTATIONS	Soundtrack	Sony Soundtrax	26,116	—
18	33	T.I.	Trap Muzik	Atlantic	26,055	-24%
24	34	CHRISTINA AGUILERA	Stripped	RCA	25,666	-16%
27	35	SEAN PAUL	Dutty Rock	VP/Atlantic	25,463	-8%
31	36	SHANIA TWAIN	Up	Mercury/IDJMG	25,346	-2%
45	37	MATCHBOX TWENTY	More Than You Think You Are	Atlantic	25,238	+22%
35	38	JUSTIN TIMBERLAKE	Justified	Jive	24,048	+1%
25	39	SOUNDTRACK	Freaky Friday	Hollywood	23,422	-23%
19	40	BOW WOW	Unleashed	Columbia	23,379	-31%
20	41	NAPPY ROOTS	Wooden Leather	Atlantic	22,374	-32%
46	42	MAROON 5	Songs About Jane	Octone/J	21,766	+5%
38	43	TOBY KEITH	Unleashed	DreamWorks	21,666	w
—	44	ANDREW W.K.	The Wolf	Island/IDJMG	20,498	—
47	45	FABOLOUS	Street Dreams	Desert Storm/Elektra/EEG	20,411	-2%
—	46	JOHN MAYER	Room For Squares	Aware/Columbia	20,262	—
—	47	PENNYWISE	From The Ashes	Epitaph	19,844	—
—	48	ZZ TOP	Mescalero	RCA	19,738	—
39	49	DASHBOARD CONFSSIONAL	A Mark, A Mission, A Brand...	Vagrant	18,956	-16%
48	50	KENNY CHESNEY	No Shoes, No Shirt, No Problem	BNA	18,847	-9%

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ON ALBUMS

Mayer Heavier Than Ever

Sophomore jinx? What sophomore jinx?

Grammy winner John Mayer proves the second time's the charm as his new *Aware/Columbia* album, *Heavier Things*, bows at the top with 300,000-plus in sales, thanks to impressive airplay for the first single, "Bigger Than My



John Mayer

Body." Although the fourth quarter is still a couple of weeks away, Mayer's impressive bow marks the start of the Q4 selling season.

Returning Warner Bros. soul crooner Seal is the week's other big story, with a No. 5 debut for his long-awaited and cleverly titled *Seal IV*. The album is riding high on the single "Waiting for You," which is being used as the theme for NBC's promotional campaign for the last season of *Friends*.

The rest of the top five includes Buena Vista/Hollywood teen pop phenom Hilary Duff,



Seal

who drops a slot, to No. 2; Arista Nashville's patriotic Alan Jackson, who remains at No. 3; and Columbia diva Beyoncé, who is steady as she goes at No. 4. Star Trak/Arista's Neptunes (No. 6), DTP/Capitol rapper Chingy (No. 7), Geffen hip-hop soul queen Mary J. Blige (No. 8), Wind-up goth punks Evanescence (No. 9) and Bad Boy/Universal's *Bad Boys II* soundtrack (No. 10) round out the top 10.

Just outside the top 10, singer-songwriter Warren Zevon may be dead, but his Artemis album *The Wind* moves 44-13 this week, with a whopping 125% rise in sales. American/Lost Highway's Johnny Cash also gets a sales surge after passing away last week, with his album reentering the charts at No. 21 and selling almost 34,000. Atlantic pop rockers Matchbox Twenty are up 45-37 on a 22% sales increase.

Other newcomers to the top 50 include Jive

rapper E-40 (No. 12), Columbia's veteran metal outfit Iron Maiden (No. 15), RCA Nashville cowboy Clay Walker (No. 18), Sony Soundtrax's *The Fighting Temptations* soundtrack (No. 32), Island rock god Andrew W.K. (No. 44), Epitaph veteran punks Pennywise (No. 47) and RCA Texas bluesmen ZZ Top (No. 48).



Hilary Duff

Next week: Look for chart debuts from IDJMG's DMX, Virgin's A Perfect Circle, Universal/Motown's Erykah Badu and Beat Club/Interscope's Bubba Sparxxx.

First Cuts

Next week sure looks exciting when it comes to records Going for Adds. Many labels and their artists are set to unleash brand-new music upon the masses. Here's a look at a few of the highlights.

P.O.D. return to the spotlight at Rock, Active Rock and Alternative as they introduce "Will You," the first single from their upcoming CD *Payable on Death*. Produced by Howard Benson and P.O.D., the new album is scheduled for release Nov. 4. The video for "Will You" began filming this past Wednesday with director Marc Webb, and a remix of the song by Chris Vrenna, a founding member of Nine Inch Nails, is already in the works. If you want to catch P.O.D. live, head to New Orleans for the Voodoo Music Experience on Oct. 31.



P.O.D.

Ray Dobson (vocals), Frankie Hernandez (bass, backing vocals), Ralph Rodriguez (guitar, backing vocals), Jason Fubler (guitar) and Dave Dobson (drums), otherwise known as *Agents Of The Sun*, got their musical careers going rather quickly. Formed in Baltimore in 2002, the band wrote an album's worth of material, opened for TRUSTCompany, were signed to DCide and began recording their debut album, *Aurora*, all within their first 3 1/2 months of existence as a band. The first single going to Rock, Active Rock and Alternative from the forthcoming album is "Come Together (Killer)." Dobson explains the meaning of the song: "We've all been in a relationship with the right person and had a bird's-eye view of ourselves acting like fools to each other but were unable to stop it. In the end you know it will work out, so can we just hurry up?"



Sarah McLachlan

Grammy-winning artist Sarah McLachlan is back with "Fallen," our first look at her upcoming album *Afterglow*. This is her first new studio album in six years, and an extensive tour will begin in 2004 to promote the project. "Fallen," written by McLachlan, is Going for Adds at AC, Hot AC and Triple A; however, the song has already risen to No. 27* and debuted at No. 20* this week on R&R's Hot AC and Triple A charts, respectively.

Sheryl Crow's first cut from the CD *The Best of Sheryl Crow* is "First Cut Is the Deepest," and the tune is arriving at Hot AC and Triple A outlets next week. "First Cut" is actually a cover of an old Rod Stewart song. Wayne Isham, the man behind the lens for Crow's clips for "Steve McQueen" and "Soak Up the Sun," directed the video for "First Cut." Crow, who was originally a backup singer for Michael Jackson, will be appearing at the Andre Agassi Grand Slam for Children in Las Vegas on Oct. 4.



Sheryl Crow

Meanwhile, at Urban, Dave Hollister returns to his smooth, crooning ways as he presents "Doo Rag," the lead single from his upcoming album *Real Talk*. The song isn't really about a doo rag; rather, it is a metaphor about keeping it real, as are many tracks on the CD. Explains Hollister, "I titled this album *Real Talk* because it's about the real, that's all. I wanted to sing about situations people actually go through in their lives, not fake shit about pie in the sky and all that bling-bling fantasy stuff you see in hip-hop videos. Every song on this CD reflects something we all experience at some point in our lives. That's what I wanted to deal with; that's what's important to me."

Last but not least, Kellie Coffey returns to Country radio with "Texas Plates," the lead single from her forthcoming second album. If you want to catch the Moore, OK native and reigning ACM Top Female Vocalist live, you can see her in Memphis on Sept. 20 and Louisville on Sept. 27.

— Mike Trias

R&R Going For Adds

Week Of 9/22/03

CHR/POP

AJA Sunshine (*Big3*)
 BLAQUE I'm Good (*Elektra/EEG*)
 FUEL Falls On Me (*Epic*)
 KILEY DEAN Who Will I Run To? (*Beatclub/Interscope*)
 MICHELLE BRANCH Breathe (*Warner Bros.*)

CHR/RHYTHMIC

AJA Sunshine (*Big3*)
 CHUBBY C. & OD The Original Master... (*TEEC*)

URBAN

DAVE HOLLISTER Doo Rag (*DreamWorks*)
 JHENE No L.O.V.E. (*Epic*)
 THREE 6 MAFIA Ghetto Chick (*Columbia*)
 JEFF BRADSHAW fI JILL SCOTT Slide (*Hidden Beach*)

COUNTRY

JOHN MELLENCAMP Teardrops Will Fall (*Monument/Epic*)
 KELLIE COFFEY Texas Plates (*BNA*)
 LEE GREENWOOD When A Woman's In Love (*Curb*)
 VINCE GILL Young Man's Town (*MCA*)

AC

FRANKIE J. We Still (*Columbia*)
 SARAH MCLACHLAN Fallen (*Arista*)
 SENSE FIELD I Refuse (*Nettwerk*)

HOT AC

FRANKY PEREZ Cecilia (*Lava*)
 FUEL Falls On Me (*Epic*)
 JASON MRAZ You And I Both (*Elektra/EEG*)
 JENNIFER LOPEZ Baby I Love U (*Epic*)
 MICHELLE BRANCH Breathe (*Maverick/Warner Bros.*)
 SARAH MCLACHLAN Fallen (*Arista*)
 SENSE FIELD I Refuse (*Nettwerk*)
 SHERYL CROW First Cut Is The Deepest (*A&M/Interscope*)

SMOOTH JAZZ

CATRIN FINCH James (*Sony Classical*)
 GABRIEL M. HASSELBACH Maui Rain (*Wind Tunnel Music*)
 ROGER SAUSE Tierra Verde (*Lucky*)
 STEVE WINWOOD Why Can't We Live Together (*Wincraft/SCI-Fidelity*)
 VAN MORRISON Once In A Blue Moon (*Blue Note/EMC*)

ROCK

AGENTS OF THE SUN Come Together (Killer) (*DCide*)
 ALICE COOPER Novocaine (*Spitfire*)
 DOPE I Am (*Recon/Artemis*)
 ELEMENT EIGHTY Broken Promises (*Universal*)
 JANE'S ADDICTION True Nature (*Capitol*)
 KILLING JOKE Seeing Red (*Red Ink/Epic*)
 LYNRYD SKYNYRD That's How I Like It (*Sanctuary/SRG*)
 P.O.D. Will You (*Atlantic*)
 REVIS Seven (*Epic*)
 RICKY WARWICK Three Sides To Every Story (*Sanctuary/SRG*)

ACTIVE ROCK

AGENTS OF THE SUN Come Together (Killer) (*DCide*)
 ALICE COOPER Novocaine (*Spitfire*)
 DOPE I Am (*Recon/Artemis*)
 ELEMENT EIGHTY Broken Promises (*Universal*)
 JANE'S ADDICTION True Nature (*Capitol*)
 KILLING JOKE Seeing Red (*Red Ink/Epic*)
 P.O.D. Will You (*Atlantic*)
 REVIS Seven (*Epic*)

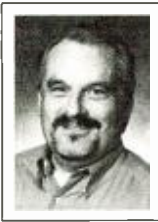
ALTERNATIVE

AGENTS OF THE SUN Come Together (Killer) (*DCide*)
 DOPE I Am (*Recon/Artemis*)
 JANE'S ADDICTION True Nature (*Capitol*)
 P.O.D. Will You (*Atlantic*)
 STEADMAN No Big Deal (*Elektra/EEG*)

TRIPLE A

BELLE & SEBASTIAN *Dear Catastrophe Waitress* (*Rough Trade*)
 BRUCE COCKBURN Tried And Tested (*True North/Rounder*)
 CAPERCAILLIE *Choice Language* (*Sanctuary/SRG*)
 CHIEFTAINS *Further Down The Old Plank Road* (*Victor/AAL*)
 CRACKER Duty Free (*Music*)
 DAVID BOWIE New Killer Star (*Columbia*)
 EMMYLOU HARRIS Here I Am (*Nonesuch*)
 MICHAEL LEE FARKINS Still Alive And Well (*Nuerra*)
 MIKE ERRICO Grace (*Velour/Red Ink*)
 MINDY SMITH Jolene (*Sugar Hill*)
 NEIL ZAZA I Spy (*Nuerra*)
 RADFORD Fake A Smile (*Cherry/Universal*)
 RICKY WARWICK Three Sides To Every Story (*Sanctuary/SRG*)
 SARAH MCLACHLAN Fallen (*Arista*)
 SHERYL CROW First Cut Is The Deepest (*A&M/Interscope*)
 STEVE WINWOOD Why Can't We Live Together (*Wincraft/SCI-Fidelity*)
 SWEETLOU She's Got A Way (*Weekend Furlough*)
 TRAILER BRIDE *Hope Is A Thing With Feathers* (*Bloodshot*)
 VAN MORRISON Once In A Blue Moon (*Blue Note/EMC*)

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



KEVIN CARTER
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A Different Way To Aircheck

Taking another look at this essential task

By Chris Byrnes

I am amazed at how many program directors do not hold aircheck meetings with their talent on a regular basis. Just as Michael Jordan and Tiger Woods need a coach, so does each and every air personality working on the radio. The market, the radio station and the talent will dictate somewhat the frequency, style and coaching tactics used.

For example, if you are the PD of a small-market station, part of your job is to seek out and find talent with potential and then develop that raw talent, knowing they will only be with you for 12 months before they move on to a bigger market. But no matter the market size, regular coaching is required to ensure continued development. Here is a four-step method for airchecking that you may find helpful.



Chris Byrnes

second meeting, start by reviewing the three specific areas you agreed would be worked on, and ask the talent if they feel they are progressing. Have them sit in your chair and drive the tape, stopping it after each break and giving you feedback on the break — what worked, what

didn't, how it could be improved, etc. As a PD, you should not be critical, but, instead, ask questions. Chances are the talent will be harder on themselves than you would be. Ask them where they feel they have improved and what they think are the two or three specific things they need to work on. Watch for improvement in the three areas you both agreed the talent would work on, and praise any noticeable improvement.

Ask the talent to rate their performance on a scale of one to 10. Now give them your summary of their progress, including your ranking on that same scale, and discuss any differences.

End by asking them to roll tape on another talent they compete against either in their market or another market and give you the tape two days before the next meeting. Again, follow up this meeting with a memo detailing progress and the two or three areas you both agreed the talent would work on.

Feedback Is Key

Step Three: Tear apart the competition. Your talent should look forward to this meeting, because their performance is not directly under the spotlight. Play a few breaks and ask your talent to critique the competitor. Ask them what they liked, what they didn't like and what the competitor should do differently to improve his or her performance.

Hopefully, your talent will open up and you will get a better under-

standing of their broadcasting philosophies. After you've listened to the tape, ask your talent what they will do differently now that you have both heard their direct competitor. A side benefit of this exercise is that it forces your talent to actually listen to the competition.

Now ask for their feedback on the areas they agreed to work on in the last meeting, and offer your comments as well. End the meeting by asking your talent to record or locate a tape of the air talent who inspired them to get behind a microphone.

Put together a memo detailing the areas that you both agree the direct competitor is strong in, areas that could hurt your radio station, and the things your talent will now do differently after listening to this competitor. If you are in a single-station market, your talent should record a station from another market or off the Internet.

Dissect The Mentor

Step Four: Listen to your talent's mentor. This is the last step in the four-step plan. Again, because the talent's work will not be directly under the spotlight, they should look forward to the meeting, as they will be dissecting someone else's work. By now you know the drill, and so should the talent.

Ask the talent to tell you what it was about this person that inspired them to get into radio. Have the talent sit in the chair and drive the tape. Ask them to tell you what they liked, anything they didn't like and any suggestions they would have for this talent. Ask them what they will now do differently as a result of listening to their inspiration.

Now start the process all over again. Remember that some people will require more attention than others, but every person on the air should be airchecked at least once a month.

Chris Byrnes is President of Byrnes-Media, a full-service programming and marketing company that consults radio stations in Canada and the U.S. and works with McVay Media, the world's largest and most respected broadcast consultancy. Contact Byrnes at 905-332-1331 or by visiting www.byrnesmedia.com.

Intimate Details: Jeremy Rice

Too much information about the WBLI/Nassau-Suffolk PD

Name: Jeremy Rice

Fancy-ass title: WBLI PD, Cox Radio Top 40 Format Coordinator

Most recent ratings highlights: No. 1 Top 40 on Long Island for 10 books in a row

Brief career recap: WOKW/Ithaca, NY; WPXY/Rochester, NY; WWHT/Syracuse; WBLI; and Cox Top 40s

What possessed you to get into this business? I listened to radio night and day when I was a kid, taped Casey Kasem every week, made my own personal countdowns and called all the local DJs in Rochester.

Early influences: So many. John Ivey hired me at WPXY and gave me a shot, and Tom Mitchell was my first PD at WPXY in 1985. Clarke Ingram was also my PD there in the '90s and let me grow there. Rochester and Syracuse are good markets with lots of young talent. I was lucky to work with the right people.

Most influential radio station growing up: I liked CFNY/Toronto when I was in high school and discovered Howard Stern on WNBC-AM/New York in the early '80s. I could not believe what he was doing on the radio at the time — I loved it.

First exciting radio gig: WPXY in high school — what a blast. I went from being a geek in high school to being cool in two seconds. I did the weather during the countdown shows and thought that was the greatest thing in the world. Later, I threw up before my first real show with three minutes left in the song. I was so nervous.

Family: My fiancée, Iris. She is the best thing that ever happened to me. I hope to get married and have kids soon. My father passed away last year. Mom lives in Rochester — she is the best.

What stations are preset in your car right now? WKTU, WCBS-FM, Hot 97 [WQHT], WBLI, WQXR — got to chill out, you know.

What CDs are in your car player right now? The Association's greatest hits. I bought the CD in Hawaii. Iris and I heard "Windy" on the Oldies station there — it's one of those cheesy things. Also 1981 Hits CD of the U.K., Celia Cruz and Paul McCartney's greatest hits.

Hobbies: Running. I have run 10 miles a week every week this year. It's a goal of mine; I do it for my father. Traveling. I love Europe, can't get enough of it. Sports.

Guilty-pleasure music: I love Miles Davis but don't feel guilty about it.

Secret passion? I fantasize about being a PGA golfer or a baseball pitcher.

The one gadget you can't live without: My Blackberry.

Wheels: A Ford Explorer — nothing fancy. You don't need a BMW to prove anything, you know.

Favorite sports teams: Mets, Knicks, New York Giants and the Syracuse University Orangemen. I also have a soft spot for the Expos and the Blue Jays — I like Canada!

Favorite food: I love food. Indian, French, Polish, Vietnamese and Thai are my favorites.

Favorite local restaurant: Jules, a great casual French place in the East Village — bad service, great food!

Favorite cereal: Frosted Flakes.

Favorite junk food: Buffalo chicken wings.

Favorite city in the world: Too many good ones. In the U.S., New York; in Canada, Montreal; in Europe, Edinburgh, Paris and Prague.

Favorite vacation destination: Scotland — God's country.

Favorite TV show: Star Trek, the original series.

What's the last movie you saw? Talk to Her — best film of the year.

Last movie you rented? Bowling for Columbine — great freaking film!

Read any good books lately? No, just the New York Times.

Favorite nontrade publication: National Geographic Traveler — great travel pieces.



Jeremy Rice

Getting Behind The Wheel

Step Two: They drive the aircheck. When the talent arrives for the

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES September 19, 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 25-31.

HP = Hit Potential ®

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
NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	3.90	3.92	3.84	3.71	91.4	18.6	4.09	3.88	3.70	3.81	3.99	3.94	3.85
HP BEYONCÉ f/ISEAN PAUL Baby Boy (Columbia)	3.90	3.85	-	-	87.1	16.9	3.95	3.92	3.80	3.94	3.78	4.03	3.84
HP BOW WOW Let's Get Down (Columbia)	3.85	3.84	-	-	88.3	18.6	3.94	3.86	3.75	3.79	3.82	3.82	3.98
MYA My Love Is Like...Whoa (A&M/Interscope)	3.83	3.88	3.86	-	85.7	17.7	3.95	3.76	3.77	3.73	3.91	3.86	3.84
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	3.82	3.94	3.98	3.92	96.0	24.0	3.92	3.78	3.75	4.01	3.74	3.77	3.77
LUMIDEÉ Never Leave You - Uh Ooh, Uh Oooh! (Universal)	3.79	3.81	3.84	3.71	91.1	23.4	3.81	3.80	3.77	3.63	3.77	3.89	3.88
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	3.79	3.84	3.82	3.79	95.4	29.7	3.80	3.91	3.66	3.57	3.89	3.81	3.90
EVANESCENCE Bring Me To Life (Wind-up)	3.78	3.79	3.75	3.68	91.4	29.1	3.66	3.75	3.92	4.04	3.95	3.73	3.34
LN' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	3.78	3.80	3.70	3.63	94.0	31.4	3.87	3.95	3.50	3.63	3.75	3.83	3.93
FABDLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	3.78	3.82	3.88	3.83	86.0	22.0	3.79	3.87	3.68	3.72	3.84	3.79	3.79
BEYONCÉ f/JAY-Z Crazy In Love (Columbia)	3.77	3.78	3.79	3.83	98.3	34.3	3.84	3.80	3.68	3.84	3.80	3.74	3.71
ATARIS The Boys Of Summer (Columbia)	3.75	3.71	-	-	81.4	23.4	3.68	3.86	3.71	3.74	3.81	3.79	3.66
SIMPLE PLAN Addicted (Lava)	3.72	3.69	3.68	3.65	87.7	26.9	3.91	3.72	3.51	3.68	3.94	3.63	3.63
MATCHBOX TWENTY Unwell (Atlantic)	3.71	3.73	3.62	3.56	89.1	27.1	3.50	3.81	3.79	3.71	3.75	3.81	3.54
MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	3.70	3.73	3.66	3.65	88.0	24.3	3.60	3.73	3.78	3.74	3.77	3.75	3.54
CHINGY Right Thurr (DTP/Capitol)	3.69	3.78	3.77	3.67	95.1	25.4	3.88	3.68	3.49	3.59	3.70	3.61	3.85
CHRISTINA AGUILERA f/ILL' KIM Can't Hold Us Down (RCA)	3.69	3.64	3.62	3.51	82.6	15.4	3.74	3.73	3.57	3.64	3.62	3.74	3.75
3 DODDS DOWN Here Without You (Republic/Universal)	3.68	3.54	3.52	3.58	71.7	17.4	3.71	3.70	3.62	3.76	3.67	3.74	3.51
HP GINUWINE In Those Jeans (Epic)	3.67	3.72	3.78	3.79	84.9	25.7	3.68	3.68	3.67	3.57	3.43	3.77	3.92
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	3.65	3.65	3.70	3.62	82.9	22.3	3.60	3.70	3.64	3.81	3.59	3.70	3.46
ASHANTI Rock Wit U (Awww Baby) (Murder Inc./iDJMG)	3.64	3.66	3.65	3.62	98.0	36.3	3.55	3.75	3.61	3.72	3.60	3.56	3.67
UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	3.64	3.54	3.51	3.43	88.3	30.6	3.43	3.61	3.85	3.69	3.68	3.58	3.59
HP SALIVA Rest In Pieces (Island/iDJMG)	3.63	3.53	3.55	3.57	68.6	15.1	3.56	3.79	3.51	3.63	3.56	3.72	3.60
SANTANA f/ALEX BAND Why Don't You & I (Arista)	3.60	3.50	3.51	3.53	72.0	20.0	3.59	3.53	3.68	3.74	3.46	3.69	3.43
THALIA f/FAT JOE I Want You (EMI Latin/Virgin)	3.59	3.68	3.69	3.61	86.9	22.9	3.59	3.65	3.52	3.59	3.53	3.65	3.59
KELLY CLARKSON Miss Independent (RCA)	3.57	3.58	3.53	3.46	99.1	35.4	3.54	3.60	3.56	3.60	3.77	3.60	3.29
GOOD CHARLOTTE Girls & Boys (DayNight/Epic)	3.56	3.58	3.62	3.54	82.3	23.1	3.71	3.53	3.43	3.87	3.67	3.57	3.35
MAROON 5 Harder To Breathe (Octone/J)	3.50	3.45	3.34	3.30	66.0	18.6	3.61	3.56	3.31	3.76	3.58	3.55	3.15
JUSTIN TIMBERLAKE Senorita (Live)	3.44	3.47	3.49	3.31	82.9	22.0	3.45	3.50	3.38	3.40	3.61	3.44	3.30

CALLOUT AMERICA® HOT SCORES

By ANTHONY ACAMPORA

Beyoncé moves into a tie for the top spot on Callout America this week with "Baby Boy" (Columbia), featuring Sean Paul. The song ranks No. 2 in teens and women 18-24 and is third with women 25-34.

Tied with Beyoncé is Nelly's "Shake Ya Tailfeather" (Bad Boy/Universal). The song ranks first with teens, and it's a solid fourth with women 18-24.

Bow Wow rises to the No. 3 position this week with "Let's Get Down" (Columbia) after debuting last week at No. 5. "Let's" ranks fourth with teens, sixth with women 18-24 and eighth with women 25-34.

Mya remains a top tester, ranking fourth this week with "My Love Is Like...Whoa" (A&M/Interscope). "My" is second with teens and sixth among women 25-34.

One song that's testing extremely well in the upper demos is "The Boys of Summer" by The Ataris (Columbia). It ranks sixth with women 18-24 and top 10 with women 25-34 while climbing to No. 12 overall.

Each week you can view detailed Callout America information on the web at www.bullseye.com, thanks to R&R's partnership with Bullseye Research. You can slice and dice the results by region and demographic. This week's password is *ganis*.

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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September 19, 2003

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)	8429	-189	720477	18	122/0
2	2	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	7655	+188	586606	14	114/1
3	3	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	6742	+247	527458	10	119/0
4	4	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	5624	-686	455592	17	125/0
5	5	JUSTIN TIMBERLAKE Senorita (Jive)	5437	-157	426588	11	125/0
6	6	CHINGY Right Thurr (DTP/Capitol)	5277	-65	346390	14	110/0
7	7	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	4767	+111	397467	22	118/2
16	8	3 DOORS DOWN Here Without You (Republic/Universal)	4727	+944	330261	7	114/0
11	9	SANTANA f/ALEX BAND Why Don't You & I (Arista)	4628	+530	360632	13	115/1
12	10	ATARIS The Boys Of Summer (Columbia)	4464	+409	360834	11	112/0
15	11	MAROON 5 Harder To Breathe (Octone/LJ)	4435	+642	283978	13	121/2
10	12	MYA My Love Is Like...Whoa (A&M/Interscope)	4306	+183	310290	7	117/4
8	13	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	4082	-473	272927	18	118/0
17	14	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	3973	+226	279130	9	101/1
9	15	MATCHBOX TWENTY Unwell (Atlantic)	3964	-421	322060	30	110/0
26	16	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	3960	+1199	384526	5	112/12
19	17	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	3669	+163	280009	10	91/1
14	18	KELLY CLARKSON Miss Independent (RCA)	3396	-429	241613	22	120/0
18	19	EVANESCENCE Bring Me To Life (Wind-up)	3375	-301	243386	29	119/0
13	20	GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	3205	-664	253069	13	120/0
27	21	KELLY CLARKSON Low (RCA)	3071	+340	257297	6	108/3
22	22	UNCLE KRACKER f/DOBIE GRAY Drift Away (Lava)	2900	-308	207664	20	104/0
20	23	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	2803	-485	194565	19	121/0
30	24	TRAPT Headstrong (Warner Bros.)	2672	+293	170678	9	98/5
28	25	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	2654	+122	168201	8	109/4
21	26	LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	2617	-667	192045	17	110/0
24	27	LUMIDEE Never Leave You - Uh Ohh, Uh Dooh! (Universal)	2564	-449	214940	14	93/0
29	28	JENNIFER LOPEZ Baby I Love U (Epic)	2518	+91	145842	6	108/0
23	29	THALIA f/FAT JOE I Want You (EMI Latin/Virgin)	2299	-771	161921	17	122/0
33	30	HILARY DUFF So Yesterday (Buena Vista/Hollywood)	2234	+220	188625	8	102/6
35	31	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	2153	+443	145875	6	66/11
32	32	SEAN PAUL Like Glue (VP/Atlantic)	2064	-207	162594	9	83/0
34	33	JOHN MAYER Bigger Than My Body (Aware/Columbia)	1985	+68	148428	4	82/3
31	34	TRAIN Calling All Angels (Columbia)	1942	-362	138173	18	82/0
37	35	LIZ PHAIR Why Can't I? (Capitol)	1813	+175	85221	7	84/0
39	36	MATCHBOX TWENTY Bright Lights (Atlantic)	1566	+150	99615	4	79/2
40	37	BABY BASH Suga Suga (Universal)	1562	+262	113834	4	47/3
42	38	PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	1444	+271	118705	3	64/5
38	39	MERCYME I Can Only Imagine (IND/Curb)	1363	-247	79207	17	62/0
36	40	SARAI Ladies (Sweat/Epic)	1336	-373	101096	14	97/0
43	41	MARIA I Give, You Take (DreamWorks)	1331	+185	82794	3	89/6
46	42	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	1323	+288	80834	3	73/12
41	43	LIVE Heaven (Radioactive/Geffen)	1281	+106	83149	9	49/1
45	44	STAIN'D So Far Away (Flip/Elektra/EEG)	1213	+77	44654	4	79/2
48	45	BUBBA SPARXXX Deliverance (Beatclub/Interscope)	1136	+217	61499	3	59/4
Debut	46	SIMPLE PLAN Perfect (Lava)	929	+176	82001	1	68/5
Debut	47	FEFE DOBSON Take Me Away (Island/IDJMG)	926	+102	33134	1	80/8
Debut	48	MANDY MOORE Have A Little Faith In Me (Epic)	909	+256	36122	1	83/14
49	49	SALIVA Rest In Pieces (Island/IDJMG)	856	-39	46168	4	42/0
Debut	50	OUTKAST Hey Ya! (Arista)	850	+153	43860	1	53/7

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 9/7-9/13. 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
PINK Trouble (Arista)	46
O.A.R. Hey Girl (Lava)	15
MANDY MOORE Have A Little Faith In Me (Epic)	14
EVE 6 Think Twice (RCA)	14
BOW WOW Let's Get Down (Columbia)	13
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	12
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	12
NICKELBACK Someday (Roadrunner/IDJMG)	12
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	11
OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)	10

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	+1199
3 DOORS DOWN Here Without You (Republic/Universal)	+944
MAROON 5 Harder To Breathe (Octone/LJ)	+642
SANTANA f/ALEX BAND Why Don't You & I (Arista)	+530
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	+443
ATARIS The Boys Of Summer (Columbia)	+409
BLACK EYED PEAS Shut Up (A&M/Interscope)	+376
KELLY CLARKSON Low (RCA)	+340
NICKELBACK Someday (Roadrunner/IDJMG)	+340
PINK Trouble (Arista)	+336

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SIMPLE PLAN Addicted (Lava)	2884
R. KELLY Ignition (Jive)	1908
50 CENT In Da Club (Shady/Aftermath/Interscope)	1842
JUSTIN TIMBERLAKE Rock Your Body (Jive)	1762
SEAN PAUL Get Busy (VP/Atlantic)	1749
3 DOORS DOWN When I'm Gone (Republic/Universal)	1646
JEWEL Intuition (Atlantic)	1337
WAYNE WONDER No Letting Go (VP/Atlantic)	1295
CHRISTINA AGUILERA Fighter (RCA)	1202
FRANKIE J. Don't Wanna Try (Columbia)	1101
BUSTA RHYMES f/MARIAH CAREY I Know What You Want (LJ)	1094
AVRIL LAVIGNE I'm With You (Arista)	941
ALL-AMERICAN REJECTS Swing, Swing (Doghouse/DreamWorks)	931
EMINEM Lose Yourself (Shady/Interscope)	852
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	815
50 CENT 21 Questions (Shady/Aftermath/Interscope)	731
JENNIFER LOPEZ f/L COOL J All I Have (Epic)	720
AVRIL LAVIGNE Complicated (Arista)	709
JOHN MAYER Your Body Is A Wonderland (Aware/Columbia)	703
AMANDA PEREZ Angel (Powerhouse/Virgin)	697
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	672
NIVEA Don't Mess With My Man (Jive)	660
EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	650
DJ SAMMY & YANOU Heaven (Robbins)	647
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	645

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

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September 19, 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)	2748	-177	68934	17	49/0
2	2	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	2393	-170	56958	16	48/1
4	3	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	2384	+104	58183	12	46/0
5	4	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	2368	+171	56566	10	46/3
6	5	JUSTIN TIMBERLAKE Senorita (Jive)	2124	+24	52984	10	46/0
8	6	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	2015	+279	51501	22	43/0
3	7	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	1998	-355	48512	17	43/0
7	8	SANTANA f/ALEX BAND Why Don't You & I (Arista)	1960	+166	52972	13	45/1
12	9	MAROON 5 Harder To Breathe (Octone/LJ)	1746	+233	40202	11	46/2
10	10	CHINGY Right Thurr (DTP/Capitol)	1734	+81	38733	11	44/0
13	11	3 DOORS DOWN Here Without You (Republic/Universal)	1668	+142	40308	8	47/2
15	12	MYA My Love Is Like...Whoa (A&M/Interscope)	1623	+258	37671	7	46/0
9	13	MATCHBOX TWENTY Unwell (Atlantic)	1483	-144	31168	31	37/0
19	14	ATARIS The Boys Of Summer (Columbia)	1419	+203	34566	8	40/2
11	15	KELLY CLARKSON Miss Independent (RCA)	1181	-323	24919	21	35/0
25	16	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	1167	+184	28038	7	45/5
14	17	GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	1109	-363	25636	13	33/0
17	18	EVANESCENCE Bring Me To Life (Wind-up)	1098	-183	21621	25	32/0
22	19	JOHN MAYER Bigger Than My Body (Aware/Columbia)	1077	+97	26029	5	40/0
26	20	KELLY CLARKSON Low (RCA)	1064	+150	25101	5	42/3
23	21	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	1003	+1	27478	8	35/0
28	22	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	958	+115	27963	9	32/3
20	23	UNCLE KRACKER f/DOBIE GRAY Drift Away (Lava)	937	-157	20096	19	29/1
36	24	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	907	+322	25463	4	40/5
29	25	JENNIFER LOPEZ Baby I Love U (Epic)	907	+71	26031	6	35/1
31	26	MATCHBOX TWENTY Bright Lights (Atlantic)	902	+130	24547	5	38/1
21	27	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJJMG)	892	-282	21566	17	28/0
16	28	THALIA f/FAT JOE I Want You (EMI Latin/Virgin)	807	-527	19653	16	26/1
32	29	TRAPT Headstrong (Warner Bros.)	799	+87	20864	12	32/0
24	30	LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	795	-202	19748	11	27/0
18	31	TRAIN Calling All Angels (Columbia)	763	-385	18628	18	23/1
33	32	HILARY DUFF So Yesterday (Buena Vista/Hollywood)	760	+112	18878	7	34/6
30	33	LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	676	-149	12951	15	26/0
34	34	LIZ PHAIR Why Can't I? (Capitol)	641	+97	21394	7	25/1
38	35	MARIA I Give, You Take (DreamWorks)	523	+44	13074	6	39/2
35	36	SEAN PAUL Like Glue (VP/Atlantic)	512	-108	13690	8	29/0
42	37	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	486	+124	13941	2	29/8
Debut	38	NICKELBACK Someday (Roadrunner/DJJMG)	469	+241	13565	1	31/6
43	39	STAIN'D So Far Away (Flip/Elektra/EEG)	372	+56	9289	5	21/0
48	40	BABY BASH Suga Suga (Universal)	364	+73	8675	2	17/6
47	41	BUBBA SPARXXX Deliverance (Beatclub/Interscope)	361	+64	9903	3	27/0
39	42	MICHAEL MCGLONE The Moment Of Goodbye (Independent)	353	-31	6987	8	12/0
41	43	SALIVA Rest In Pieces (Island/DJMG)	349	+17	8986	9	17/0
40	44	LIVE Heaven (Radioactive/Geffen)	339	+13	8679	8	18/2
44	45	STEPHANIE RICHARDS Get Used To It (Independent)	326	+2	5797	3	13/1
Debut	46	ALL-AMERICAN REJECTS Time Stands Still (Doghouse/DreamWorks)	325	+80	9227	1	27/5
49	47	FEFE DOBSON Take Me Away (Island/DJMG)	325	+50	8173	2	28/2
46	48	KK All The Pieces (Independent)	322	+12	5941	3	13/1
37	49	MERCYME I Can Only Imagine (INO/Curb)	315	-217	5817	17	13/1
50	50	MANDY MOORE Have A Little Faith In Me (Epic)	309	+38	8970	2	21/2

50 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 9/7 - Saturday 9/13.
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Most Added*

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ARTIST TITLE LABEL(S)	ADDS
BLACK EYED PEAS Shut Up (A&M/Interscope)	9
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	8
PINK Trouble (Arista)	8
HILARY DUFF So Yesterday (Buena Vista/Hollywood)	6
NICKELBACK Someday (Roadrunner/DJMG)	6
BABY BASH Suga Suga (Universal)	6
MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	6
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	5
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	5
ALL-AMERICAN REJECTS Time Stands Still (Doghouse/DreamWorks)	5
PLUMB Real (Curb)	5
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	4
O.A.R. Hey Girl (Lava)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	+322
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	+279
MYA My Love Is Like...Whoa (A&M/Interscope)	+258
NICKELBACK Someday (Roadrunner/DJMG)	+241
MAROON 5 Harder To Breathe (Octone/LJ)	+233
ATARIS The Boys Of Summer (Columbia)	+203
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	+184
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	+171
SANTANA f/ALEX BAND Why Don't You & I (Arista)	+166
BLACK EYED PEAS Shut Up (A&M/Interscope)	+151
KELLY CLARKSON Low (RCA)	+150
3 DOORS DOWN Here Without You (Republic/Universal)	+142
MATCHBOX TWENTY Bright Lights (Atlantic)	+130
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	+124
FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	+115
HILARY DUFF So Yesterday (Buena Vista/Hollywood)	+112
NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	+104
JOHN MAYER Bigger Than My Body (Aware/Columbia)	+97
LIZ PHAIR Why Can't I? (Capitol)	+97
TRAPT Headstrong (Warner Bros.)	+87
CHINGY Right Thurr (DTP/Capitol)	+81
ALL-AMERICAN REJECTS Time Stands Still (Doghouse/DreamWorks)	+80
SIMPLE PLAN Perfect (Lava)	+73
BABY BASH Suga Suga (Universal)	+73
JENNIFER LOPEZ Baby I Love U (Epic)	+71
EVANESCENCE Going Under (Wind-up)	+65
CANDY BUTCHERS Nice To Know You (RPM)	+65
BUBBA SPARXXX Deliverance (Beatclub/Interscope)	+64
STAIN'D So Far Away (Flip/Elektra/EEG)	+66
FEFE DOBSON Take Me Away (Island/DJMG)	+50

REPORTING STATION PLAYLISTS

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**America's Best Testing CHR/Pop Songs 12 +
For The Week Ending 9/19/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 12-17	Women 18-24	Women 25-34
MAROON 5 Harder To Breathe (Octone/L)	4.35	4.19	76%	9%	4.46	4.31	4.44
3 ODORS DOWN Here Without You (Republic/Universal)	4.18	4.14	73%	7%	4.11	4.25	4.36
SANTANA f/ALEX BAND Why Don't You & I (Arista)	4.16	4.16	80%	14%	4.14	4.18	4.20
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	4.09	4.12	97%	35%	4.20	4.01	3.98
MATCHBOX TWENTY Unwell (Atlantic)	4.03	4.02	99%	39%	3.93	3.89	4.28
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	4.02	4.04	93%	27%	4.13	4.03	3.93
MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	4.01	3.91	98%	33%	4.08	3.89	3.87
EVANESCENCE Bring Me To Life (Wind-up)	4.00	4.02	100%	46%	3.79	4.05	4.06
GODD CHARLOTTE Girls & Boys (Daylight/Epic)	4.00	4.05	95%	28%	4.31	3.98	3.77
KELLY CLARKSON Low (RCA)	3.98	3.98	80%	15%	4.06	4.00	3.89
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	3.98	3.87	75%	12%	4.23	3.85	3.72
TRAPT Headstrong (Warner Bros.)	3.98	-	73%	15%	4.16	4.11	3.70
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	3.97	3.93	95%	22%	4.07	4.02	4.31
SIMPLE PLAN Addicted (Lava)	3.93	3.88	94%	36%	4.20	4.16	3.46
KELLY CLARKSON Miss Independent (RCA)	3.92	3.92	100%	49%	3.99	3.86	3.94
ATARIS The Boys Of Summer (Columbia)	3.87	3.92	91%	24%	4.32	3.89	3.37
NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	3.74	3.69	94%	30%	4.00	3.69	3.80
TRAIN Calling All Angels (Columbia)	3.70	3.78	89%	33%	3.60	3.51	4.00
BEYONCÉ f/SEAN PAUL Baby Boy (Columbia)	3.59	-	78%	21%	3.79	3.57	3.69
UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	3.58	3.57	95%	44%	3.44	3.66	3.92
BEYONCÉ f/JAY-Z Crazy In Love (Columbia)	3.57	3.57	98%	57%	3.47	3.46	3.88
JUSTIN TIMBERLAKE Senorita (Jive)	3.56	3.55	94%	35%	3.81	3.78	3.35
MYA My Love Is Like...Whoa (A&M/Interscope)	3.48	3.41	89%	32%	3.57	3.49	3.48
FABLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	3.33	3.39	68%	30%	3.33	3.54	3.42
THALIA f/FAT JOE I Want You (EMI LatIn/Virgin)	3.30	3.31	88%	38%	3.40	3.26	3.47
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	3.20	3.25	93%	43%	3.41	3.14	3.22
LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	3.17	3.12	91%	51%	3.18	3.20	3.38
CHINGY Right Thurr (DTP/Capitol)	3.16	3.20	91%	43%	3.55	3.11	3.08
ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	3.15	3.22	97%	57%	3.12	3.28	3.16
LUMIDEE Never Leave You - Uh Doh, Uh Doh! (Universal)	3.14	3.22	86%	43%	3.06	3.12	3.09

Total sample size is 465 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

BOW WOW Let's Get Down (Columbia)
Total Plays: 844, Total Stations: 51, Adds: 13

R. KELLY Thoa Thong (Jive)
Total Plays: 815, Total Stations: 56, Adds: 2

BT Simply Being Loved (Somnambulist) (Nettwerk)
Total Plays: 701, Total Stations: 27, Adds: 2

NICKELBACK Someday (Roadrunner/IDJMG)
Total Plays: 684, Total Stations: 64, Adds: 12

EVANESCENCE Going Under (Wind-up)
Total Plays: 648, Total Stations: 64, Adds: 5

DIDO White Flag (Arista)
Total Plays: 573, Total Stations: 34, Adds: 1

GAVIN DEGRAW Follow Through (J)
Total Plays: 528, Total Stations: 59, Adds: 4

BLACK EYED PEAS Shut Up (A&M/Interscope)
Total Plays: 504, Total Stations: 55, Adds: 9

JEWEL Stand (Atlantic)
Total Plays: 459, Total Stations: 41, Adds: 8

JOSH KELLEY Amazing (Hollywood)
Total Plays: 368, Total Stations: 26, Adds: 8

Songs ranked by total plays



HE'S GOT HIS GAME FACE ON Look at WKSE (Kiss 98.5)/Buffalo PD Dave Universal! He's trying to be all gangsta so as not to come off looking like a dork in front of Tyrese. Seen here are (l-r) RCA rep Vance Cobb, Tyrese, Universal and WKSE night guy DJ Anthony.



TRYING TO MAKE NICK JEALOUS? Here's WKSC (103.5 Kiss-FM)/Chicago afternoon dude Scott Tyler (l) getting a little too up close and personal with superstar (and married woman) Jessica Simpson as Kiss PD Rod Phillips reminds him about the station's no-fraternizing-with-guests policy.



T-T-T-THOSE CRAZY DANES Junior Senior brought their catchy music to the 10,000 people attending KKRZ (Z100)/Portland, OR's Last Chance Summer Dance. Toweling off after the show are (l-r) Junior, Z100 Promotion Director/Asst. MD Jen Dalton, Senior and Z100 night host CK and PD/MD Michael Hayes.

Please Send Your Photos

R&R wants your best snapshots

(color or black & white).

Please include the names and titles of all pictured and send them to:

R&R, c/o Keith Berman: kberman@radioandrecords.com

Stations and their adds listed alphabetically by market

Table listing radio stations across various markets (e.g., Albany, NY; Burlington, VT; Daytona Beach, FL) with their respective owners, formats, and program adds.

Monitored Reporters 180 Total Reporters. 126 Total Monitored. 52 Total Indicator. Reported Frozen Playlist (1): KSLY/San Luis Obispo, CA. Did Not Report, Playlist Frozen (2): KPRF/Amarillo, TX; WQGN/New London, CT. No Longer Reporter (1): KHTO/Springfield, MO. Note: WZAT/Savannah, GA moves from CHR/Pop to Hot AC.



DONTAY THOMPSON
dthompson@radioandrecords.com

Something To Prove In The Lone Star State

John Candelaria takes KBFB/Dallas to new levels

Being a program director at a radio station that has either changed formats or recently signed on in a very competitive market can be challenging and, at times, stressful. It's even more of a challenge for such a station to find its niche when there are other stations in its market that have similar imaging and music.

John "Candy" Candelaria is PD of KBFB (97.9 The Beat)/Dallas, a station that flipped from an AC to an Urban format in August 2000 when it was purchased by Radio One. He was faced with the challenge of finding his station's niche in the Dallas market, where heritage Urban powerhouse KKDA dominated the market.

Candelaria started his career at KPRR/El Paso, where he worked his way up from Production Director/afternoon drive personality to eventually become PD and Clear Channel's Regional Brand Manager. KBFB was a bull he was willing to take by the horns.

Now that he's been at the station for more than a year, I had a chance to check in with Candelaria to see what led him to leave KPRR after being there for so many years, how he's adjusted to the Dallas market, and how KBFB has improved since he's taken charge.

R&R: Why did Radio One flip formats with the 97.9 frequency? Did the company see a hole in the market for a station such as 97.9 The Beat?

JC: At the time 97.9 had a Lite AC format. From January 2000 to August 2000, it primarily played music by Celine Dion, Elton John, Michael Bolton and the like. Once Radio One purchased the station, it was determined that the Lite AC format did not fit the company's strategy. Radio One, being the Urban specialist, wanted to do what it does best — serve the African-American community. At the time of the purchase there were only two stations serving the urban community in Dallas, and both were owned by Service Broadcasting.

R&R: When it signed on was 97.9 The Beat well received by Dallas radio listeners?

JC: I was not involved with the station at that time, but from what I can gather the response was immediate. KBFB had a huge impact on Dallas from its inception. The station, according to Arbitron, shot up like a rocket.

In one book it doubled its ratings share in the market, instantly moving from the 22nd-ranking station to seventh 12+. KBFB was the No. 1 teen station at that time, over the legendary and heritage KKDA. Chalk up the initial success of KBFB to the definite need for another Urban outlet in Dallas.

R&R: What got you interested in pursuing the PD position at KBFB?

JC: I was interested in the KBXX (The Box)/Houston PD position that Kashon Powell left vacant. I flew to interview in Houston for The Box PD position, and I really didn't know much about KBFB. Conducting the interview were Robert Scorpio, Mary Catherine Sneed, Mark McMillan, Carl Hamilton, Tamara Knetel and George Laughlin of Dallas. It was at the interview that I became aware that Radio One was searching for PDs for two cities.

After Tom Calococi was named PD at The Box, George phoned and asked if I was interested in coming to Dallas. What intrigued me most was KBFB's commitment to the Hip-Hop format. I felt like KBFB really could measure up against the competition and I would have the freedom to do some fun, creative radio for the listeners in Dallas.

R&R: You worked at your previous station for such a long time, had great success and, from what I understand, were really tight with the staff. Was it difficult for you to take the job in Dallas?

JC: Some of the friendships — particularly with ex-GM Bill Struck; my ex-morning partner, Patty Diaz; and Marketing Director Chris Lucy — were difficult to let go. I truly respect and admire them all dearly. Setting aside the friendships, however, the professional decision to leave KPRR was not difficult at all. I was fortunate to have been successful at KPRR with 40 No. 1 books in a row, and we reached every goal set in front of us. But in the end I needed a new challenge.

Once my family and I understood

the risks and accepted them no matter the consequences, the decision was easy. I had a desire to be a part of something unique. There's something exciting about the whole process of developing a vision, coaching a startup team and getting them ready to compete. Being a part of that process and being successful at it is exhilarating. What a ride this is turning out to be.

R&R: What was it that made you decide to take on this new opportunity?

JC: I had something to prove. I wanted to program and compete in the big leagues more than anything else in the world. I had accomplished everything I set out to do in El Paso. In the back of my mind I thought I could be successful, but nobody would give me that opportunity at the major-market level. I thank Mrs. [Cathy] Hughes, Alfred Liggins, Mary Catherine Sneed and George Laughlin for giving me this opportunity. My

"I said I would shave my head if KBFB could produce a top-five rating. And, yes, being bald can be a beautiful thing under the right circumstances."

radio career would not be as fulfilling if I did not try to compete at this level day in and day out.

I didn't know if I would be successful here in Dallas. In fact I'm driven more by a fear of failing than a desire to succeed. Coming to Dallas was a huge risk, but I had the confidence and the backing of George Laughlin, my GM, which made the transition comfortable. George is an incredible motivator and leader. When you talk to George, you feel there is so much more you can achieve.

R&R: What were the first steps you took in developing the sound of the station — morning show, other jocks, imaging, specialty programming, etc?



DRAG-DN VISITS WPHI On a recent promo tour to promote his single "Put Your Drinks Down," Virgin/Ruff Ryders recording artist Drag-On stopped by WPHI/Philadelphia to visit with the staff. Members of Roc-A-Fella's State Property Chain Gang were also in the house. Seen here (l-r) are Ruff Ryders rep Kevin "Ice" Cooper, Chris of The Young Gunz, WPHI DJ Ran, Peedi Crakk and Drag-On. Drag-On's album Hell and Back hits stores Oct. 21.

JC: I became a great observer. I had to learn the lay of the land first. You can't come in with any preconceived notions and expect to win overnight in any market. I had to learn exactly what the listeners sought, desired and expected. From the minute I drove into town with my family, I listened fanatically to the market, the station and the air personalities. I was constantly asking questions about the market and learning the city from top to bottom. I'm still learning new things about this town, and I will continue to learn new things about the DFW each day.

Step one was stripping the station down to its bare essentials. I felt the station needed to be focused 100% on the hip-hop brand. We had too many convoluted messages on the air. The Beat was doing everything but what mattered most: doing hip-hop in its purest sense.

R&R: Tell us about the competition in the market and what sets 97.9 The Beat apart.

JC: Everyone at this level is good and has achieved high levels of success, otherwise they would not be in this market. Dealing with the competition is like swimming with the sharks. Every radio station is good, and you're trying to get a leg up on the competition with PDs, marketing directors and support staff who are at the top of their game. What sets KBFB apart from the competition, aside from the obvious musical content, is its morning show, community service and imaging.

We are the only station in Dallas that is 100% hip-hop-driven and that supervises the hip-hop community. Looking at today's music environment, there is not much difference between the Urban and Rhythmic hits. We are breaking the hip-hop songs in this market faster than KKDA, which employs a more R&B base. Although the strategy is ever-changing, KHKS and KRBV are mainstream- and pop-driven and seem to be implementing more and more rhythmic songs in their mix lately.

R&R: From a ratings standpoint, what goals did you set out to achieve, and what time frame do you hope to achieve them in?

JC: When I arrived in Dallas my immediate goal was to make KBFB a better-sounding station. I honestly did not set a target market share number in my head. I remember the first two weeks at KBFB, waiting for ratings to

be released. I was watching the ratings being downloaded and printed from George Laughlin's computer and eagerly awaiting KBFB's appearance.

The top four or five stations are printed per page, with the top-rated station printing first and the rest in descending order. I waited page by page until page six came down and saw that KBFB ranked a disappointing 17th. I thought, "Wow, it would be great if we could get to the fourth or third page." Appearing on page six that ratings period was not fun and very frustrating.

It was then that my general manager told me of a bet he had with other Radio One employees. George had bet his staff that if KBFB went top five in any demographic, he and the other department heads would shave their heads. I wanted to be a part of the excitement, so I said I would shave my head, too, if KBFB could produce a top-five rating.

In one year The Beat made the top page. In this last trend I was amazed as KBFB ranked third 12+. I was astonished when I saw KBFB download and print on the first page. And, yes, being bald can be a beautiful thing under the right circumstances. Steve Harvey came on board and instantly rallied the staff. Steve stands at the top of our studio's catwalk, which overlooks the administrative offices, and shouts, "Eighteen months, we will be at the top!"

R&R: KKDA has been No. 1 in the market 12+ for some time now. Do you ever see KBFB knocking it out of the top position?

JC: Yes. I know this will make bulletin-board material for the competition — and it's not like they need any more motivation — but I truly believe we will win. It will take time and an enormous effort and will be unlike anything of us ever has or ever will face, but we can be the top station in the market. With the best Urban brand in comedy, Steve Harvey, driving The Beat, it's just a matter of time.

I would not have accepted this position if I did not believe in the vision and dream of being No. 1. Being No. 3 is cool, and we have made a tremendous amount of progress in both ratings and revenue, but there's nothing like being No. 1. I believe everyone has his or her day at the top, under the right circumstances. It's just a matter of time.

Continued on Page 33

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
5	1	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	5384	+600	600160	7	84/0
1	2	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	5318	-231	511745	15	79/0
2	3	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	5309	-19	557339	20	76/0
3	4	CHINGY Right Thurr (DTP/Capitol)	4870	-420	538374	21	78/0
6	5	PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	4557	+56	470128	15	83/0
4	6	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	4556	-331	442074	16	80/0
7	7	BOW WOW Let's Get Down (Columbia)	3680	+33	299547	12	76/0
8	8	BABY BASH Suga Suga (Universal)	3647	+294	297194	15	59/1
9	9	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	3120	-208	374611	21	73/0
14	10	YOUNGBLOODZ f/LIL' JON Damn! (Arista)	2890	+276	276879	10	72/7
13	11	YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	2833	+37	273777	13	77/3
10	12	GINUWINE In Those Jeans (Epic)	2543	-502	238665	17	71/0
12	13	MYA My Love Is Like...Whoa (A&M/Interscope)	2390	-407	252961	16	72/0
26	14	LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	2349	+696	262180	5	76/3
20	15	CHINGY f/SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol)	2304	+481	175332	4	78/2
15	16	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	2175	-406	241775	18	82/0
11	17	LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	2171	-650	222951	18	78/0
25	18	OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)	1998	+317	166081	4	75/4
19	19	BUBBA SPARXXX Deliverance (Beatclub/Interscope)	1963	+95	119335	8	64/2
16	20	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	1849	-97	140396	18	52/0
22	21	DMX Where The Hood At? (Ruff Ryders/IDJMG)	1833	+78	164476	6	63/1
21	22	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	1778	-44	133434	9	49/0
18	23	R. KELLY Thoa Thoin (Jive)	1683	-192	201465	11	69/1
27	24	50 CENT If I Can't (Shady/Aftermath/Interscope)	1677	+259	171142	10	18/3
28	25	ASHANTI Rain On Me (Murder Inc./IDJMG)	1513	+210	140272	5	60/3
35	26	OUTKAST The Way You Move (Arista)	1436	+376	117011	3	66/4
31	27	T.I. 24's (Grand Hustle/Atlantic)	1331	+187	89821	7	57/2
32	28	FAT JOE & P. DIDDY f/ DRE Girl I'm A Bad Boy (Bad Boy/Universal)	1320	+187	106755	3	58/1
34	29	MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	1314	+251	80565	4	60/7
37	30	MARY J. BLIGE Ooh! (Geffen)	1290	+333	127929	3	54/5
23	31	BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)	1276	-426	116596	10	64/0
33	32	FRANKIE J. We Still (Columbia)	1180	+53	90761	8	43/3
30	33	SEAN PAUL Like Glue (VP/Atlantic)	1067	-117	123921	18	66/0
39	34	MONICA Get It Off (J)	936	+162	61035	3	48/1
42	35	213 Fly (Geffen)	874	+160	127792	3	11/1
40	36	MARQUES HOUSTON f/JOE BUDDEN & PIED PIPER Clubbin' (T.U.G.)	854	+104	68190	5	36/3
41	37	GEMINI f/NB RIDAZ Crazy For You (Catalyst)	850	+127	52386	6	8/0
29	38	JS Ice Cream (DreamWorks)	827	-424	45785	12	44/0
48	39	MARK RONSON International Affair (Elektra/EEG)	765	+240	70500	2	34/13
38	40	CHERISH f/DA BRAT Miss P. (Warner Bros.)	715	-239	37232	8	43/0
Debut	41	BIG TYMERS This Is How We Do (Cash Money/Universal)	650	+426	29202	1	33/1
44	42	SASHA Dat Sexy Body (VP)	579	-67	65965	4	25/3
50	43	JACKI O Nookie Real Good (Poe-Boy/Sobe)	570	+62	42028	2	28/0
36	44	ROSCOE Smooth Sailin' (Priority/Capitol)	562	-475	25863	13	38/0
49	45	JUSTIN TIMBERLAKE Senorita (Jive)	548	+37	51556	8	17/0
43	46	BEYONCE' Summertime (Columbia)	543	-120	74590	6	5/0
Debut	47	YING YANG TWINS Naggin' (TVT)	504	+52	46631	1	19/2
Debut	48	TECH N9NE Imma Tell (Independent)	483	+47	17390	1	26/1
46	49	MOST VALUABLE PLAYAS f/S. LEE Roc Ya Body Mic... (Casablanca)	442	-112	36912	6	34/1
Debut	50	JAGGED EDGE Walked Outta Heaven (Columbia)	432	+158	36880	1	36/6

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
WYCLEF JEAN f/MISSY ELLIOTT Party To Damascus (J)	54
BLAQUE I'm Good (Elektra/EEG)	42
KELIS Milkshake (Star Trak/Arista)	21
LOON f/MARIO WINANS Down For Me (Bad Boy/Universal)	19
MARK RONSON International Affair (Elektra/EEG)	13
BAD BOY'S DA BAND Bad Boy This Bad... (Bad Boy/Universal)	11
YOUNGBLOODZ f/LIL' JON Damn! (Arista)	7
M. LEE f/J. DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	7
BLACK EYED PEAS Shut Up (A&M/Interscope)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
M. LEE f/J. DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	+1313
LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	+696
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	+600
CHINGY f/SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol)	+481
BIG TYMERS This Is How We Do (Cash Money/Universal)	+426
OUTKAST The Way You Move (Arista)	+376
MARY J. BLIGE Ooh! (Geffen)	+333
OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)	+317
BABY BASH Suga Suga (Universal)	+294
YOUNGBLOODZ f/LIL' JON Damn! (Arista)	+276

New & Active

HI-C f/DJ QUIK Let Me Know (Independent)	Total Plays: 369, Total Stations: 19, Adds: 2
ELEPHANT MAN Pon De River (VP)	Total Plays: 368, Total Stations: 21, Adds: 3
ERYKAH BADU Danger...Block On Lock (Motown/Universal)	Total Plays: 296, Total Stations: 14, Adds: 1
RAH DIGGA Party &... (Flipmode/J)	Total Plays: 264, Total Stations: 30, Adds: 4
BAD BOY'S DA BAND Bad Boy This Bad... (Bad Boy/Universal)	Total Plays: 250, Total Stations: 26, Adds: 11
KELIS Milkshake (Star Trak/Arista)	Total Plays: 223, Total Stations: 22, Adds: 21
AVANT Read Your Mind (Geffen)	Total Plays: 217, Total Stations: 11, Adds: 0
BLACK EYED PEAS Shut Up (A&M/Interscope)	Total Plays: 177, Total Stations: 27, Adds: 7
DRAGON Put Your Drinks Down (Ruff Ryders/Virgin)	Total Plays: 166, Total Stations: 21, Adds: 6
DAVID BANNER Cadillac On 22's (Universal)	Total Plays: 150, Total Stations: 25, Adds: 2

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 9/7-9/13. 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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September 19, 2003

RANK ARTIST TITLE LABEL

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

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/14-9/20/03. ©2003, R&R, Inc.



PHAT MIX SIX

- RAH DIGGA Party & ... (J)
 LUDACRIS Stand Up (Def Jam South/IDJMG)
 ELEPHANT MAN Pon De River (VP)
 KELIS Milkshake (Star Trak/Arista)
 SASHA Dat Sexy Body (VP)
 SNOOP DOGG It Blows My Mind (Star Trak/Arista)



E-40's "Actin' Ass" (Jive) has a hot West Coast feel to it, with a touch of reggae on the hook. Definitely a banger. Mark Ronson's "International Affair" (Elektra/EEG) got my head noddin' immediately. It's very hot! Boo-Yaa Tribe featuring Eminem and B-Real of Cypress Hill's "911" (Independent). I got your attention with that one.

— E-Man, KPWR/Los Angeles



"Things Come & Go" (A&M/Interscope) by Mya and featuring Sean Paul is definitely my favorite track off of her latest LP. The beat is uptempo chill-type shit that spreads like a virus all over your body, just making you feel the track. It's been getting crazy love in the clubs, on my mix show and on mix tapes. All my old skool jazz fans, rejoice! On R. Kelly's "Thoa Thaing (Remix)" (Jive) listen for the whistling tune of "Sweet Georgia Brown," which was made popular by the Harlem Globetrotters and can now be heard over the airwaves, *Pied Piper style!* Kelly switches up his vocals a bit to fit the harmony of the track, and it's just crazy. Rah Digga featuring Biggie's "Party & ... (2003 Remix)" (J) is heat. When I first got the record a few months back, I was like, "Aw, man! They're doing a remake to the same break Biggie used." But the first time I dropped this in the club — and ever since — the beat, lyrics and tempo just kept it going. Great track for mix show, mix tape and, especially, the clubs!

— DJ Yoshi

Something To Prove In....

Continued from Page 31

R&R: How will you keep KBFB the hottest station in the market?

JC: There are a ton of variables, but community service combined with a healthy dose of Harvey and hip-hop can keep us on top.

R&R: Anything else you would like to add?

JC: I would like to acknowledge that radio is a total team effort, and any success that KBFB achieves comes from the many individuals who have put in long hours. It all starts with the leadership at the top — with George Laughlin and the direction of newly appointed Marketing Director Joe Libios, who gives 100% every day — and extends to the sales leadership of Shawn Nunn and Frank Torres. I also would like to acknowledge Koshina Tabusuri and John Rice for holding it down.

It is because of our team's total dedication and passion that we are seeing instant results at The Beat. DJ Necio is one of the best imaging directors, and he totally gets the lifestyle and tries to make each imaging element memorable. DJ Big Bink, KBFB's MD, has a terrific rapport with the labels, has passion for the music and is dedicated to the overall growth of the station. Action Jackson, the veteran air personality, does afternoon drive from 2-6. His dedication and passion for community on the streets of DFW are unmatched by anyone in Dallas radio.

Our night show, consisting of three aspiring hip-hop artists — Head-Krack, Supa K and Keynote — keeps it real every night and has the ratings to prove it. DJ Miracle, from 10pm-2am, has the No. 1 rated show for his time slot with teens and has a strong Latino following.

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America's Best Testing CHR/Rhythmic Songs 12 +
For The Week Ending 9/19/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 12-17	Persons 18-24	Persons 25-34
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	4.23	4.16	96%	17%	4.26	4.22	4.20
NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	4.14	4.16	97%	25%	4.21	4.05	4.13
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	4.07	4.11	97%	35%	4.17	3.94	3.99
BEYONCÉ f/JAY-Z Crazy In Love (Columbia)	3.91	3.86	100%	47%	3.72	3.86	4.07
50 CENT If I Can't (Shady/Aftermath/Interscope)	3.80	3.88	62%	14%	3.89	4.03	3.27
MYA My Love Is Like...Whoa (A&M/Interscope)	3.78	3.88	96%	28%	3.74	3.86	3.69
FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	3.78	3.84	81%	25%	3.66	3.93	3.67
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	3.73	3.86	97%	38%	3.89	3.81	3.35
CHINGY Right Thurr (DTP/Capitol)	3.71	3.82	95%	36%	3.93	3.58	3.54
BOW WOW Let's Get Down (Columbia)	3.69	3.81	75%	19%	3.79	3.69	3.54
LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	3.66	3.75	94%	48%	3.53	3.79	3.62
PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	3.64	3.71	76%	23%	3.44	3.80	3.63
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	3.59	3.78	67%	20%	3.61	3.71	3.34
DMX Where The Hood At? (Ruff Ryders/IDJMG)	3.56	3.60	57%	12%	3.74	3.58	3.27
BEYONCÉ Summertime (Columbia)	3.56	3.65	46%	11%	3.52	3.58	3.41
SEAN PAUL Like Glue (VP/Atlantic)	3.54	3.62	90%	39%	3.43	3.60	3.59
ASHANTI Rain On Me (Murder Inc./IDJMG)	3.54	3.61	57%	14%	3.64	3.57	3.16
BABY BASH Suga Suga (Universal)	3.54	3.63	38%	9%	3.81	3.53	3.18
ASHANTI Rock Wit U (Awwww Baby) (Murder Inc./IDJMG)	3.51	3.64	98%	49%	3.38	3.64	3.33
LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	3.50	-	45%	10%	3.56	3.58	3.39
BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)	3.49	3.41	54%	14%	3.27	3.47	3.76
LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	3.48	3.53	87%	44%	3.35	3.48	3.55
BUBBA SPARXXX Deliverance (Beatclub/Interscope)	3.44	3.27	40%	10%	3.35	3.58	3.26
YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	3.42	3.48	52%	14%	3.62	3.20	3.28
YOUNGBLOODZ f/LIL' JON Damn! (Arista)	3.39	3.40	39%	11%	3.53	3.40	3.12
CHINGY f/SHNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)	3.39	3.36	38%	10%	3.57	3.64	2.98
GINUWINE In Those Jeans (Epic)	3.32	3.45	76%	30%	3.15	3.45	3.26
R. KELLY Thota Thoin' (Jive)	3.24	3.21	76%	30%	3.25	3.32	3.05
OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)	3.09	2.92	28%	9%	3.15	3.52	2.48
JS Ice Cream (DreamWorks)	2.91	3.00	38%	15%	2.99	2.94	2.62

Total sample size is 459 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.

HEAD RUSH

ARTIST: Blaque
LABEL: Elektra/EEG

By MWKE TRIAS/Assistant Editor



R&B pop trio Blaque are back and ready to take over the airwaves with "I'm Good," the first single from their forthcoming album. Produced by Rodney Jerkins, "I'm Good" is a catchy cut with undeniable club appeal. The song is also the featured single on the soundtrack to the upcoming film *Honey*, starring Jessica Alba, Mekhi Phifer and Lil Romeo. As for the video, both Alba and Missy Elliott (who also appears in the movie) will co-star in the Jake Nava-directed clip along with Blaque.

"I'm Good" may give you the sense that these girls have matured — not only do the lyrics display a stance of self-confidence, but the way they approach their lead vocals also has a definite sense of self-assuredness. Then again, these ladies do have four years of industry experience now, during which they have grown from teenagers to young women.

Discovered by the late Lisa "Left Eye" Lopes of TLC, Blaque got their foot in the door of the music world with "808," then kicked it open with "Bring It All to Me." Both songs were from their 1999 self-titled debut album, and they went on to open for TLC and 'N Sync on major tours. They even played roles as rival cheerleaders opposite Kirsten Dunst in the surprise-hit movie *Bring It On*.

"I'm Good" is our first glimpse of what's in store from *Torch*, Blaque's debut album on Elektra. Scheduled for release in November, the album includes contributions by heavy hitters Elliott and Linda Perry, among others, who contributed their production and writing skills.

Reporters

<p>KISS/Angeles, NM* AP: Dean Carter BLAQUE W. JEAN MASSY ELLIOTT LOON MARNO WYANS</p> <p>KYLZ/Angeles, NM* AP: Bob Jones BLAQUE W. JEAN MASSY ELLIOTT</p> <p>KFAT/Angeles, AK AP: Paul Davis BLAQUE 1. MONTELL JORDAN 2. JAY-Z 3. 50 CENT 4. LUDACRIS</p> <p>WBTZ/Atlanta, GA* AP: Steve Phillips AP/MS: Michael Franke BLAQUE</p> <p>WZLX/Atlanta City, NJ* AP: Ron Garcia BLAQUE 3. KELLS W. JEAN MASSY ELLIOTT</p> <p>KDHT/Austin, TX* AP: Jay Williams BLAQUE 20. 50 CENT 21. MARY J. BLIGE W. JEAN MASSY ELLIOTT LOON MARNO WYANS</p> <p>KORT/Austin, TX* AP: Susie Stevens BLAQUE 1. MONTELL JORDAN 2. JAY-Z 3. 50 CENT 4. LUDACRIS</p> <p>KISV/Bakersfield, CA* AP: Bill Lane AP/MS: Patsy Cuthbert 3. YOUNG GUNZ</p> <p>KIOO/Bakersfield, CA* AP: Bill Lane BLAQUE 1. MONTELL JORDAN 2. JAY-Z 3. 50 CENT 4. LUDACRIS</p> <p>WJMN/Boston Rouge, LA* AP: Randy Cross BLAQUE W. JEAN MASSY ELLIOTT</p> <p>WHRV/Birmingham, AL* AP: Brian Jones BLAQUE 2. JAY-Z 3. 50 CENT 4. LUDACRIS</p> <p>WJZZ/Boston, MA* AP: Dennis O'Hara BLAQUE W. JEAN MASSY ELLIOTT MURPHY LEE KERRAMIE DUPRI</p> <p>WVBT/Boston, MA* AP: Dan Taylor BLAQUE W. JEAN MASSY ELLIOTT</p> <p>CHVY/Buffalo, NY* AP: Paul Foster BLAQUE W. JEAN MASSY ELLIOTT</p> <p>WVBT/Buffalo, NY* AP: Paul Foster BLAQUE W. JEAN MASSY ELLIOTT</p> <p>WVBT/Buffalo, NY* AP: Paul Foster BLAQUE W. JEAN MASSY ELLIOTT</p>	<p>WVBT/Charlotte, SC* AP: Dan Carter BLAQUE 1. MONTELL JORDAN 2. JAY-Z 3. 50 CENT 4. LUDACRIS</p> <p>WVBT/Charlotte, WV AP: Dan Carter BLAQUE 1. MONTELL JORDAN 2. JAY-Z 3. 50 CENT 4. LUDACRIS</p> <p>WVBT/Charlotte, WV AP: Dan Carter BLAQUE 1. MONTELL JORDAN 2. JAY-Z 3. 50 CENT 4. LUDACRIS</p> <p>WVBT/Charlotte, WV AP: Dan Carter BLAQUE 1. MONTELL JORDAN 2. JAY-Z 3. 50 CENT 4. LUDACRIS</p> <p>WVBT/Charlotte, WV AP: Dan Carter BLAQUE 1. MONTELL JORDAN 2. JAY-Z 3. 50 CENT 4. LUDACRIS</p> <p>WVBT/Charlotte, WV AP: Dan Carter BLAQUE 1. MONTELL JORDAN 2. JAY-Z 3. 50 CENT 4. 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* Monitored Reporters
99 Total Reporters
89 Total Monitored



10 Total Indicator

DANA HALL

dhall@radioandrecords.com



Love, Lust And Lies In New York

WRKS takes the plunge into daytime talk with Michael Baisden

Earlier this summer Urban AC WRKS (98.7 Kiss FM)/New York debuted a new afternoon show titled *Love, Lust and Lies*, hosted by author and motivational speaker Michael Baisden. The 40-year-old self-proclaimed "Bad Boy of New York" does a unique brand of reality radio in which he discusses relationships, sex and everything in between live on the air with his listeners.

Baisden made a name for himself as an author, writing and publishing his own books, including *Never Satisfied: How and Why Men Cheat*, *Men Cry in the Dark*, *The Maintenance Man* and his latest, *God's Gift to Women*, which addresses relationship issues between African-American men and women in novel form. Several of his books have been turned into national touring plays.

As a motivational speaker, Baisden has led a series of very successful seminars and workshops on various topics related to relationships. I recently spoke with him about his latest venture and why he believes Urban radio is ready for the Talk format.

R&R: Explain the concept of *Love, Lust and Lies* as a radio show.

MB: Originally, "Love, Lust and Lies" was the title of the relationship seminars I started in 1996. It was a series of workshops designed to help African-American men and women in their personal relationships. This radio show is an extension of that. We discuss topics ranging from sex to love to death and beyond. A friend of mine coined the term "reality radio," and that's exactly what it is. It's real. No bullshit, no psycho-babble and no judging people.

R&R: What are you trying to accomplish?

MB: My goal, through everything I've done, is to help people see where they need to change and to help them make better choices in their lives and relationships. This show is entertaining, but it's also enlightening. There's always a message in what we discuss, the same as with my seminars and in my books.



Michael Baisden

R&R: Why make the transition to radio, and how did you hook up with WRKS?

MB: I've been friends with Jeff Foxx [WRKS morning anchor] for about eight years, going back to when he was on WBSL/New York. I would do the show with him, discussing my books or seminars. When he came over to Kiss, I came along, continuing my guest appearances. At that time Toya [Beasley, PD of WRKS] started discussing doing something more than just guest appearances.

My official start on radio came in January of this year, when I started hosting the original *Love, Lust and Lies* on WQMG/Greensboro, NC. Promotions Director Linda Greenwood and the PD put it together. I had a studio built in my home, and we did it via ISDN lines. When WRKS made the transition to Jeff Foxx in mornings, replacing Tom Joyner, I started to do a weekly Thursday-morning appearance and added a Sunday-night show on Kiss. By July we started to do the show full-time in afternoons.

R&R: Did you have any concerns or hesitation about doing the show full-time, since you have a full-time career as a writer and with the many other projects you work on?

MB: Absolutely not. I've been waiting for this opportunity for a long time. My two ultimate goals are to have my books made into films and to host a major-market radio show. While some people may not be able to make the transition from writer to radio personality, I found it to be natural for me. I've been speaking in front of people my whole career, as well as speaking to people one on one, which is exactly

what I do on the radio. I had to learn some of the basics, though, like when to cut to commercials and how to keep people coming back for more.

R&R: Urban Radio is normally a music-driven format, except in morning drive, yet this show is very talk-intensive. Why do you think it appeals to listeners in New York?

MB: Personality has always been appealing to Urban listeners, especially our generation. It's just that the white corporate structure that has taken over radio has taken Urban radio away from that. It's ironic, considering that in white radio you have all kinds of talk — politics, relationships, sports — and it does very well. But they think, for some reason, that black folks don't want to hear the same kind of entertainment. I disagree. As soon as one of these companies wakes up and sees that, there will be an explosion of talk on Urban radio.

R&R: What do you think of conventional, music-intensive Urban radio today?

MB: It's redundant. It's not creative or uplifting. All that radio is trying to do is play the same songs and sell the same shit over and over. When that is your only focus, then, as an industry, we are in trouble. To me, there is no competition between radio stations, because it all sounds the same. We're the alternative.

R&R: Your show has a lot of caller involvement. If a listener is not the type of person who would call in, why would they be drawn to tune in?

MB: First of all, the show is hilarious. It's entertaining. When you hear some of the stories, it's amazing how people get themselves into these scenarios. When you hear about some of the drama, you might think, "Hell, my life isn't that bad after all." At the same time, someone listening can learn from what is being discussed. Sometimes the best therapy is knowing that you're not alone in your problems.

R&R: What are some of the more interesting and controversial topics you've covered so far?

MB: One of the strongest was our first show on domestic violence. Another was "Vamps, Tramps, and Traders," about being the other

woman and proud of it. We did a day on "The Maintenance Man," on why women cheat. But the most popular show was our first one, called "Freak Like Me," about women not being able to be as sexually adventurous as they would like. We've done "Pimps in the Pulpit," discussing infidelity in the church. We can laugh at our problems yet still learn from them in the end.

R&R: You often encourage men to call in, and you're very happy when you get male callers who contribute to the conversation. Are you concerned that the show can be too female-driven?

MB: Rarely do radio, TV or even magazines have any desire to find out what men are thinking — in particular, what men are thinking about in terms of the women in their lives. Until women learn what men are thinking and how their thought process works, they'll never know the real deal.

I think men can listen to me and say, "Michael's my boy; he understands where I'm coming from." You see, everyone, including radio stations, is trying to kiss women's asses, because they're the coveted demo. We're afraid of offending women or hurting their feelings. But the problem is, no one is telling them the truth. It's all the same: the franchise of radio, the franchise of church, the franchise of life. I'd like to see people not live a franchised life.

R&R: How much of your personal life do you bring to the show, and are you qualified to give advice?

MB: First of all, I can't expect people to call in and tell me their most personal issues if I'm not willing to do the same. As far as being qualified, well, I'm simply giving my opinion, which they can take or leave. It just so happens that my opinion is more provocative than most, because I think for a living. I can detach my emotions from my thought process.

R&R: You air all your calls live. Is there any concern about things getting out of hand?

MB: It's important to keep things live, because it keeps the show moving and makes it feel more real. Occasionally, a listener may curse, but again, that can make the show more relatable. For the most part, I believe that the listeners have the utmost respect for me and the station. If someone were to go overboard, they would not blame us, they would attribute the mishap simply to that person's passion about the topic. People have already started to learn the etiquette of being on the air, how to keep their remarks brief and what are unacceptable words.

R&R: We've focused on the talk part of the show, but music also plays a role. Explain how.

MB: The music we play in some way relates to the day's topics, either in terms of lyrics or the songs' feel. We get together [Baisden, Beasley and MD Julie Gustines] to discuss what songs could fit which topics. A lot of the music is old school, because, after all, we're from the last generation of real music, with lyrics and live instruments. It adds to the vibe of each day's discussion.

R&R: Would you ever consider syndicating your show nationally? If so, how do you keep it from getting that franchise sound you're unhappy with?

MB: That has been my goal from the beginning, to syndicate. But my show is different, because it's Talk radio, and that simply does not exist in Urban radio right now. If I am to syndicate, it has to be done my way. I have to determine what I talk about and how much I talk.

Right now we have between three and four breaks per hour on Kiss, but they're naturally longer than most station's breaks, because we have more to discuss. While this show can have music, it will never be music-intensive, and anyone who wanted to air it would have to embrace that. A listener can go to any station and hear music. When they tune into *Love, Lust and Lies*, they get something different — totally different.

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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	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	3259	+148	407546	13	59/0
3	2	YOUNGBLOODZ f/LIL' JON Damn! (Arista)	3130	+218	349055	12	62/0
2	3	PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	3009	-102	374104	17	66/0
7	4	BEYONCE' f/SEAM PAUL Baby Boy (Columbia)	2890	+409	405411	7	64/3
4	5	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	2846	+36	356034	14	65/0
5	6	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	2681	-38	342459	22	58/0
6	7	CHINGY Right Thurr (DTP/Capitol)	2447	-145	337790	23	67/0
8	8	R. KELLY Thoaia Thoin (Jive)	2409	+84	338321	11	68/0
10	9	YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	2229	+112	246901	14	50/0
9	10	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	2051	-241	230925	20	64/0
11	11	BOW WOW Let's Get Down (Columbia)	2032	+80	237842	14	65/0
15	12	ASHANTI Rain On Me (Murder Inc./IDJMG)	1940	+459	222987	5	60/0
12	13	AALIYAH f/TANK Come Over (BlackGround/Universal)	1805	-41	278557	20	54/0
16	14	MARQUES HOUSTON f/JOE BUDDEN & PIED PIPER Clubbin' (T.U.G.)	1748	+271	196537	8	49/5
24	15	LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	1742	+637	213172	4	63/2
17	16	MARY J. BLIGE Doh! (Geffen)	1687	+217	174794	5	65/0
18	17	JAGGED EDGE Walked Outta Heaven (Columbia)	1665	+276	201168	7	56/2
13	18	GINUWINE In Those Jeans (Epic)	1425	-324	166071	20	58/0
19	19	ERYKAH BADU Danger...Block On Lock (Motown/Universal)	1403	+22	99642	7	58/0
14	20	MONICA So Gone (J)	1392	-289	169302	25	67/0
28	21	MONICA Knock Knock (J)	1277	+315	131402	3	56/2
20	22	SEAM PAUL Like Glue (VP/Atlantic)	1277	-91	135685	16	57/0
26	23	AVANT Read Your Mind (Geffen)	1219	+229	129639	5	55/1
22	24	TYRESE Signs Of Love Makin' (J)	1149	-104	174331	19	57/0
23	25	T.I. 24's (Grand Hustle/Atlantic)	1147	+6	106961	16	45/0
30	26	R. KELLY Step In The Name Of Love (Jive)	1121	+201	125644	9	59/5
21	27	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	1107	-249	142805	18	68/0
33	28	DMX Where The Hood At? (Ruff Ryders/IDJMG)	1025	+210	84904	5	52/1
31	29	NAPPY ROOTS Roun'The Globe (Atlantic)	994	+89	58955	8	43/0
38	30	OUTKAST The Way You Move (Arista)	937	+221	70966	2	48/5
41	31	CHINGY f/SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol)	913	+219	83578	2	55/3
32	32	YING YANG TWINS Naggin' (TVT)	902	+26	62549	8	33/0
36	33	ATL Calling All Girls (Epic)	845	+55	60268	8	41/0
34	34	MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	842	+45	70729	4	41/1
40	35	ISLEY BROTHERS f/IRON ISLEY Busted (DreamWorks)	730	+22	68114	8	36/0
27	36	LUMIDEE Never Leave You - Uh Doh, Uh Doooh! (Universal)	728	-252	69689	18	51/0
25	37	MYA My Love Is Like...Whoa (A&M/Interscope)	727	-275	81308	15	50/0
42	38	JACKI D Nookie Real Good (Poe-Boy/Sobe)	637	-9	49711	4	42/1
46	39	B2K What A Girl Wants (Epic)	599	+12	75297	6	10/0
29	40	112 f/SUPERCAT Na, Na, Na, Na (Def Soul/IDJMG)	565	-383	37936	9	52/0
37	41	TIMBALAND & MAGDO Cop That Shit (BlackGround/Universal)	558	-177	48938	11	36/0
45	42	RUBEN STUDDARD Superstar (J)	530	-69	54444	13	32/0
39	43	BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)	517	-199	62548	11	44/0
48	44	TOD SHORT f/LIL' JON Shake That Monkey (Short/Jive)	516	+15	37471	2	31/1
Debut	45	FLOETRY Getting Late (DreamWorks)	500	+88	44329	1	33/2
43	46	JAY-Z La-La-La (Excuse Me Again) (Bad Boy/Universal)	492	-143	65576	16	38/0
Debut	47	BAD BOY'S DA BAND Bad Boy This Bad Boy That (Bad Boy/Universal)	461	+286	52689	1	26/5
Debut	48	OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)	461	+95	41559	1	46/7
44	49	MARY J. BLIGE Love @ 1st Sight (Geffen)	455	-164	55584	13	54/0
Debut	50	JAHEIM Backtigh (Divine Mill/Warner Bros.)	426	+35	30803	1	36/3

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 9/7-9/13. 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
WYCLEF JEAN f/MISSY ELLIOTT Party To Damascus (J)	45
LOON f/MARIO WINANS Down For Me (Bad Boy/Universal)	32
JOE More & More (Jive)	27
BLAQUE I'm Good (Elektra/EEG)	23
2PAC Life Goes On (Death Row)	20
KELIS Milkshake (Star Trak/Arista)	15
BABY BASH Suga Suga (Universal)	13
YANZARA Wishing (3 Keys Music)	9
OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)	7
BIG TYMERS This Is How We Do (Cash Money/Universal)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
M. LEE f/J. DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	+839
LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	+637
ASHANTI Rain On Me (Murder Inc./IDJMG)	+459
BEYONCE' f/SEAM PAUL Baby Boy (Columbia)	+409
MONICA Knock Knock (J)	+315
BAD BOY'S DA BAND Bad Boy This Bad... (Bad Boy/Universal)	+286
JAGGED EDGE Walked Outta Heaven (Columbia)	+276
M. HOUSTON f/J. BUDDEN & P. PIPER Clubbin' (T.U.G.)	+271
AVANT Read Your Mind (Geffen)	+229
OUTKAST The Way You Move (Arista)	+221

New & Active

- BIG TYMERS** This Is How We Do (Cash Money/Universal)
Total Plays: 403, Total Stations: 36, Adds: 7
- ELEPHANT MAN** Pon De River (VP)
Total Plays: 376, Total Stations: 19, Adds: 3
- LIL' MO** 1st Time (Elektra/EEG)
Total Plays: 323, Total Stations: 29, Adds: 0
- MS. DYNAMITE** Dy-na-mi-te (Interscope)
Total Plays: 323, Total Stations: 27, Adds: 1
- RAH DIGGA** Party &... (Flipmode/J)
- Total Plays: 299, Total Stations: 26, Adds: 2
- JOE More & More (Jive)**
Total Plays: 293, Total Stations: 39, Adds: 27
- LUTHER VANDROSS** Dance With My Father (J)
Total Plays: 281, Total Stations: 22, Adds: 0
- GINUWINE** Love You More (Epic)
Total Plays: 268, Total Stations: 36, Adds: 6
- DAVID BANNER** Cadillac On 22's (Universal)
Total Plays: 258, Total Stations: 22, Adds: 1
- FAT JOE & P. DIDDY** f/ DRE Girl I'm A Bad Boy (Bad Boy/Universal)
Total Plays: 237, Total Stations: 12, Adds: 0

Songs ranked by total plays

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

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**America's Best Testing Urban Songs 12 +
For The Week Ending 9/19/03**

Artist (Label)	TW	LW	Familiarity	Burn	Persons 12-17	Persons 18-24	Persons 25-34
BEYONCÉ f/SEAN PAUL Baby Boy (Columbia)	4.34	4.24	95%	12%	4.37	4.41	4.19
NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	4.28	4.29	99%	26%	4.20	4.26	3.98
FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	4.18	4.14	95%	24%	4.21	4.26	4.00
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	4.16	4.11	99%	41%	4.22	4.24	4.13
AALIYAH f/TANK Come Over (BlackGround/Universal)	4.06	4.03	81%	20%	4.18	4.16	4.26
CHINGY Right Thurr (DTP/Capitol)	4.05	4.06	98%	35%	3.98	4.01	3.89
LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	4.05	—	65%	7%	4.07	3.99	4.33
BOW WOW Let's Get Down (Columbia)	4.04	3.98	94%	22%	4.01	4.03	3.96
JAGGED EDGE Walked Outta Heaven (Columbia)	4.02	4.08	53%	6%	4.05	4.11	3.84
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	3.96	4.12	94%	29%	3.88	3.88	3.89
PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	3.89	3.90	93%	33%	4.01	4.04	3.91
MARQUES HOUSTON f/JOE BUDDEN & PIED PIPER Clubbin' (T.U.G.)	3.85	3.93	55%	9%	3.78	3.86	3.48
BEYONCÉ f/JAY-Z Crazy In Love (Columbia)	3.82	3.72	99%	54%	3.89	3.93	3.76
ASHANTI Rain On Me (Murder Inc./IDJMG)	3.82	3.81	74%	15%	3.71	3.85	3.15
AVANT Read Your Mind (Geffen)	3.81	—	30%	4%	3.86	3.86	3.86
YOUNGBLOODZ f/LIL' JON Damn! (Arista)	3.80	3.98	77%	17%	3.74	3.74	3.76
MYA My Love Is Like...Whoa (A&M/Interscope)	3.79	3.97	98%	35%	3.82	3.83	3.78
SEAN PAUL Like Glue (VP/Atlantic)	3.78	3.84	98%	46%	3.72	3.74	3.65
LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	3.78	3.77	96%	44%	3.77	3.75	3.84
GINUWINE In Those Jeans (Epic)	3.77	3.79	96%	35%	3.91	3.90	3.93
TYRESE Signs Of Love Makin' (J)	3.77	3.81	75%	21%	3.85	3.92	3.52
R. KELLY Thoa Thoin' (Jive)	3.76	3.73	93%	28%	3.73	3.72	3.79
MARY J. BLIGE Ooh! (Geffen)	3.76	3.79	57%	11%	3.82	3.84	3.75
YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	3.70	3.81	83%	24%	3.54	3.56	3.48
R. KELLY Step In The Name Of Love (Jive)	3.70	—	56%	13%	3.76	3.82	3.54
112 f/SPERCAT Na, Na, Na, Na (Def Soul/IDJMG)	3.67	3.68	67%	15%	3.82	3.92	3.44
ERYKAH BADU Danger...Block On Lock (Motown/Universal)	3.63	3.50	48%	9%	3.71	3.74	3.62
MONICA So Gone (J)	3.62	3.73	90%	44%	3.83	3.81	3.90
MONICA Knock Knock (J)	3.55	—	45%	12%	3.72	3.69	3.88
T.I. 24's (Grand Hustle/Atlantic)	3.44	3.42	68%	24%	3.30	3.24	3.50

Total sample size is 397 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

Indicator Most Added*

WYCLEF JEAN f/MISSY ELLIOTT Party To Damascus (J)

BABY BASH Suga Suga (Universal)

LOON f/MARIO WINANS Down For Me (Bad Boy/Universal)

BLAUQUE I'm Good (Elektra/EEG)

KELIS Milkshake (Star Trak/Arista)

Songs ranked by total plays

Recurrents

DAVID BANNER f/LIL' FLIP Like A Pimp (Universal) 819

LIL' KIM f/50 CENT Magic Stick (Queen Bee/Anti/Atlantic) 594

ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG) 593

SEAN PAUL Get Busy (VP/Atlantic) 575

BDNE CRUSHER Never Scared (Arista) 472

HEATHER HEADLEY I Wish I Wasn't (RCA) 468

SNOOP DOGG Beautiful (Doggystyle/Priority/Capitol) 439

50 CENT 21 Questions (Shady/Aftermath/Interscope) 434

JAHEIM Put That Woman First (Divine Mill/Warner Bros.) 427

50 CENT In Da Club (Shady/Aftermath/Interscope) 403

BUSTA RHYMES f/MARIAH CAREY I Know What You Want (J) 373

FABOLOUS Can't Let You Go (Desert Storm/Elektra/EEG) 346

AALIYAH Miss You (BlackGround/Universal) 317

JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG) 295

TYRESE How You Gonna Act Like That (J) 294

R. KELLY Ignition (Jive) 288

RON ISLEY f/R. KELLY What Would You Do? (DreamWorks) 268

Reporters

<p>WAJZ/Baltimore, MD* PD: Mike Morgan APD: Roger Beas MD: Jay Stevens 11 W. JAY-Z 12 JAY-Z 13 W. JAY-Z 14 JAY-Z</p>	<p>WB07/Boston, MA* PD: Mike Morgan APD: Roger Beas MD: Jay Stevens 11 W. JAY-Z 12 JAY-Z 13 W. JAY-Z 14 JAY-Z</p>	<p>WHXT/Columbia, SC* PD: Mike Morgan APD: Roger Beas MD: Jay Stevens 11 W. JAY-Z 12 JAY-Z 13 W. JAY-Z 14 JAY-Z</p>	<p>WEUP/Huntsville, AL* PD: Mike Morgan APD: Roger Beas MD: Jay Stevens 11 W. JAY-Z 12 JAY-Z 13 W. JAY-Z 14 JAY-Z</p>	<p>WKBT/Los Angeles, CA* PD: Mike Morgan APD: Roger Beas MD: Jay Stevens 11 W. JAY-Z 12 JAY-Z 13 W. JAY-Z 14 JAY-Z</p>	<p>WUOT/Nashville, TN* PD: Mike Morgan APD: Roger Beas MD: Jay Stevens 11 W. JAY-Z 12 JAY-Z 13 W. JAY-Z 14 JAY-Z</p>	<p>WDCX/Richmond, VA* PD: Mike Morgan APD: Roger Beas MD: Jay Stevens 11 W. JAY-Z 12 JAY-Z 13 W. JAY-Z 14 JAY-Z</p>	<p>WFUN/St. Louis, MO* PD: Mike Morgan APD: Roger Beas MD: Jay Stevens 11 W. JAY-Z 12 JAY-Z 13 W. JAY-Z 14 JAY-Z</p>
<p>KBCE/Alexandria, LA PD: Mike Morgan APD: Roger Beas MD: Jay Stevens 11 W. JAY-Z 12 JAY-Z 13 W. JAY-Z 14 JAY-Z</p>	<p>WBLR/Buffalo, NY* PD: Mike Morgan APD: Roger Beas MD: Jay Stevens 11 W. JAY-Z 12 JAY-Z 13 W. JAY-Z 14 JAY-Z</p>	<p>WFXE/Columbus, GA PD: Mike Morgan APD: Roger Beas MD: Jay Stevens 11 W. JAY-Z 12 JAY-Z 13 W. JAY-Z 14 JAY-Z</p>	<p>WJMI/Jackson, MS* PD: Mike Morgan APD: Roger Beas MD: Jay Stevens 11 W. JAY-Z 12 JAY-Z 13 W. JAY-Z 14 JAY-Z</p>	<p>WJZZ/Jacksonville, FL* PD: Mike Morgan APD: Roger Beas MD: Jay Stevens 11 W. JAY-Z 12 JAY-Z 13 W. JAY-Z 14 JAY-Z</p>	<p>WJZZ/Jacksonville, FL* PD: Mike Morgan APD: Roger Beas MD: Jay Stevens 11 W. JAY-Z 12 JAY-Z 13 W. JAY-Z 14 JAY-Z</p>	<p>WJZZ/Jacksonville, FL* PD: Mike Morgan APD: Roger Beas MD: Jay Stevens 11 W. JAY-Z 12 JAY-Z 13 W. JAY-Z 14 JAY-Z</p>	<p>WJZZ/Jacksonville, FL* PD: Mike Morgan APD: Roger Beas MD: Jay Stevens 11 W. JAY-Z 12 JAY-Z 13 W. JAY-Z 14 JAY-Z</p>

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

tha JUMP off

Reggie Beas
DJ/mixer, WBOT (Hot 97.7)/Boston
Mixer, Superadio



Blaque's "I'm Good" (Elektra): You thought "one and done," too, didn't you? This is Blaque's best record to date. And Rodney Jerkins came back strong on the production. This is what Destiny's Child will sound like when, and if, they get back together. ♦ **Leela James'** "Good Time" (Warner Bros.): This woman's voice is phenomenal! If this song had come out during the summer, it would have been a summer anthem. But don't sleep. This sounds good any time. It's one of those songs that is brand-new but feels instantly familiar. ♦ **Sara Devine's** "Take Me Home" (Columbia): I don't know what everyone is doing — Sara Devine is the truth! I've gotten great reaction to this song in Boston-area night-clubs. It's smooth, uptempo R&B at its finest. If you're playing Heather Headley or Vivian Green, this fits right in with them. ♦ **Biz Markie featuring Elephant Man's** "Let Me C U Bounce" (Tommy Boy): Stop laughing! Biz is back, and he sounds good. Riding on the Middle Eastern/Indian sounds that are so popular right now, you can mix this with R. Kelly's "Thoia Thiong" or Beyoncé's "Baby Boy" and not miss a step.

Sugar Bear
PD, WAJZ/Albany, NY



At WAJZ/Albany, NY our adopted community campaign is AIDS/HIV awareness. It's important for two reasons. First is that New York state has one of the highest rates of HIV/AIDS in the country. The other reason is that we're geared to the 18-34 audience, and they're the ones who need to be reached the most. Not only do we run promos with information, we also have events where onsite testing takes place. As an incentive we give out station T-shirts to those who get tested, and we give out a followup incentive — like concert tickets — to those who come back for the results. Our goal is to make sure young people know it's OK to be tested. ♦ We started a new feature that has really been a huge success and one that other programmers can steal. It's called "Drivetime Shine." Week-days between 6 and 7pm, we air people who rap, sing or even recite poetry. We find these folks with a designated 24-hour phone line for them to call in and record their talent. We get more than 400 calls a day sometimes. My production director goes through the messages and chooses the 10 best, which we air on the show. He comes on the air with me to co-host that hour — we call him The Analyst. He weeds out any poor-quality calls or anyone who curses. Then we have the listeners call in and judge the entries. It's a great way to build TSL, and lot of this material we can also use in station promos.



STUDIO STATS

ARTIST: Jacki O
LABEL: Poe-Boy/Sobe
CURRENT PROJECT: *Poe Little Rich Girl*
IN STORES: Early 2004
DEBUT SINGLE: "Nookie (Real Good)"



With the success of the gritty and, yes, raunchy "Nookie (Real Good)," rapper Jacki-O has already made a name for herself at radio and in the clubs across the country. The debut track, produced by Gorilla Tek and released on Miami's SoBe Records, follows in the footsteps of Khia's "My Neck, My Back," but only in the sense that both young women's songs have edgy, raw sexual imaging.

Jacki-O's forthcoming album, *Poe Little Rich Girl*, will feature collaborations with some of hip-hop's most recognizable hitmakers — Timbaland, Ludacris, Mario Winans and Cool and Dre of The Terror Squad — as well as newcomers Red Spyda, Young Wood, The Execs and the aforementioned Gorilla Tek. Jacki-O wrote all her own lyrics for the album.

Hometown: Miami
Personal stats: Jacki-O grew up in the Liberty City area of Miami with the desire to be a recording artist. In addition to her rhyming skills, she has delved into singing, acting, writing and producing. In a recent interview Jacki-O commented on her sexual style of hip-

hop, saying, "It's hard to get a man's attention unless you're looking like something. A lot of female rappers come out doin' the thug thing or the boyish type of thing, but that's like a woman tryin' to be a man. You're a female — be proud, be sexy, flaunt it, do ya thing! That's what's so great about being a woman."

Influences: Jacki-O cites the groundbreaking female rap trio Salt-N-Pepa as her inspiration, in particular their ability to be strong and sexy at the same time. But, she also notes that she's inspired by the original Jackie O., former first lady Jacqueline Kennedy Onassis: "I like what she was about, what she portrayed: beauty, always draped in pearls, nice suits, smart, intelligent, and she took care of her family."

See her: Jacki-O will appear on *Soul Train* in November, and the "clean" version of her video is airing on BET. She is currently on a 35-city radio tour, doing interviews and performing at local venues. She's also tentatively scheduled to be featured in the following magazines: *Black Men Magazine*, *Hustler*, *The Source*, *Vibe*, *Ebony* and *XXL*, among others.

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 White AP/MD: Keith Fisher EARTH, WIND & FIRE ARETHA FRANKLIN	WLXC/Columbia, SC* PD: Dave Williams EARTH, WIND & FIRE ARETHA FRANKLIN	WOZZ/Flint, MI* PD: Sarah Johnson ANTHONY HAMILTON WILL COMING ARETHA FRANKLIN	KMKJ/Kansas City, MO* PD: Greg Love MD: Trey Michaels No Adds	WRVB/Macon, GA SIC: Gary Brown PD/MD: Lin Charles ONE THERICE TRENT D'ARBY KALVIN BISHOP	WYLD/New Orleans, LA* OM: Curtis Butler PD: AJ Appleberry No Adds	WFYC/Raleigh, NC* PD: Cy Young AP/MD: Joli Berry No Adds	KJML/St. Louis, MO* OM: Chuck Aldred PD: Eric Mychalski MD: Taylor J WILL COMING MONTELL JORDAN	
KOXL/Baton Rouge, LA* PD/MD: Steve Vernon ARETHA FRANKLIN KALVIN BISHOP	WWDM/Columbia, SC* PD: Mike Lee 1 MARYMARTIN EARTH, WIND & FIRE ARETHA FRANKLIN KALVIN BISHOP	WFLM/Fl. Pierce, FL* OM: Mike James PD/MD: Tony Jones 12 ANTHONY HAMILTON 2 JAYEM 7 THERICE TRENT D'ARBY 6 GUNPHE 1 EARTH, WIND & FIRE	KJMS/Memphis, TN* PD: Mike Bell AP/MD: Elmer Collier 30 TAMIA 27 JOE ARETHA FRANKLIN	WHOT/Miami, FL* PD: Derrick Brown AP/MD: Karan Vaughn EARTH, WIND & FIRE SILK	WRKS/New York, NY* OM: John Mallen PD: Tony Danahy MD: Julie Gustines No Adds	WJLS/Richmond, VA* OM/PO/MD: Kevin Giermer 1 SMOKE NORVAL	WMOX/Toledo, OH* PD: Rodney Love SMOKE EARTH, WIND & FIRE ARETHA FRANKLIN KALVIN BISHOP	
WBHK/Birmingham, AL* PD: Jay Dixon AP/MD: Daryl Johnson No Adds	WAGH/Columbus, GA OM: Brian Waters PD/MD: Damon Rasmussen MD: Ed Lewis JAYEM WILLE CLAYTON TYRONE DAVIS	WOMG/Encinitas, NC* PD/MD: Al Stone FRANK BROWN ARETHA FRANKLIN	KVGS/Las Vegas, NV* PD/MD: Tony Roubin EARTH, WIND & FIRE SILK ARETHA FRANKLIN	WJMR/Milwaukee, WI* PD/MD: Lurt Jones No Adds	WISY/Morfolk, VA* OM: Daley Davis PD/MD: Heart Attack No Adds	WVCE/Rancho, VA* PD/MD: Neil Ford EARTH, WIND & FIRE ARETHA FRANKLIN KALVIN BISHOP	WHUR/Washington, DC* PD/MD: David A. Dinkleson 10 ANTHONY HAMILTON KALVIN BISHOP	
WWSL/Charleston, SC* OM/PO: Terry Bass AP/MD: Yolanda Parker SMOKE EARTH, WIND & FIRE SILK ARETHA FRANKLIN	KRMB/Dallas, TX* OM/PO: Sam Weaver No Adds	KJKA/Houston, TX* PD: Carl Cooney MD: Sam Charles SMOKE NORVAL	KOKY/Little Rock, AR* OM: Joe Butler PD: Monte Doherty 4 MARYMARTIN EARTH, WIND & FIRE ARETHA FRANKLIN KALVIN BISHOP	WDLT/Mobile, AL* PD: Steve Crumley MD: Kathy Barber ARETHA FRANKLIN	WVCL/Morfolk, VA* OM: Dick Lamb PD/MD: Don London No Adds	WLVH/Savannah, GA OM: Brad Kelly PD/MD: Gary Young No Adds	WWMJ/Washington, DC* PD: Kathy Brown MD: Mike Glass 3 FRANK BROWN WILL COMING	
WBAW/Charlotte* PD/MD: Terri Amy 2 EARTH, WIND & FIRE 1 ARETHA FRANKLIN	WMOX/Detroit, MI* PD: Jamell Muhammad AP/MD: David Stevens MD: Shante Little No Adds	WTLG/Indianapolis, IN* PD: Carl Cooney AP/MD: Carl Adams 1 SMOKE NORVAL	KHKT/Los Angeles, CA* PD: Michelle Satternesson MD: Rick Nolan No Adds	WQOK/Memphis, TN* PD: Steve Corbett ARETHA FRANKLIN	WCFB/Orlando, FL* PD: Steve Holloman MD: Joe Duff ARETHA FRANKLIN	WWSL/Chicago, IL* OM/PO: Elroy Smith AP/MD: Armando Rivera No Adds	WWSL/Jacksonville, FL* PD: Mike Williams MD: KJ Brooks 2 SILEY BROTHERS FROM GLEY JAGGED EDGE	WQOK/Memphis, TN* PD: Steve Corbett ARETHA FRANKLIN
WZAK/Cleveland, OH* OM/PO: Glen Johnson MD: Bobby Bush WILL COMING ARETHA FRANKLIN	WWSL/Dayton, OH* PD: Carol Davis MD: Cathy Poe EARTH, WIND & FIRE ARETHA FRANKLIN	WWSL/Jacksonville, FL* PD: Mike Williams MD: KJ Brooks 2 SILEY BROTHERS FROM GLEY JAGGED EDGE	KJLN/Los Angeles, CA* PD/MD: Jennifer Russell SILK ARETHA FRANKLIN	WYBC/New Haven, CT* OM: Steven Sabatelli PD/MD: Sean Conolly 20 WEATHER HEADLEY 25 LUTHER VANDROSS 25 ANTHONY HAMILTON 25 JAYEM 25 LUTHER VANDROSS 13 REGI	WDSB/Philadelphia, PA* OM: Theo Wilkerson PD: Joe Testoreo AP/MD: Jo Gombala 9 FRANK BROWN			

*Monitored Reporters

49 Total Reporters

45 Total Monitored

4 Total Indicator

No Longer A Reporter (1):
WL0V/Chattanooga, TN



R&R URBAN AC TOP 30

September 19, 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	LUTHER VANDROSS Dance With My Father (J)	1051	-88	122834	20	41/1
3	2	KEM Love Calls (Motown/Universal)	1001	+25	108745	34	30/1
4	3	TAMIA Officially Missing You (Elektra/EEG)	992	+70	84804	19	33/1
2	4	HEATHER HEADLEY I Wish I Wasn't (RCA)	986	-31	117431	27	36/1
6	5	R. KELLY Step In The Name Of Love (Jive)	822	+24	98753	20	15/0
7	6	JAHEIM Put That Woman First (Divine Mill/Warner Bros.)	800	0	82421	28	30/0
5	7	JAVIER Crazy (Capitol)	739	-93	70734	18	33/1
8	8	ARETHA FRANKLIN Only Thing Missing Is You (Arista)	724	-25	74175	14	40/1
9	9	RUBEN STUDDARD Superstar (J)	663	-82	60904	15	33/0
10	10	DWELE Find A Way (Virgin)	652	+19	77053	11	33/1
15	11	GERALD LEVERT U Got That Love (Elektra/EEG)	595	+193	65011	4	36/0
14	12	SMOKIE NORFUL I Need You Now (EMI Gospel)	535	+64	59371	24	30/3
12	13	KINDRED Far Away (Epic)	513	+8	68943	28	30/0
11	14	FLOETRY Say Yes (DreamWorks)	488	-45	56060	33	35/1
17	15	CALVIN RICHARDSON Keep On Pushin' (Hollywood)	405	+36	31391	10	23/0
13	16	RHIAN BENSON Say How I Feel (DKG)	403	-76	27063	10	30/3
20	17	FLOETRY Getting Late (DreamWorks)	377	+59	34694	6	25/0
16	18	ISLEY BROTHERS f/IRON ISLEY Busted (DreamWorks)	361	-24	36328	8	20/1
19	19	MONICA So Gone (J)	338	-16	43064	14	3/0
26	20	JAHEIM Backtigh (Divine Mill/Warner Bros.)	335	+137	35154	3	22/1
23	21	ANTHONY HAMILTON Comin' From Where I'm From (So So Def/Arista)	304	+41	24416	5	25/2
24	22	VIVIAN GREEN What Is Love? (Columbia)	298	+44	20023	4	19/0
27	23	ANN NESBY Make Me Better (UTR Music Group)	195	0	7393	9	13/0
21	24	TYRESE Signs Of Love Makin' (J)	189	-113	15023	15	13/0
30	25	MANHATTANS Turn Out The Stars (Love-Lee)	186	+35	12862	2	13/3
28	26	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	185	-7	37774	8	2/0
29	27	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJJMG)	156	-2	16966	13	5/0
25	28	SYLEENA JOHNSON Faithful To You (Jive)	152	-89	17447	16	17/0
Debut	29	IMPROMP 2 Mocha Soul (Big3)	146	+4	10926	1	11/0
Debut	30	MARY J. BLIGE Ooh! (Geffen)	138	+8	11973	1	4/0

44 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 9/7-9/13. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company. © 2003, The Arbitron Company. © 2003, R&R, Inc.

New & Active

DETRICK HADDON Sinner's Prayer (Verity)
Total Plays: 129, Total Stations: 11, Adds: 0

LJ Fortunately (Cool Joe)
Total Plays: 106, Total Stations: 9, Adds: 0

WILL DOWNING A Million Ways (GRP/VMG)
Total Plays: 105, Total Stations: 19, Adds: 5

JESSE POWELL By The Way (D-3/Liquid 8)
Total Plays: 97, Total Stations: 9, Adds: 0

GOAPELE Even Closer (Skyblaz)
Total Plays: 85, Total Stations: 7, Adds: 2

INCOGNITO Can't Get You Out Of My Head (Narada)
Total Plays: 58, Total Stations: 5, Adds: 0

ARETHA FRANKLIN Wonderful (Arista)
Total Plays: 31, Total Stations: 23, Adds: 23

SILK Silktime (Liquid 8)
Total Plays: 24, Total Stations: 7, Adds: 3

EARTH, WIND & FIRE Hold Me (Kalimba)
Total Plays: 3, Total Stations: 13, Adds: 13

KALVIN BISHOP Tell Me It's Alright (Mokah)
Total Plays: 0, Total Stations: 7, Adds: 7

Songs ranked by total plays

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
ARETHA FRANKLIN Wonderful (Arista)	23
EARTH, WIND & FIRE Hold Me (Kalimba)	13
KALVIN BISHOP Tell Me It's Alright (Mokah)	7
WILL DOWNING A Million Ways (GRP/VMG)	5
SMOKIE NORFUL I Need You Now (EMI Gospel)	3
RHIAN BENSON Say How I Feel (DKG)	3
MANHATTANS Turn Out The Stars (Love-Lee)	3
SILK Silktime (Liquid 8)	3
A. HAMILTON Comin' From Where I'm From (So So Def/Arista)	2
GOAPELE Even Closer (Skyblaz)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GERALD LEVERT U Got That Love (Elektra/EEG)	+193
JAHEIM Backtigh (Divine Mill/Warner Bros.)	+137
TAMIA Officially Missing You (Elektra/EEG)	+70
WILL DOWNING A Million Ways (GRP/VMG)	+65
SMOKIE NORFUL I Need You Now (EMI Gospel)	+64
FLOETRY Getting Late (DreamWorks)	+59
E. BADU f/COMMON Love Of My Life (Magic Johnson/MCA)	+54
JOE More & More (Jive)	+48
KIRK FRANKLIN 911 (Gospo Centric/Jive)	+46
VIVIAN GREEN What Is Love? (Columbia)	+44

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
R. KELLY I'll Never Leave (Jive)	350
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	325
TYRESE How You Gonna Act Like That (J)	307
RON ISLEY f/R. KELLY What Would You Do? (DreamWorks)	298
VIVIAN GREEN Emotional Rollercoaster (Columbia)	281
JAHEIM Fabulous (Divine Mill/Warner Bros.)	277
SYLEENA JOHNSON Guess What (Jive)	273
MUSIQ Dontchange (Def Soul/DJMG)	265
LUTHER VANDROSS Take You Out (J)	239
E. BADU f/COMMON Love Of My Life (Magic Johnson/MCA)	237

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

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Realigning R&R's Country Reporting Panel

Adjusting to radio and records' new business model

On Aug. 25 R&R representatives attended a meeting at the behest of eight Nashville record-label presidents. At the meeting we were asked to consider the current economic climate of the record business and to consider charting a new course with our reporting panel that would directly impact our radio and record partners. In this column I will tell you the direction in which R&R Country is moving and offer some insights into why we're doing what we're doing.

One thing I would ask is that you read this entire piece. I will attempt to outline the circumstances leading up to this decision while also offering some thoughts about the changing radio and record business models and some perspective on the overall situation.

I will try to do this as honestly as I can, without, as some are wont to do, conveniently ignoring some of the harsh realities that both industries deal with on a day-to-day basis. There can be no honest discussion without at least acknowledging those realities.

New Business Models

At the risk of stating the obvious, the radio and record businesses have changed dramatically over the last few years. Some of the changes that have forced people to rethink the way they do business have been out of their control — think consolidation, Sirius and XM satellite radio, file-sharing, voicetracking, job reductions in both industries, piracy, and other media grabbing for and gaining the attention of listeners and buyers.

While our industries have been changing, so has the relationship between Country radio and records. Consolidation has brought us huge broadcast operators and local-market clusters. Realignment of the broadcast companies' management has brought new business models to Country.

One of the most prominent changes has been in promotions for airplay. To some degree this has always existed in all formats, including Country, but never to the extent we have seen in the last few years.

Under radio consolidation, owners and operators have reduced local radio's promotion and marketing

budgets. In response, radio has increasingly turned to record labels for promotion and marketing funding. From van wraps to billboards to listener-appreciation shows to electric bills and computer parts, record labels have more and more been asked to tote the freight.

The business models of both the radio and record industries have changed in recent years. Perhaps it was time for the size and constitution of our Country reporting panel to change as well.

That model may have worked — albeit shakily — in the past, when records were selling and labels were at least operating in the black, but today file-sharing and other piracy, among other culprits, are decimating label profits. In a nutshell, label revenues are falling precipitously at a time when costs are rising dramatically. That is a recipe for disaster.

To illustrate the point, here's a quick look at country's record-sales figures, provided by one label executive. During 2003 to date, Country

has scanned 20.4 million units, down 1.6 million units, or 7.6%, from one year ago at this time. The low week year-to-date was the week ended May 18, when 389,554 total units of the top 75 country albums were sold.

To compare, here are the average weekly country units sold for the last few years:

1998	875,230
1999	788,808
2000	711,117
2001	690,313
2002	849,316
2003	568,285 (YTD)

A couple of caveats: First, this year's weekly average does not include the fourth quarter, when, hopefully, a lot of albums will be sold. Second, 2002 sales figures include album releases by a number of superstars, including Kenny Chesney, The Dixie Chicks, Faith Hill, Alan Jackson, Tim McGraw and Shania Twain.

The Labels' Case

As for the expense side of the ledger, I am certainly not here as an apologist for record labels and their spending habits. I think many execs would agree that much of the labels' pain is self-inflicted.

Regardless, the pain is real. And it was the rapid escalation of costs and the equally rapid decline in revenue that, to some degree, precipitated the Aug. 25 meeting with eight Nashville label presidents, R&R Publisher/CEO Erica Farber and myself.

We met for more than two hours. The label chiefs outlined their rising cost structure and expressed their concern about the escalating cost of doing business with radio. They told us that 80% of all country records are sold in the top 80 markets. They made it abundantly clear that they fear for the very survival of the Nashville record business. They said something had to change. And they were unanimous in their request that the Country reporting panel get smaller.

The executives' key point was that they can no longer afford to spend the kind of money currently being spent in markets where few country records are sold. That's money spent to send artists and label personnel to small markets as part of new-artist

setup. That's money for listener-appreciation shows. And, of course, that's the huge amount of money spent on promotions in markets where the labels feel they get little return.

The Role Of Reporters

If I might, I'd like to digress for a moment to discuss the reporting panel's role as I have seen it through the 20 years I've been in this chair. While reporters have always been brought in based on two criteria — ratings and playlist considerations — each station has always had to fill one of two roles. Stations have either been in markets with populations big enough to sell lots of records, or they've contributed to the makeup and speed, if you will, of the chart.

Labels have been willing to trade off the expense of servicing a small market if the station contributed to the chart process by playing some records early and playing a key role in determining hits early in the process.

But increased spotloads, more corporate input into programming and longer record life spans have contributed to dramatically shrinking playlists even in small markets. In fact, major markets are often adding records before small markets these days. Consolidation has certainly had an impact. Large companies have bought small-market stations and provided those stations with great programming expertise and more research than they've ever had.

Of course, commercial loads have also increased. Almost all stations have two or three fewer slots an hour for songs than they had just a few years ago. The superstars don't suffer here; the slots eliminated were the ones that went to new music or light-rotation records. Fewer slots means fewer places for new records, especially from new acts. It's all math, and it's a zero-sum game.

So what we have is a group of stations in markets that sell few records and that no longer fulfill their role as proactive contributors to the chart.

One other thing happened along the way that made this into "the perfect storm": Many small-market stations significantly increased their promotional demands to labels. What's finally happened is that the label presidents have been pushed to the point of yelling, "No nus!"

Loud And Clear

The combination of those three things — not selling records, not contributing to the chart and demanding more and more — led the executives to decide that they don't even want to deal with small markets anymore. The message is loud and clear: If promotional money is being paid for airplay, it will be paid only in markets where the labels can sell records. Period.

Many of you may be asking why the labels didn't regulate their spending themselves, and that's a valid question. But, to some degree, it ignores the reality of the system under which we all operate.

The labels feel that as long as a station is a reporter and contributes adds and airplay to the R&R chart, they have no choice but to acquiesce to the reporter's demands — or have their artists and records suffer. They feel they can't make a decision based on business. They feel they have no choice.

It's within that context that we at R&R, like our partners at radio and records, are forced to make difficult decisions. The business models of both the radio and record industries have changed in recent years. Perhaps it was time for the size and constitution of our Country reporting panel to change as well.

Under radio consolidation, owners and operators have reduced local radio's promotion and marketing budgets. In response, radio has increasingly turned to record labels for promotion and marketing funding.

With all that said, effective with the Country chart that runs in the Oct. 10 issue of R&R, the R&R Country panel will comprise stations in the top 100 markets. Mediabase 24/7-monitored markets between 101-140 will automatically become part of R&R's Indicator panel. There is no change in the status of nonmonitored Indicator stations. (To clarify the dates, the Oct. 10 R&R chart is the one that appears in the Oct. 7 R&R Country Hofax. The airplay data for that chart will be gathered by Mediabase between Sunday, Sept. 28 and Saturday, Oct. 4.)

So there you have it. I sincerely hope you take all of the many factors outlined above into consideration as you form your opinions of these changes. Please know that this was not a decision made lightly.

Over the past few weeks I have spent countless hours on the phone with both radio and record folks going over the issues, and I certainly welcome your input as well. As always, if you have any questions, please feel free to call me at 615-244-8822 or e-mail lhelton@radioandrecords.com.

Thanks for your time.



Clay Walker Answers A Few Questions

Underrated singer responds to adversity with career album

Record labels fold and artists get lost in the shuffle all the time in Nashville, particularly lately. So Clay Walker's 2001 departure from now-defunct Giant wasn't especially unusual. What was surprising was the extent to which an artist who'd sold 8 million albums and recorded 11 No. 1 hits dropped from the radar. Even more remarkable, however, is the music that heralds his return to airplay prominence.

A Few Questions, Walker's first album for RCA, is a powerful and intensely personal statement from a sorely underrated vocal talent. The title track and first single continue to build top 10 momentum while setting an unexpectedly thoughtful tone for this new chapter in Walker's career.

R&R: How did the time off between labels affect your approach to this album?

CW: It was a growing period. Facing reality was a good thing — it wasn't like everybody was jumping up and down to sign me. I spent a lot of time in my home studio doing some singing and learning about the recording process. When it came time to make this record I went back to my previous albums and figured out what I liked and what I didn't. I was able to identify those sounds in a technical way and incorporate them into this album. And RCA brought the best songs to the table that I've ever been pitched.



Clay Walker

R&R: Did you doubt yourself during the down time?

CW: There were some doubts. I didn't doubt my abilities. I know I can sing, and I know I can entertain. The only doubt was if the industry would give me a shot. There are a lot of talented people who don't have record deals. I didn't know if I was going to end up like that or if I'd have

to go to a smaller label. But every entertainer can use a bite of humble pie now and then.

R&R: You remade your team — label, manager, publicist. Was that part of setting this new direction?

CW: I just wanted a fresh start. A lot of people put a lot of hard work into my career, and I don't fault anyone around me for what happened the last two years. Everybody tried as hard as they could, including me. But that struggle made me realize that the business is changing drastically. I don't think we'll even recognize it in five years.

R&R: Because several of your hits had been more in the novelty vein, did you feel like you had to fight an industry perception that you're a lightweight artist?

CW: Somewhat. You have to understand where we were coming from on a small label like Giant. We lived from song to song and had to be careful that everything we did was very radio-friendly. Because of that we couldn't always record songs we liked that had a little more substance or were edgy lyrically. It worked. We had hits and sold a lot of records. I'm pleased with that, but this new album has so much integrity lyrically, and I credit the writers for that. It's the kind of stuff I've always wanted to record, but I didn't feel like we could take some of those chances before.

R&R: You've called this the first introspective album you've made. When did you realize that you'd really hit on a cohesive artistic direction?

CW: The first song we recorded was "A Few Questions," and that really set the tone. Then we recorded "Heaven Leave the Light On," and the label started playing it for song pluggers. That switched the light on. Publishers realized I was getting serious about what I was recording, which made a huge difference in what they pitched us. About halfway through the process I started to feel the passion around me. I definitely felt it coming from the musicians.

R&R: You really cut loose, vocally.

CW: I didn't struggle with the material on this album. In the past I might have cut songs I'd only heard a couple times before recording them. On this one I spent a lot of time getting to know the songs. And I didn't lie back or take it easy singing. A couple cuts



IS IT FIVE O'CLOCK YET? CMT kicked off its newly expanded 90-minute *Most Wanted Live* series with a season-opening appearance by Alan Jackson. Seen here on the set are (l-r) RCA/RLG Chairman Joe Galante, CMT VP/Music & Talent Chris Parr, *Most Wanted Live* hosts Cledus T. Judd and Katie Cook, Jackson and CMT Director/Program Development & Production John Feld.

have a natural ease to them, but the rest of the material I really belted out.

R&R: There's a spiritual undercurrent to this album. Why?

CW: I think it's where I've always been, but I've had my struggles. During that down period I really started soul-searching and asking how important this career is to me. Do I want it for selfish reasons? I realized more than ever that this is who I am, and I want the music I record to reflect who I am. I didn't seek out spiritual titles or songs; it just came together this way. These are the songs that flooded me. These are the songs that evoke things I want to know and things I want to say. More than ever I want to find that inner peace that I know is possible and that I do have at times. This album helps me with that, and I hope it does the same thing for other people.

R&R: You co-produced with Jimmy Ritchey, and it's a great-sounding record. Why did you decide to produce, and who is Ritchey?

"My peers and those who have known me through the years are going to look at this and go, 'You know what? I think Clay grew up.'"

CW: Jimmy produced a previous project on RCA. He's somebody my age with fresh ears. We could cross-reference the same songs. I also felt like I'd recorded enough albums that I had something to offer to the process. I have to credit it the sound to engineers Derek Bason and Clarke Schleicher. I didn't want a slick sound, and there's hardly any reverb. A couple of the tracks are completely dry. I couldn't be happier with it.

"These are the songs that evoke things I want to know and things I want to say."

R&R: How does this album stack up against your others?

CW: Albums are like children — you don't want to show favoritism. But I feel there's a lot of maturity in this CD. My peers and those who have known me through the years are going to look at this and go, "You know what? I think Clay grew up." That'll be all the compliment I need.

R&R: You're on the road now, working the album and touring. How's that going?

CW: I went on a radio tour for the first time in a while, and it was the coolest thing to go in those studios and be well received. It felt like 1996 again. They really rolled out the welcome mat. Going in with RCA helped — Joe Galante made some radio visits with me. I think radio can see that it's a genuine effort on my part and the label's part.

R&R: And that effort seems to be paying off with the single.

CW: What's interesting with the new song emerging is the awakening the audience seems to be having to all the songs that we recorded in the past. It's somehow made them all fresh again. We did a show in San Diego, and I watched a 10-year-old singing along with songs off my first album. It just shows you the power of radio.

R&R: How's your health?

CW: Excellent. This has been the most grueling year of my career. By the time the year's out I will have been gone 261 days, and my multiple sclerosis has been in check completely. I was diagnosed in April of 1996 and have been in remission for almost seven years. God has blessed me more abundantly than I have ever deserved.



PORCH MUSIC BMI brought the front porch inside as the setting of the No. 1 party for Lonestar's "My Front Porch Looking In." Pictured here are (bottom row, l-r) writers Frank Myers, Richie McDonald of Lonestar and Don Primmer; (top row, l-r) Lonestar members Michael Britt and Dean Sams; BMI's Paul Corbin; Lonestar's Keech Rainwater; and BMI's Harry Warner.

COUNTRY TOP 50

Powered By



September 19, 2003

LAST WEEK	TWIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	WEEKS ON CHART	TOTAL PLAYS	TOTAL AUD. (00)	WEEKS ON CHART	TOTAL ADDS
2	1	DIERKS BENTLEY What Was I Thinkin'? (Capitol)	18083	398	6616	+209	519544	13907 24 153/0
1	2	A. JACKSON AND J. BUFFETT It's Five O'Clock Somewhere (Arista)	18033	-727	6416	-266	524376	-25620 15 153/0
4	3	TIM MCGRAW Real Good Man (Curb)	15602	293	5802	+164	448047	9642 20 153/0
5	4	BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	14757	440	5594	+114	418377	15252 19 152/0
6	5	MARTINA MCBRIDE This One's For The Girls (RCA)	12189	430	4484	+174	331370	5494 15 152/0
8	6	GARY ALLAN Tough Little Boys (MCA)	12025	1051	4568	+380	333374	26132 14 152/0
7	7	KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	11682	519	4259	+132	329750	13675 15 152/1
9	8	CLAY WALKER A Few Questions (RCA)	11278	368	4252	+88	308551	12234 22 152/0
10	9	RASCAL FLATTS I Melt (Lyric Street)	11001	740	4048	+330	309758	25188 12 152/0
11	10	TOBY KEITH I Love This Bar (DreamWorks)	10747	1156	3816	+405	297554	28706 5 153/0
12	11	PAT GREEN Wave On Wave (Republic/Universal South)	9465	194	3335	+134	254438	2163 18 147/4
16	12	GEORGE STRAIT Cowboys Like Us (MCA)	7908	910	2777	+323	211669	24635 8 144/2
14	13	BILLY CURRINGTON Walk A Little Straighter (Mercury)	7643	98	3013	+50	194480	-389 21 141/2
15	14	PATTY LOVELESS Lovin' All Night (Epic)	7599	251	2969	+118	190565	4984 16 147/0
17	15	CHRIS CAGLE Chicks Dig It (Capitol)	7073	368	2771	+105	173245	11435 13 143/0
19	16	MONTGOMERY GENTRY Hell Yeah (Columbia)	6131	750	2271	+255	150104	22667 10 147/5
21	17	REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	6076	949	2195	+415	162197	20393 4 144/5
20	18	RUSHLOW I Can't Be Your Friend (Lyric Street)	5489	226	2165	+111	140396	8507 20 136/1
18	19	RACHEL PROCTOR Days Like This (BNA)	5342	-68	2033	-6	131736	-1457 20 141/3
22	20	RODNEY ATKINS Honesty (Write Me A List) (Curb)	5016	236	1836	+86	124193	5381 14 122/1
24	21	SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	4475	329	1765	+124	118675	12337 15 119/5
26	22	LONESTAR Walking In Memphis (BNA)	4160	588	1508	+255	112682	17396 7 122/16
27	23	BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	3727	291	1448	+128	86877	2173 12 116/5
29	24	TRACY BYRD Drinkin' Bone (RCA)	3699	559	1234	+227	91886	14666 8 101/4
28	25	JO DEE MESSINA I Wish (Curb)	3537	273	1369	+150	89467	4221 10 108/7
30	26	DARRYL WORLEY Tennessee River Run (DreamWorks)	3349	210	1316	+58	84919	4398 11 84/2
Breaker	27	MARK WILLS And The Crowd Goes Wild (Mercury)	3341	248	1389	+86	80966	6404 9 95/4
32	28	DIAMOND RIO Wrinkles (Arista)	2771	113	1151	+91	66780	891 9 100/4
33	29	JOSH TURNER Long Black Train (MCA)	2615	141	1043	+64	58897	-1113 15 88/7
34	30	SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)	2319	-43	810	-18	52578	-2084 10 88/6
23	31	EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	2269	-2502	895	-997	51243	-69278 25 126/0
35	32	CRAIG MORGAN Every Friday Afternoon (BBR)	2023	-10	757	+31	47161	-851 7 84/5
37	33	JIMMY WAYNE I Love You This Much (DreamWorks)	1966	215	748	+118	46555	2654 5 81/5
39	34	TERRI CLARK I Wanna Do It All (Mercury)	1654	292	615	+88	42046	2472 4 62/4
38	35	JENNIFER HANSON Half A Heart Tattoo (Capitol)	1634	73	630	+38	36036	4 8 71/4
40	36	RYAN TYLER Run, Run, Run (Arista)	1544	131	554	+49	28692	1253 4 75/3
41	37	RICK TREVINO In My Dreams (Warner Bros.)	1526	129	472	+70	34404	2850 11 55/3
Debut	38	BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	1401	968	462	+324	35236	23150 1 72/52
45	39	BRAD PAISLEY Little Moments (Arista)	1237	448	514	+171	32950	11920 2 57/8
47	40	JEFF BATES Rainbow Man (RCA)	1225	412	475	+133	22074	4176 2 54/3
43	41	HANK WILLIAMS, JR. I'm One Of You (Asylum/Curb)	1134	128	505	+35	24726	3676 4 59/4
42	42	SAWYER BROWN I'll Be Around (Lyric Street)	1057	-61	375	+3	20760	-1491 5 45/0
36	43	ASHLEY GEARING Can You Hear Me When I Talk To You? (Lyric Street)	1045	-741	383	-311	29103	-16273 15 58/0
48	44	JOE NICHOLS Cool To Be A Fool (Universal South)	1034	378	188	+67	29673	10705 2 231/1
50	45	SARA EVANS Perfect (RCA)	1007	513	271	+95	29004	16066 2 38/10
Debut	46	AMY DALLEY I Think You're Beautiful (Curb)	854	252	350	+76	18208	4566 1 50/4
46	47	RANDY TRAVIS Pray For The Fish (Curb/Warner Bros.)	786	-36	347	-6	18102	-2940 5 37/1
Debut	48	WYNONNA Heaven Help Me (Asylum/Curb)	732	370	279	+137	12812	4519 1 44/6
-	49	WARREN BROTHERS Sell A Lot Of Beer (BNA)	627	177	212	+67	16756	3117 2 25/4
Debut	50	TRACE ADKINS Hot Mama (Capitol)	590	339	220	+133	15309	7588 1 40/11

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	52
LONESTAR Walking In Memphis (BNA)	16
TRACE ADKINS Hot Mama (Capitol)	11
JOE NICHOLS Cool To Be A Fool (Universal South)	11
SARA EVANS Perfect (RCA)	10
BRIAN MCCOMAS You're In My Head (Lyric Street)	9
JAMES OTTO Days Of Our Lives (Mercury)	9
BRAD PAISLEY Little Moments (Arista)	8
JO DEE MESSINA I Wish (Curb)	7
JOSH TURNER Long Black Train (MCA)	7

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
ALAN JACKSON Where Were You (When...) (Arista)	+1546
TOBY KEITH I Love This Bar (DreamWorks)	+1156
GARY ALLAN Tough Little Boys (MCA)	+1051
REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	+1010
BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	+964
GEORGE STRAIT Cowboys Like Us (MCA)	+910
TOBY KEITH Courtesy Of The Red, White & Blue (DreamWorks)	+892
MONTGOMERY GENTRY Hell Yeah (Columbia)	+750
RASCAL FLATTS I Melt (Lyric Street)	+740
AARON TIPPIN Where Stars And Stripes... (Lyric Street)	+623

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ALAN JACKSON Where Were You (When...) (Arista)	+507
REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	+415
TOBY KEITH I Love This Bar (DreamWorks)	+405
GARY ALLAN Tough Little Boys (MCA)	+380
RASCAL FLATTS I Melt (Lyric Street)	+330
BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	+324
GEORGE STRAIT Cowboys Like Us (MCA)	+323
MONTGOMERY GENTRY Hell Yeah (Columbia)	+255
LONESTAR Walking In Memphis (BNA)	+255
TOBY KEITH Courtesy Of The Red, White & Blue (DreamWorks)	+242

Breakers

MARK WILLS
And The Crowd Goes Wild (Mercury)
4 Adds * Moves 31-27

Songs ranked by total plays

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

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 9/7-9/13. 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.

Country Radio's #1 Overnight Program



REBA AND BLAIR
Reba McEntire and Blair Garner after Reba's in-studio visit on After Midnite. Reba came by last Friday, just before she kicked off the third season of her TV show, Reba.

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOT. AID. (W)	± AID. (W)	WEEKS ON	TOTAL ADDS
1	1	DIERKS BENTLEY What Was I Thinkin'? (Capitol)	3589	55	2833	+34	64292	948	22	74/0
2	2	TIM MCGRAW Real Good Man (Curb)	3570	105	2835	+82	63311	1542	17	74/0
4	3	BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	3405	5	2683	+7	60520	358	17	74/0
6	4	MARTINA MCBRIDE This One's For The Girls (RCA)	3215	156	2542	+128	57445	2994	14	75/0
3	5	A. JACKSON AND J. BUFFETT It's Five O'Clock Somewhere (Arista)	3177	-327	2509	-226	55922	-5406	14	69/0
8	6	GARY ALLAN Tough Little Boys (MCA)	3113	274	2474	+201	55410	4644	13	74/0
7	7	KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	3076	174	2443	+137	54684	2774	14	75/0
9	8	CLAY WALKER A Few Questions (RCA)	2943	127	2329	+107	51736	1945	20	72/0
10	9	RASCAL FLATTS I Melt (Lyric Street)	2621	109	2070	+71	47462	1968	12	75/0
11	10	TOBY KEITH I Love This Bar (DreamWorks)	2619	215	2075	+168	47251	3898	5	75/0
12	11	PAT GREEN Wave On Wave (Republic/Universal South)	2519	197	2019	+147	44370	3904	16	75/4
15	12	GEORGE STRAIT Cowboys Like Us (MCA)	2295	273	1827	+208	40013	4947	7	74/1
13	13	CHRIS CAGLE Chicks Dig It (Capitol)	2253	119	1799	+90	40495	2320	13	74/0
14	14	PATTY LOVELESS Lovin' All Night (Epic)	2195	128	1736	+80	39124	2225	14	71/0
16	15	BILLY CURRINGTON Walk A Little Straighter (Mercury)	2164	178	1717	+135	38637	3173	20	72/1
17	16	REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	1786	273	1402	+210	31729	4746	4	75/3
19	17	MONTGOMERY GENTRY Hell Yeah (Columbia)	1601	238	1284	+173	28765	3903	9	69/4
18	18	RUSHLOW I Can't Be Your Friend (Lyric Street)	1536	56	1224	+56	28450	1165	20	63/3
20	19	DARRYL WORLEY Tennessee River Run (DreamWorks)	1468	136	1191	+98	25990	2254	13	60/2
21	20	RACHEL PROCTOR Days Like This (BNA)	1428	110	1134	+78	24837	1550	15	62/4
24	21	TRACY BYRD Drinkin' Bone (RCA)	1298	119	1043	+81	22476	1859	7	66/2
22	22	BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	1297	48	1005	+34	23306	797	12	61/2
25	23	LONESTAR Walking In Memphis (BNA)	1281	106	1058	+93	23717	1715	8	62/9
28	24	RODNEY ATKINS Honesty (Write Me A List) (Curb)	1260	170	990	+146	23208	3252	12	56/4
23	25	DIAMOND RIO Wrinkles (Arista)	1252	13	1024	+9	22930	264	10	56/0
27	26	SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	1178	82	991	+63	21850	1395	13	54/6
29	27	MARK WILLS And The Crowd Goes Wild (Mercury)	1140	81	930	+69	20961	1430	7	51/0
30	28	JO OEE MESSINA I Wish (Curb)	1066	98	848	+94	19910	1497	9	55/7
33	29	JIMMY WAYNE I Love You This Much (DreamWorks)	746	99	619	+84	14136	1885	5	46/2
47	30	BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	692	483	549	+369	12848	9525	2	42/25
38	31	TERRI CLARK I Wanna Do It All (Mercury)	674	188	545	+146	13028	4062	4	42/7
36	32	JOSH TURNER Long Black Train (MCA)	660	141	523	+91	11873	2398	11	40/8
34	33	JENNIFER HANSON Half A Heart Tattoo (Capitol)	650	25	544	+21	11271	349	8	36/0
35	34	SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)	644	52	551	+40	11845	887	10	40/3
39	35	BRAD PAISLEY Little Moments (Arista)	587	114	482	+106	10369	2025	3	42/10
37	36	RANDY TRAVIS Pray For The Fish (Curb/Warner Bros.)	585	89	453	+66	11267	1717	8	32/1
40	37	CRAIG MORGAN Every Friday Afternoon (BBR)	516	51	431	+43	8993	1156	7	35/2
41	38	RICK TREVINO In My Dreams (Warner Bros.)	401	2	323	+2	6512	-16	10	22/0
42	39	HANK WILLIAMS, JR. I'm One Of You (Asylum/Curb)	390	9	303	+10	7376	202	5	21/0
46	40	JOE NICHOLS Cool To Be A Fool (Universal South)	365	152	332	+136	7180	3175	2	28/10
32	41	ASHLEY GEARING Can You Hear Me When I Talk To You? (Lyric Street)	315	-337	261	-292	6326	-6329	13	16/0
43	42	SAWYER BROWN I'll Be Around (Lyric Street)	313	-8	282	-6	5434	-191	5	25/1
49	43	TRACE ADKINS Hot Mama (Capitol)	278	106	240	+91	5315	2006	2	21/6
44	44	RYAN TYLER Run, Run, Run (Arista)	264	15	212	+10	4593	297	4	19/1
48	45	JEFF BATES Rainbow Man (RCA)	216	30	188	+28	3907	453	3	15/3
Debut	46	SARA EVANS Perfect (RCA)	206	131	183	+113	3736	2457	1	16/7
45	47	DWIGHT YOAKAM The Late Great Golden State (Audium)	186	-49	159	-50	3546	-755	7	14/0
-	48	JILL KING Hand Me Down Heartache (Blue Diamond)	139	5	128	+3	2141	113	2	11/2
Debut	49	SUSAN ASHTON She Is (Capitol)	131	36	112	+32	2265	563	1	11/1
Debut	50	AMY DALLEY I Think You're Beautiful (Curb)	129	-4	91	-3	2619	-76	1	8/0

75 Country reporters. Songs ranked by total plays for the airplay week of Sunday 9/7 - Saturday 9/13.
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Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	25
BRAD PAISLEY Little Moments (Arista)	10
JOE NICHOLS Cool To Be A Fool (Universal South)	10
LONESTAR Walking In Memphis (BNA)	9
JOSH TURNER Long Black Train (MCA)	8
JO DEE MESSINA I Wish (Curb)	7
TERRI CLARK I Wanna Do It All (Mercury)	7
SARA EVANS Perfect (RCA)	7
SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	6
TRACE ADKINS Hot Mama (Capitol)	6

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	+483
GARY ALLAN Tough Little Boys (MCA)	+274
REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	+273
GEORGE STRAIT Cowboys Like Us (MCA)	+273
MONTGOMERY GENTRY Hell Yeah (Columbia)	+238
TOBY KEITH I Love This Bar (DreamWorks)	+215
PAT GREEN Wave On Wave (Republic/Universal South)	+197
TERRI CLARK I Wanna Do It All (Mercury)	+188
BILLY CURRINGTON Walk A Little Straighter (Mercury)	+178
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	+174

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	+369
REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	+210
GEORGE STRAIT Cowboys Like Us (MCA)	+208
GARY ALLAN Tough Little Boys (MCA)	+201
MONTGOMERY GENTRY Hell Yeah (Columbia)	+173
TOBY KEITH I Love This Bar (DreamWorks)	+168
PAT GREEN Wave On Wave (Republic/Universal South)	+147
RODNEY ATKINS Honesty (Write Me A List) (Curb)	+146
TERRI CLARK I Wanna Do It All (Mercury)	+146
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	+137

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES September 19, 2003

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of August 25-31.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
ALAN JACKSON AND JIMMY BUFFETT It's Five O'Clock Somewhere (Arista)	43.7%	72.6%	17.4%	98.9%	3.7%	5.1%
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	33.4%	69.1%	23.4%	98.0%	3.1%	2.3%
BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	32.3%	64.6%	24.0%	96.9%	5.1%	3.1%
GARY ALLAN Tough Little Boys (MCA)	32.0%	56.9%	28.6%	95.4%	8.0%	2.0%
BILLY CURRINGTON Walk A Little Straighter (Mercury)	30.0%	58.3%	25.4%	94.6%	8.3%	2.6%
TIM MCGRAW Real Good Man (Curb)	26.9%	50.3%	31.7%	96.3%	10.9%	3.4%
JOE NICHOLS She Only Smokes When She Drinks (Universal South)	26.3%	62.9%	22.9%	98.6%	8.3%	4.6%
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	26.0%	61.1%	27.1%	96.0%	5.4%	2.3%
TRACE ADKINS Then They Do (Capitol)	24.3%	59.4%	27.7%	96.0%	6.3%	2.6%
SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	22.0%	51.4%	30.6%	92.3%	7.7%	2.6%
MARTINA MCBRIDE This One's For The Girls (RCA)	21.1%	53.7%	30.3%	96.3%	7.7%	4.6%
LONESTAR Walking In Memphis (BNA)	19.4%	53.4%	28.6%	95.4%	11.4%	2.0%
PAT GREEN Wave On Wave (Republic/Universal South)	19.4%	44.0%	35.4%	88.9%	7.7%	1.7%
CLAY WALKER A Few Questions (RCA)	19.1%	51.1%	32.9%	93.1%	8.0%	1.1%
EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	18.6%	54.3%	25.1%	93.1%	9.1%	4.6%
MONTGOMERY GENTRY Hell Yeah (Columbia)	18.0%	47.4%	24.9%	91.7%	14.9%	4.6%
RASCAL FLATTS I Melt (Lyric Street)	16.9%	41.4%	27.7%	90.9%	18.3%	3.4%
JOSH TURNER Long Black Train (MCA)	15.4%	47.7%	24.9%	85.1%	10.6%	2.0%
RUSHLOW I Can't Be Your Friend (Lyric Street)	15.1%	52.3%	34.9%	93.7%	5.4%	1.1%
PATTY LOVELESS Lovin' All Night (Epic)	15.1%	52.0%	29.4%	93.4%	8.9%	3.1%
DARRYL WORLEY Tennessee River Run (DreamWorks)	13.4%	44.3%	29.4%	82.9%	7.4%	1.7%
TRACY BYRD Drinkin' Bone (RCA)	13.1%	41.1%	33.7%	86.0%	8.6%	2.6%
JO DEE MESSINA I Wish (Curb)	13.1%	55.7%	25.1%	88.0%	5.1%	2.0%
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	12.9%	51.1%	36.0%	93.1%	4.3%	1.7%
TOBY KEITH I Love This Bar (DreamWorks)	12.9%	42.9%	28.3%	83.7%	9.7%	2.9%
CHRIS CAGLE Chicks Dig It (Capitol)	12.0%	44.9%	34.9%	91.1%	9.7%	1.7%
BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	11.7%	41.1%	36.0%	87.4%	9.4%	0.9%
RODNEY ATKINS Honesty (Write Me A List) (Curb)	11.7%	46.6%	30.0%	85.4%	7.4%	1.4%
CRAIG MORGAN Every Friday Afternoon (BBR)	11.4%	36.3%	38.6%	83.4%	7.1%	1.4%
GEORGE STRAIT Cowboys Like Us (MCA)	11.1%	37.4%	38.0%	87.1%	10.3%	1.4%
SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)	10.6%	42.9%	34.0%	84.9%	7.1%	0.9%
RACHEL PROCTOR Days Like This (BNA)	10.0%	41.7%	38.6%	92.0%	8.6%	3.1%
MARK WILLS And The Crowd Goes Wild (Mercury)	10.0%	31.4%	24.9%	83.1%	20.9%	6.0%
REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	9.4%	36.0%	30.3%	81.7%	13.7%	1.7%
DIAMOND RIO Wrinkles (Arista)	8.9%	33.4%	36.0%	81.4%	10.0%	2.0%

**CALLOUT AMERICA®
HOT SCORES**

Password of the Week: Turner.
Question of the Week: If it were up to you, which one of the following songs would you select as Song of the Year for the 2003 CMA Awards?

Total
Toby Keith, "Beer For My Horses": 21%
Brad Paisley, "Celebrity": 6%
Darryl Worley, "Have You Forgotten": 21%
Brooks & Dunn, "Red Dirt Road": 26%
Randy Travis,
"Three Wooden Crosses": 26%

P1
Toby Keith, "Beer For My Horses": 25%
Brad Paisley, "Celebrity": 8%
Darryl Worley, "Have You Forgotten": 16%
Brooks & Dunn, "Red Dirt Road": 27%
Randy Travis,
"Three Wooden Crosses": 24%

P2
Toby Keith, "Beer For My Horses": 9%
Brad Paisley, "Celebrity": 2%
Darryl Worley, "Have You Forgotten": 34%
Brooks & Dunn, "Red Dirt Road": 23%
Randy Travis,
"Three Wooden Crosses": 32%

Male
Toby Keith, "Beer For My Horses": 19%
Brad Paisley, "Celebrity": 2%
Darryl Worley, "Have You Forgotten": 17%
Brooks & Dunn, "Red Dirt Road": 35%
Randy Travis,
"Three Wooden Crosses": 27%

Female
Toby Keith, "Beer For My Horses": 22%
Brad Paisley, "Celebrity": 10%
Darryl Worley, "Have You Forgotten": 25%
Brooks & Dunn, "Red Dirt Road": 16%
Randy Travis,
"Three Wooden Crosses": 27%

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 9/19/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 25-54	Women 25-54	Men 25-54
ALAN JACKSON AND JIMMY BUFFETT It's Five O'Clock Somewhere (Arista)	4.52	4.20	100%	22%	4.52	4.52	4.52
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	4.40	4.35	98%	18%	4.40	4.44	4.36
GARY ALLAN Tough Little Boys (MCA)	4.26	4.29	92%	14%	4.26	4.38	4.14
BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	4.25	4.02	97%	29%	4.25	4.33	4.16
CLAY WALKER A Few Questions (RCA)	4.21	4.22	92%	14%	4.21	4.30	4.12
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	4.19	4.13	99%	34%	4.19	4.27	4.10
TRACE ADKINS Then They Do (Capitol)	4.19	4.08	97%	26%	4.19	4.32	4.06
GEORGE STRAIT Cowboys Like Us (MCA)	4.18	4.08	82%	11%	4.18	4.14	4.21
TIM MCGRAW Real Good Man (Curb)	4.15	4.11	98%	25%	4.15	4.39	3.88
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	4.12	4.14	89%	17%	4.12	4.28	3.96
DARRYL WORLEY Tennessee River Run (DreamWorks)	4.12	4.08	74%	10%	4.12	4.14	4.11
SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	4.09	3.96	77%	11%	4.09	4.10	4.08
MARTINA MCBRIDE This One's For The Girls (RCA)	4.05	4.03	98%	22%	4.05	4.18	3.91
MONTGOMERY GENTRY Hell Yeah (Columbia)	4.03	4.10	86%	15%	4.03	4.11	3.95
PATTY LOVELESS Lovin' All Night (Epic)	4.00	3.56	86%	12%	4.00	3.96	4.04
RASCAL FLATTS I Melt (Lyric Street)	3.99	4.14	94%	24%	3.99	4.28	3.67
TOBY KEITH I Love This Bar (DreamWorks)	3.97	3.93	88%	14%	3.97	4.07	3.86
RUSHLOW I Can't Be Your Friend (Lyric Street)	3.96	4.04	74%	11%	3.96	4.12	3.78
EMERSON DRIVE Only God (Could Stop Me...) (DreamWorks)	3.95	4.08	83%	20%	3.95	4.13	3.76
PAT GREEN Wave On Wave (Republic/Universal South)	3.95	3.59	83%	17%	3.95	4.02	3.89
REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	3.94	-	60%	7%	3.94	3.97	3.91
ROONEY ATKINS Honesty (Write Me A List) (Curb)	3.94	3.71	56%	8%	3.94	4.15	3.71
BILLY CURRINGTON Walk A Little Straighter (Mercury)	3.93	3.95	87%	20%	3.93	4.05	3.80
JO DEE MESSINA I Wish (Curb)	3.93	3.97	65%	9%	3.93	4.15	3.72
LONESTAR Walking In Memphis (BNA)	3.90	-	84%	15%	3.90	4.00	3.79
CHRIS CAGLE Chicks Dig It (Capitol)	3.90	4.16	83%	14%	3.90	4.00	3.80
BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	3.89	4.02	72%	14%	3.89	3.85	3.93
SHANIA TWAIN Forever And For Always (Mercury)	3.85	3.59	100%	42%	3.85	3.85	3.86
JOE NICHOLS She Only Smokes When She Drinks (Universal South)	3.84	3.83	98%	29%	3.84	3.83	3.84
RACHEL PROCTOR Days Like This (BNA)	3.83	3.70	73%	12%	3.83	3.81	3.85

Total sample size is 494 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.

New & Active

SUSAN ASHTON She Is (Capitol)
Total Plays: 207, Total Stations: 32, Adds: 2

BRAD WOLF Strictly Business (Warner Bros.)
Total Plays: 190, Total Stations: 24, Adds: 1

BILLY DEAN I'm In Love With You (View2)
Total Plays: 167, Total Stations: 22, Adds: 5

BRIAN MCCOMAS You're In My Head (Lyric Street)
Total Plays: 131, Total Stations: 32, Adds: 9

JAMES OTTO Days Of Our Lives (Mercury)
Total Plays: 103, Total Stations: 25, Adds: 9

Songs ranked by total plays

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C O U N T R Y FLASHBACK

1 YEAR AGO

- No. 1: "The Impossible" — Joe Nichols

5 YEARS AGO

- No. 1: "26 Cents" — The Wilkinsons

10 YEARS AGO

- No. 1: "Ain't Goin' Down (Til The Sun Comes Up)" — Garth Brooks

15 YEARS AGO

- No. 1: "Honky Tonk Moon" — Randy Travis

20 YEARS AGO

- No. 1: "Baby What About You" — Crystal Gayle

25 YEARS AGO

- No. 1: "Heartbreaker" — Dolly Parton

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
KENNY CHESNEY No Shoes, No Shirt, No... (BNA)	5069
SHANIA TWAIN Forever And For Always (Mercury)	3595
BROOKS & DUNN Red Dirt Road (Arista)	3305
LONESTAR My Front Porch Looking In (BNA)	3209
TOBY KEITH Beer For My Horses (DreamWorks)	3208
BRAD PAISLEY Celebrity (Arista)	3208
TRACE ADKINS Then They Do (Capitol)	2352
DARRYL WORLEY Have You Forgotten (DreamWorks)	1678
JOE NICHOLS Brokenheartsville (Universal South)	1669
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Bros.)	1651

Table listing radio stations across various states including Alabama, Arizona, Arkansas, California, Colorado, Connecticut, Delaware, Florida, Georgia, Idaho, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Montana, Nebraska, Nevada, New Hampshire, New Jersey, New Mexico, New York, North Carolina, North Dakota, Ohio, Oklahoma, Oregon, Pennsylvania, Rhode Island, South Carolina, South Dakota, Tennessee, Texas, Utah, Virginia, Washington, West Virginia, Wisconsin, and Wyoming. Each entry includes station call letters, frequency, and reporter names.

Monitored Reporters
229 Total Reporters
154 Total Monitored
75 Total Indicator
Did Not Report, Playlist Broken (3):
WBBW/Bloomington, IL
WRSF/Eizabeth City, NC
KKIX/Fayetteville, AR



KBIG Dances To Ratings Success

Remixes rock nights

Turn on KBIG/Los Angeles late at night, and you won't hear dedications, dream doctors or all-request nights. Instead, you might hear a club mix — and I mean a club mix — of Madonna's "Vogue" or Coldplay's "Clocks." Not your average AC fare.

Already leading on weekends with *Disco Saturday Night*, KBIG in the last year started the evolution of two new weeknight shows to appeal to dance music fans: *Boogie Nights* and the syndicated club-mix show *Thump Radio*.

In July the station celebrated a first as the 7pm-midnight slot became its highest-rated daypart, outpacing even its strong midday numbers. Clear Channel Director/AC Programming, Los Angeles Jhani Kaye; KBIG OM Chachi; and Asst. PD/MD Archer paid attention to local music tastes, listener response and the holes in the market to create a winning night brand — and lived to tell me about it.

The Music Mix

"When I arrived at KBIG in October 1999, we took the station into a more pop rhythmic direction," Kaye says. "We used to do '80s at night, and we



Jhani Kaye

slowly began integrating dance mixes. *Boogie Nights* began on Friday nights only as a mixture of older dance music and upbeat mixes of more current songs. Momentum started to build, so we took the show from Friday to every weeknight. Turns out it was the rhythmic quotient that people had the most passion for."

"We call it 'dance music for soccer moms,'" says Archer.

Kaye says that *Boogie Nights* doesn't have core artists as much as it has three core types of music: true disco, like "YMCA"; dance mixes of today's hits; and the biggest songs heard in clubs, without the hip-hop.

After the kids — and even the moms — go to bed, the show transitions into a syndicated club-mix show, *Thump Radio*, which is customized for KBIG. "We worked with their mixers to develop a new hit-driven program with incredible, new versions of hit product," Kaye says.

"I like it because the mixes are so subtle that you don't realize the song changed. Or a song will start, and it'll sound familiar at first, but you're not sure, and then you realize it's the coolest dance mix of 'Another Brick in the Wall.' It's that technical magic — the ability to filter out vocals, add dance effects, adjust pitch and create a brand-new song."

Thump Radio has tripled its share since it began. "L.A. used to have Groove Radio [KACD/Santa Monica, CA & KBCD/Newport Beach, CA], which played this style of music all day," Chachi says. "While it's fun at night, it's hard to listen to first thing in the morning, unless you haven't been to bed."

The Audience Responds

"We started *Thump Radio* on Sunday nights with no on-air marketing at all behind it," Archer says. "Sure enough, our nonexistent Sunday-night numbers jumped to top 10 with adult women. That's when we decided to put it on every night."

With English-speaking adults 25-54, nights have jumped from 12th into the top five in the last year. Both cume and TSL grew — which means more people are listening longer. Nice. In the last year nights moved from ninth to fourth with women 25-54. The station is even making gains 12+. From spring to summer Phase One, 12+ nights rose 1.9-2.4. Not only are the ratings steadily improving, but the perceptual feedback shows better awareness and stronger appeal.

Boogie Nights fulfills a unique mood service at night. As far as the station can tell, listeners enjoy the show as they're getting ready to go out or as the soundtrack to their own parties. Third-shifters, too, appreciate the extra tempo to get them through their night.

The strong ratings for nights haven't impacted sister station KOST's *Love Songs on the Coast*. "In fact," Kaye says, "the show hasn't impacted any one station specifically."

He notes that when co-owned KCMG abandoned its Rhythmic Oldies format, becoming Urban AC KHHT (Hot 92 Jamz), KBIG picked up many of the songs KCMG abandoned, repackaging them and serving them to the audience in a new way.

Evenings have become so successful that KBIG expanded both shows by another hour. *Boogie Nights* is now on from 7-11pm, and *Thump Radio* is on from 11pm-2am.

Kaye, acknowledging that the Hot AC format has been having a hard

Simply Mick

Simply Red's Mick Hucknall is in a good mood, which is good news for me, because I'm nervous. Recording bumpers for VH1's *I Love the '80s Strikes Back*, he gets the giggles. "Oh Sherrie" by Steve Perry, one of the "Breakup Songs of '84," makes him laugh every time. I think it's the rhyme. He takes a break to regain his composure.



Mick Hucknall

Hucknall gets through the '80s to 1989 without a hitch, until my cell phone rings, reverberating a Bach tune through the Hotel Bel Air suite and halting production as I dig for it. (It was my mother.)

After the bumpers, I learn a lot about Hucknall as the producer asks for his memories of '80s icons. His favorite band is The Rolling Stones. *Sticky Fingers* was his first album purchase, at age 11. On the meaning of "Karma Chameleon," he says, "I have no idea." And on mullets: "Our sax player had one of those in 1986. They may make a comeback, but not on this head!"

The VH1 people finish and thank him. "Wow, you have so much more personality than I thought!" one says. Suddenly, I feel I may get through this, cell phone incident aside, as long as I don't say something that silly. Eighteen years of radio, and this is my first interview.

Original Music

We retire to the veranda of Hucknall's manager's suite to talk about "Sunrise," Hucknall's current single and an international hit. "I had already written and produced the track for the album," Hucknall says. "It was done. And then I played it for producer Andy Wright, who suggested laying the Hall & Oates track underneath. And it worked."

Hucknall seems truly grateful that such a different song is becoming a hit. "It's always a challenge to create original music," he says. "Radio music is generic. When a record comes out as original, it breaks the mold and makes radio more interesting. 'Sunrise' is an antidote for all the overproduced, polished product that sounds too perfect. It's more down-home. Radio is playing the track, and listeners call whenever it's played."

In return, Hucknall is giving back to the environment. For each CD purchased, a tree is planted to replenish the resources used in the album's production. He's also committing personal funds to reforestation. "In my will I am leaving 1 million pounds to build a forest for people to roam 'round in," he says.

Simply Red are preparing for a "Hey, we're back!" six-city U.S. tour in October. In the meantime Hucknall's off for dates in South Africa, South America and Dubai. What's it like to do a show in Dubai? "Oh, it's cool really. I'll eat some great Arabic food, jet ski and get a bit of R&R — no pun intended."

time, says, "It's nice to have an anchor program like this. If you're in a market that enjoys dance music, programs like *Boogie Nights* and *Thump Radio* are great ingredients to add to the overall mix."

"If they're unhappy when they get to the club, which is rare, we offer them tickets to Universal Studios or Disneyland so they leave happy," Chachi says.

Archer hosts the remote broadcasts, which have generated new customers for both the club and station. "The club nights are cool, because there's a mixture of listeners and regulars, gay and straight," he says.

"It's a relaxed and comfortable environment where everyone gets along. Personally, I feel good that we can create an environment where everyone can come together and get along. It's cool."

And the music is friendlier than that at most clubs. "At our first club night at Rage [a popular gay nightclub] we were concerned that our music wasn't going to be hip enough, so we leaned a little more clubby and no one danced," Archer says.

"Then we'd play a cheesy dance song like The Bee Gees' 'Night Fever,' and everyone would go crazy. Those older, familiar songs remind them of a simpler time, before terrorists and Amber Alerts."

This particular show may not be the solution to your anemic night numbers, but are you doing all you can to customize a product to satisfy your listeners' unmet needs? Hmm.

"We call it 'dance music for soccer moms.'"

Archer

More Than Ratings

A show like this gives the marketing and sales departments great opportunities for nontraditional revenue. KBIG broadcasts live from a club every Thursday night to get face to face with fans of the show. "It's another opportunity to get out and shake hands, kiss babies and make friends," Kaye says.

"Sometimes the remotes take place at clubs that appeal to a gay or mixed crowd. We alert winners of tickets to our VIP area that they've won entree into a club that caters to an alternative lifestyle. Luckily, it's 2003, not 1983."

Boogie Nights Sample Hour

MADONNA Like A Prayer
FAITH HILL Breathe (Remix)
AVERAGE WHITE BAND Pick Up The Pieces
CYNDI LAUPER Girls Just Wanna Have Fun
SMASH MOUTH All Star
C&C MUSIC FACTORY Gonna Make You Sweat
SISTER SLEDGE We Are Family
JUNIOR SENIOR Move Your Feet
THE COMMODORES Brick House
PET SHOP BOYS West End Girls
CHRISTINA AGUILERA Genie In A Bottle

Thump Radio Sample Hour

All titles are club mixes in this specialty show.

EURHYTHMICS Sweet Dreams
BLONDIE Rapture
LIPPS INC. Funkytown
MARVIN GAYE Sexual Healing
DURAN DURAN Save A Prayer
U2 Where The Streets Have No Name
PRETTY POISON Catch Me I'm Falling
PATRICK TURNER Members Only
PETER GABRIEL Sledgehammer
ANIMATION Obsession
TALK TALK It's My Life

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KXLY/Spokane

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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	UNCLE KRACKER f/DOBBIE GRAY <i>Drift Away (Lava)</i>	2475	+2	218266	29	108/1
2	2	CELINE DION <i>Have You Ever Been In Love (Epic)</i>	2173	-10	184099	22	119/0
4	3	MATCHBOX TWENTY <i>Unwell (Atlantic)</i>	2167	+56	196753	19	98/0
3	4	LUTHER VANDROSS <i>Dance With My Father (J)</i>	2054	-94	176047	15	109/0
5	5	SHANIA TWAIN <i>Forever And For Always (Mercury)</i>	1981	+78	157752	21	108/2
6	6	DANIEL BEDINGFIELD <i>If You're Not The One (Island/IDJMG)</i>	1821	-47	136326	24	107/0
7	7	EAGLES <i>Hole In The World (ERC)</i>	1766	+81	130863	17	106/0
8	8	COUNTING CROWS <i>Big Yellow Taxi (Geffen/Interscope)</i>	1652	+40	135163	20	90/2
9	9	SANTANA f/MICHELLE BRANCH <i>The Game Of Love (Arista)</i>	1602	-4	143423	49	108/0
12	10	MERCYME <i>I Can Only Imagine (INO/Curb)</i>	1401	+62	82572	20	89/1
11	11	NORAH JONES <i>Don't Know Why (Blue Note/Virgin)</i>	1326	-19	114300	49	115/0
10	12	PHIL COLLINS <i>Can't Stop Loving You (Atlantic)</i>	1324	-148	117189	50	110/0
13	13	CHRISTINA AGUILERA <i>Beautiful (RCA)</i>	1267	+20	95409	39	93/0
15	14	SIMPLY RED <i>Sunrise (simplyred.com)</i>	1210	+146	74756	11	86/3
14	15	TRAIN <i>Calling All Angels (Columbia)</i>	1201	+94	94016	12	92/0
16	16	CLAY AIKEN <i>This Is The Night (RCA)</i>	938	-88	56567	14	69/1
17	17	LEANN RIMES <i>We Can (Asylum/Curb)</i>	919	+23	34318	12	92/0
19	18	JIM BRICKMAN <i>Peace (Where The Heart Is) (AAL)</i>	759	+20	30744	6	87/5
20	19	DARYL HALL <i>Cab Driver (Rhythm & Groove/Liquid 8)</i>	628	+75	31787	10	72/2
18	20	FLEETWOOD MAC <i>Say You Will (Reprise)</i>	584	-212	29622	12	76/0
27	21	MICHAEL BOLTON <i>When I Fall In Love (Passion Group)</i>	548	+271	19411	2	52/12
22	22	GLORIA ESTEFAN <i>Wrapped (Epic)</i>	491	+39	25253	6	66/2
21	23	AMY GRANT <i>Simple Things (Word/Curb/A&M/Interscope)</i>	475	-7	21660	7	55/1
24	24	PHIL COLLINS <i>Look Through My Eyes (Walt Disney/Hollywood)</i>	423	+295	28317	1	65/17
23	25	KENNY LOGGINS <i>With This Ring (All The Best)</i>	409	-37	14956	7	53/7
25	26	MICHAEL BUBLE <i>How Can You Mend A Broken... (143/Reprise)</i>	349	+69	31031	4	51/7
24	27	K. CARLSON f/B. MARDONES <i>I Know You By Heart (Kataphonic)</i>	301	-94	8801	8	53/2
26	28	STEVEN CURTIS CHAPMAN <i>How Do I Love Her (Sparrow)</i>	297	+19	8022	8	44/1
30	29	SEAL <i>Waiting For You (Warner Bros.)</i>	249	+77	25013	4	31/5
29	30	ANNIE LENNOX <i>Wonderful (J)</i>	208	+34	11639	2	30/3

Debut

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 9/7-9/13. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Songs below No. 10 are moved to recurrent after 50 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003. The Arbitron Company). © 2003. R&R, Inc.

New & Active

PAUL CARRACK *Happy To See You Again (SLG)*
Total Plays: 197, Total Stations: 33, Adds: 0

DIDO *White Flag (Arista)*
Total Plays: 146, Total Stations: 12, Adds: 4

CHRIS EMERSON *Baby's Gone (Monomy)*
Total Plays: 124, Total Stations: 27, Adds: 4

LAURA TURNER *Soul Deep (Curb)*
Total Plays: 108, Total Stations: 24, Adds: 2

JOHN MAYER *Bigger Than My Body (Aware/Columbia)*
Total Plays: 105, Total Stations: 12, Adds: 2

BURKE RONEY *Let It All Come Down (R World)*
Total Plays: 88, Total Stations: 17, Adds: 2

ILDNA KNOPFLER *Breaking Up Is Hard To Do (Mack Avenue)*
Total Plays: 55, Total Stations: 10, Adds: 1

CELINE DION *Stand By Your Side (Epic)*
Total Plays: 12, Total Stations: 17, Adds: 17

Songs ranked by total plays

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
PHIL COLLINS <i>Look Through My Eyes (Walt Disney/Hollywood)</i>	17
CELINE DION <i>Stand By Your Side (Epic)</i>	17
MICHAEL BOLTON <i>When I Fall In Love (Passion Group)</i>	12
KENNY LOGGINS <i>With This Ring (All The Best)</i>	7
MICHAEL BUBLE <i>How Can You Mend A Broken... (143/Reprise)</i>	7
SIEDAH <i>Man In The Mirror (Dmtown)</i>	7
SHERYL CROW <i>First Cut Is The Deepest (A&M/Interscope)</i>	7
JIM BRICKMAN <i>Peace (Where The Heart Is) (AAL)</i>	5
SEAL <i>Waiting For You (Warner Bros.)</i>	5

Shania Twain
"Forever And For Always"
Another Strong week at Hot AC & Pop Radio!
Adds week include:
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WMAD/Madison, WMXY/Youngstown
R&R Hot AC: 32 R&R AC: 6-5 (+100)
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Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PHIL COLLINS <i>Look Through My Eyes (Walt Disney/Hollywood)</i>	+295
MICHAEL BOLTON <i>When I Fall In Love (Passion Group)</i>	+271
SIMPLY RED <i>Sunrise (simplyred.com)</i>	+146
CELINE DION <i>God Bless America (Epic)</i>	+113
TRAIN <i>Calling All Angels (Columbia)</i>	+94
EAGLES <i>Hole In The World (ERC)</i>	+81
BRYAN ADAMS <i>Here I Am (A&M/Interscope)</i>	+80
SHANIA TWAIN <i>Forever And For Always (Mercury/IDJMG)</i>	+78
SEAL <i>Waiting For You (Warner Bros.)</i>	+77
DARYL HALL <i>Cab Driver (Rhythm & Groove/Liquid 8)</i>	+75

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

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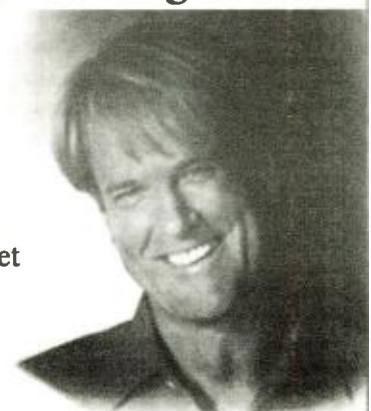
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...easily H&O's finest work since their '80s heyday...with effortlessly melodic pop and smooth, subtle harmonies ...a timeless quality that is all too rare among today's trend-conscious acts. Hall's comfortingly familiar voice hasn't diminished at all; he remains one of the most credibly soulful white singers in pop..."

—*People Magazine*

"...the smooth-groove appeal remains..."

—*Entertainment Weekly*

"...a set of instantly hummable songs..."

—*Esquire*

"...well-crafted...a winning showcase for Hall's still-sinuuous tenor..."—*USA Today*

"Another smooth vocal from Daryl & John from the come-back album of the year 'Getaway Car' sounds like another hit to add to the Hall & Oates catalog of hits."

—*Mike Bettelli, AC Programmer/Consultant "Delilah Show" and "Dave Til Dawn"*

"The deeper you get into the CD, the deeper and more soulful the sound becomes. 'Getaway Car' has that deep, rich, soulful sound we love from Hall & Oates. It's safe to say they are better now than 20 years ago..."

—*Scott Miller, Program Director WDOK 102.1FM Cleveland*

"Hall & Oates have now done two things that are amazing. They rejuvenated a 30 year career with a #1 song to launch a CD and now close it out with the best track of all. Talking about saving the best for last!" — *Mike McVay, President McVay Media*

"'Getaway Car' is another smash for Hall & Oates. This will give them four hits in a row!"

—*Jeff Tyson, Program Director WYSF Birmingham AL*

"Cumulus will be on board with 'Getaway Car' as it rides to #1! 'Getaway Car' is quintessential Hall & Oates, the same sound that makes them the most successful duo in Pop history. Count my stations in out-of-the-box!"

—*Jan Jeffries, Executive Format Director Cumulus Broadcasting Inc*

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America's Best Testing AC Songs 12+ For The Week Ending 9/19/03

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Women 25-54, Women 25-34, Women 35-54. Lists top 40 songs including Clay Aiken, Matchbox Twenty, Daniel Bedingfield, Phil Collins, Train, Luther Vandross, Eagles, Celine Dion, Simply Red, Jim Brickman, Shania Twain, Uncle Kracker, Santana, Fleetwood Mac, Leann Rimes, Daryl Hall, Norah Jones, and Christina Aguilera.

Total sample size is 385 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

Indicator Most Added*

- PHIL COLLINS Look Through My Eyes (Walt Disney/Hollywood)
MICHAEL BOLTON When I Fall In Love (Passion Group)
ENRIQUE IGLESIAS Hero (Interscope)

Recurrents

- V. CARLTON A Thousand Miles (A&M/Interscope) 1187
ENRIQUE IGLESIAS Hero (Interscope) 1131
SHERYL CROW Soak Up The Sun (A&M/Interscope) 1047
FAITH HILL Cry (Warner Bros.) 975
LONESTAR I'm Already There (BNA) 857
TRAIN Drops Of Jupiter (Tell Me) (Columbia) 790
CELINE DION A New Day Has Come (Epic) 748
KELLY CLARKSON A Moment Like This (RCA) 669
AVRIL LAVIGNE Complicated (Arista) 665
FAITH HILL One (Warner Bros.) 640
CALLING Wherever You Will Go (RCA) 579
J. MAYER Your Body Is A Wonderland (Aware/Columbia) 491

Songs ranked by total plays

Please Send Your Photos

R&R wants your best snapshots (color or black & white). Please include the names and titles of all pictured and send them to: R&R, c/o Mike Davis, 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067. Email: mdavis@radioandrecords.com

Reporters

Grid of reporter information for various markets including Albany, NY; Boston, MA; Dayton, OH; Gainesville, FL; Johnson, IA; Memphis, TN; Omaha, NE; Reno, NV; South Bend, IN; Wichita, KS; etc. Each entry includes reporter name, phone number, and email address.

*Monitored Reporters 139 Total Reporters 122 Total Monitored 17 Total Indicator

ON THE RECORD

With **Marty Linck**
PD, WVRV/St. Louis

Hello from WVRV (The River)/St. Louis! We're fresh off of our yearly radiothon for Children's Miracle Network. If your station has a chance to get involved with this charity, do it! You will reap the image rewards. You also might get lucky and find a way to get John Mayer to stop by. • OK, let's move on to the music. I could tell



you how great the new records from Sarah McLachlan, Barenaked Ladies, John Mayer, Dido and Sheryl Crow sound, but that would be too easy. The non-no-brainer stuff that's working here in the STL (as Nelly calls it) is Santana's "Why Don't You and I," Josh Kelley's "Amazing" and Maroon 5's "Harder to Breathe." I have to believe that Maroon 5's followup, "This Love," will be huge as well. The new Nickelback excites me too (don't tell Island/Def Jam, 'cause we're not on it yet). • It's way early, but my personal favorite right now is Sense Field's "I Refuse." This band has some history on The River, and I hope that people embrace this project when the time comes. • As I'm typing, the Cardinals have taken a 5-3 lead over the Cubs! Look for the Cardinals to advance to the playoffs and eventually win the World Series. I hope they don't revive Kool And The Gang's "Celebration" like they did in 1982, when we won our last World Series. Oops — the Cubs just took a 5-6 lead. So much for that thought. So long from St. Louis. Look me up when you're in town, and maybe I'll take you to the Arch and buy you some toasted ravioli.

Congrats to Linde Thurman and the staff at Curb as they take **MercyMe** into the top 10 at AC with "I Can Only Imagine" ... It's now 16 weeks at No. 1 for **Uncle Kracker** and "Drift Away" (Lava) ... It's a tie atop the AC Most Added this week, as **Phil Collins'** "Look Through My Eyes" (Walt Disney/Hollywood) and **Celine Dion's** "Stand by Your Side" (Epic) both grab 17. Collins also debuts at No. 24 this week ... Over at Hot AC, **Pete Cosenza** and the Columbia staff give **John Mayer** another top 10 hit with "Bigger Than My Body" ... Most Added honors go to **Sarah McLachlan's** "Fallen" (Arista), with 28, while **Sheryl Crow's** "The First Cut Is the Deepest" (A&M/Interscope) is second, with 21.

— **Anthony Acampora, Director/Charts**



artist activity

ARTIST: **Jason Mraz**

LABEL: **Elektra/EEG**

By **MIKE TRIAS/ASSOCIATE EDITOR**



Waiting for *My Rocket to Come* is, in a sense, a prophetic title for Jason Mraz's debut album. Released last year, *Rocket* has just recently begun to pick up speed, thanks to Mraz's incredibly catchy single, "The Remedy (I Won't Worry)." Now "You and I Both," the followup single, is hitting Hot AC radio (it rises to No. 9* on R&R's Triple A chart this week), and the song should firmly establish the singer-songwriter as more than a one-hit wonder.

Like its predecessor, and much of the material on *Rocket*, "You and I Both" contains an extremely strong hook, which should translate well at both Hot AC and Pop. Explains Mraz about the origins of the song, "It was part two of an old song — one of the first songs I'd ever written. I used to write with my girlfriend back in '96. She was one of the people who actually turned me on to songwriting. We broke up, and I guess this is a tribute to her."

As is the case with many singer-songwriters, Mraz wears his heart on his sleeve in the lyrics of the songs on *Rocket* (though he gives fans even more insight to his life, sense of humor and heart's desires through his website's online journal). "Too Much Food" was actually written about having a tough time making a record. He wrote it after a long day during which he felt like he would never be allowed to write a song by himself again. "Cause you're about to get cut up and get cut down/It's all about the wordplay/All about the sound in the tone of my voice/You gotta let me make my choice alone/Before my food gets cold/Better shut up or get shot down/It's all about the know-how/All just a matter of

taste/Stop telling me the way I gotta play now/Too much food on my plate."

"Absolutely Zero" is based on one of the choices Mraz had to make on the long road to a career in music. He explains, "I was about to make the record and I was seeing this girl, and one of them had to go. I guess I wanted to spend more time writing songs than being with her. I felt bad about the whole thing and wrote the song."

And it's not just Mraz's songs that give us insight into his life: the artwork on his album, in particular the rooster whose company he is keeping on the cover, is a symbol of Mraz's thought processes. "I guess it's my way of acknowledging that maybe the album is too cocky. I had always tried to make music that other people could step into and become the main character. I realized after listening to the album that there's a lot of me, me, me."

Mraz may be a little bit self-conscious about his material, but his fans can't get enough of Jason. Jason. Jason. Mraz will be taking his famous live show through the U.K. for the remainder of this month. Then, beginning Oct. 3 in Boston, he will kick off another tour of the U.S., which will last through early December. Though many artists wish they could continue being famous forever, Mraz has a different take on where he wants to be 10 years from now: "Hopefully retired. Let's blow it up for a while. Hell, let's blow it up for one year even. I can live with going back to my own thing in San Diego and playing to my regular crowd. In the meantime — explore, explore, explore."

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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)	3862	-6	259431	24	92/0
2	2	MATCHBOX TWENTY Unwell (Atlantic)	3806	+50	274214	32	95/0
3	3	SANTANA f/ALEX BAND Why Don't You & I (Arista)	3589	+193	234308	15	88/0
5	4	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	2793	-4	177810	31	82/0
4	5	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	2755	-105	166121	18	89/0
7	6	LIVE Heaven (Radioactive/Geffen)	2527	+85	141579	19	85/0
6	7	UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	2460	-26	165456	35	84/0
10	8	LIZ PHAIR Why Can't I? (Capitol)	2286	+57	129554	18	88/1
8	9	JOSH KELLEY Amazing (Hollywood)	2269	+6	143982	24	85/1
12	10	JOHN MAYER Bigger Than My Body (Aware/Columbia)	2262	+218	155695	6	91/1
13	11	DIDO White Flag (Arista)	2256	+215	156306	10	84/1
9	12	EVANESCENCE Bring Me To Life (Wind-up)	2167	-64	147377	27	73/0
11	13	3 DOORS DOWN When I'm Gone (Republic/Universal)	2048	-39	150681	41	74/0
14	14	MATCHBOX TWENTY Bright Lights (Atlantic)	1896	+129	119265	7	88/2
17	15	3 DOORS DOWN Here Without You (Republic/Universal)	1707	+241	90055	7	72/2
16	16	KELLY CLARKSON Miss Independent (RCA)	1544	-7	103064	18	44/0
18	17	SALIVA Rest In Pieces (Island/IDJMG)	1324	+29	65123	10	59/0
19	18	ATARIS The Boys Of Summer (Columbia)	1291	+2	73281	12	48/0
20	19	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	1106	+7	48751	9	68/1
22	20	VERTICAL HORIZON I'm Still Here (RCA)	1009	+25	46198	8	53/1
21	21	WILSHIRE Special (Columbia)	976	-19	33108	11	59/0
23	22	SUGAR RAY Is She Really Going Out With Him? (Atlantic)	845	-102	54187	12	46/0
24	23	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	807	+20	47371	10	40/0
25	24	MERCYME I Can Only Imagine (INO/Curb)	759	+62	32424	9	22/0
26	25	STAIN'D So Far Away (Flip/Elektra/EEG)	700	+81	27576	6	40/4
31	26	BARENAKED LADIES Another Postcard (Chimps) (Reprise)	678	+309	50424	2	55/13
35	27	SARAH MCLACHLAN Fallen (Arista)	644	+363	58536	2	44/28
28	28	STING Send Your Love (A&M/Interscope)	511	+56	29306	4	40/3
29	29	GAVIN DEGRAW Follow Through (J)	496	+47	14846	11	44/3
27	30	O.A.R. Hey Girl (Lava)	435	-116	11979	9	40/0
30	31	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	401	-15	30653	6	7/0
32	32	SHANIA TWAIN Forever And For Always (Mercury)	400	+43	26882	5	26/3
34	33	SIMPLY RED Sunrise (simplyred.com)	395	+88	24702	5	22/0
Debut	34	NICKELBACK Someday (Roadrunner/IDJMG)	340	+175	14124	1	34/13
36	35	UNCLE KRACKER Memphis Soul Song (Lava)	336	+70	10842	3	26/1
38	36	SEAL Waiting For You (Warner Bros.)	301	+38	13814	4	26/5
Debut	37	BANGLES Something That You Said (Koch)	256	+65	10274	1	20/3
37	38	SISTER HAZEL Life Got In The Way (Sixth Man)	243	-22	11287	8	14/0
40	39	LUTHER VANDROSS Dance With My Father (J)	234	+33	24889	3	10/0
Debut	40	JEWEL Stand (Atlantic)	228	+67	10622	1	16/1

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 9/7-9/13. 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.

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
SARAH MCLACHLAN Fallen (Arista)	28
SHERYL CROW First Cut Is The Deepest (A&M/Interscope)	21
BARENAKED LADIES Another Postcard (Chimps) (Reprise)	13
NICKELBACK Someday (Roadrunner/IDJMG)	13
R.E.M. Bad Day (Warner Bros.)	9
JASON MRAZ You And I Both (Elektra/EEG)	8
HOWIE DAY Perfect Time Of Day (Epic)	7
SEAL Waiting For You (Warner Bros.)	5
MEAT LOAF I Couldn't Have Said It Better (Sanctuary/SRG)	5
STAIN'D So Far Away (Flip/Elektra/EEG)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SARAH MCLACHLAN Fallen (Arista)	+363
BARENAKED LADIES Another Postcard (Chimps) (Reprise)	+309
3 DOORS DOWN Here Without You (Republic/Universal)	+241
JOHN MAYER Bigger Than My Body (Aware/Columbia)	+218
DIDO White Flag (Arista)	+215
SHERYL CROW First Cut Is The Deepest (A&M/Interscope)	+213
SANTANA f/ALEX BAND Why Don't You & I (Arista)	+193
NICKELBACK Someday (Roadrunner/IDJMG)	+175
MATCHBOX TWENTY Bright Lights (Atlantic)	+129
SIMPLY RED Sunrise (simplyred.com)	+88

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

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#1 MOST
ADDED!

sarah mclachlan
fallen

Early Airplay at:

WPLJ KYSR KIOI KLLC WMWX KHMV WRQX WBMX WDVD
KPLZ KFMB WWMX KYKY KALJ KRSK WQAL WVMX KEZR
WBNS WLNK WOMX KMXB WPTE WENS KAMX WOZN WMC
WTIC WVOR WMMX KZPT WINK KPEK WKDD KCDU KLLY
KSTZ WMAD KMHX KBBY KOSO WQSM KKPX KLTG

the brand new song from her forthcoming album
afterglow

impacting september 22nd

mixed by rom lord-alge

ARISTA



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America's Best Testing Hot AC Songs 12+ For The Week Ending 9/19/03

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Women 18-34, Women 18-24, Women 25-34. Lists top songs like 'Here Without You' by 3 Doors Down and 'Bright Lights' by Matchbox Twenty.

Total sample size is 510 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.

New & Active

SHERYL CROW First Cut Is The Deepest (A&M/Interscope) Total Plays: 214, Total Stations: 28, Adds: 21

THIRD EYE BLIND Crystal Baller (Elektra/EEG) Total Plays: 210, Total Stations: 15, Adds: 0

MARIA I Give, You Take (DreamWorks) Total Plays: 182, Total Stations: 19, Adds: 1

HOOTIE & THE BLOWFISH Space (Atlantic) Total Plays: 165, Total Stations: 13, Adds: 2

HOLLY PALMER Just So You Know (Warner Bros.) Total Plays: 162, Total Stations: 15, Adds: 1

BLUE OCTOBER Calling You (Universal) Total Plays: 153, Total Stations: 16, Adds: 0

KATY ROSE Overdrive (V2) Total Plays: 151, Total Stations: 19, Adds: 1

EVANESCENCE Going Under (Wind-up) Total Plays: 138, Total Stations: 13, Adds: 3

HOWIE DAY Perfect Time Of Day (Epic) Total Plays: 87, Total Stations: 21, Adds: 7

MEAT LOAF I Couldn't Have Said It Better (Sanctuary/SRG) Total Plays: 84, Total Stations: 12, Adds: 5

Songs ranked by total plays

Indicator

Most Added

MATCHBOX TWENTY Bright Lights (Atlantic)

SHANIA TWAIN Forever And For Always (Mercury)

MAROON 5 Harder To Breathe (Octone/J)

BARENAKED LADIES Another Postcard (Chimps)

SHERYL CROW First Cut Is The Deepest (A&M/Interscope)

Reporters

Grid of reporter information for various markets including Akron, Albany, Albuquerque, Atlanta, Austin, Bakersfield, Baltimore, Boston, Buffalo, Cape Cod, Charleston, Cedar Rapids, Chicago, Cincinnati, Cleveland, Dallas, Denver, Detroit, Evansville, Fort Worth, Fresno, Grand Rapids, Greenville, Harrisburg, Hartford, Houston, Indianapolis, Jacksonville, Kansas City, Knoxville, Las Vegas, Lexington, Little Rock, Louisville, Madison, Miami, Milwaukee, Minneapolis, Mobile, Montgomery, Nashville, New Orleans, New York, Norfolk, Oklahoma City, Omaha, Orlando, Owensboro, Palm Beach, Phoenix, Portland, Providence, Reading, Reno, Richmond, Riverside, Sacramento, Salt Lake City, San Antonio, San Diego, San Francisco, Seattle, Tampa, Toledo, Tucson, Tulsa, Washington DC, Wichita, Worcester, Youngstown.

Monitored Reporters 105 Total Reporters 95 Total Monitored 10 Total Indicator Did Not Report, Playlist Frozen (3): KMXS/Anchorage, AK Note: WZAT/Savannah, GA moves from CHR/Pop to Hot AC.



CAROL ARCHER
carcher@radioandrecords.com

'The Best Sales Presentation We Do'

KWJZ/Seattle's music festival brands the station, super-serves the core, showcases sponsors and generates revenue

Over the years grand-scale music festivals produced by Smooth Jazz radio stations have become *de rigueur* benchmarks in markets of all sizes. Festivals are where the worlds of programming, marketing, promotion and sales come together, and come together beautifully.

Of KWJZ/Seattle's annual event, the 98.9 Smooth Jazz Festival, presented each August over two days, PD Carol Handley says, "It was my vision from the first month I worked at KWJZ to have a two-day festival that showcases the best new artists and names that draw crowds and sell tickets." This is how it's done.



Carol Handley

An Early Start

KWJZ starts preparations in January, eight months before the festival. That's when sales pitches are made and artist bookings begin. "We started with the name," Handley says. "It was to help brand the station. You couldn't read about the festival or buy tickets without being able to identify the station and the type of music you'd hear. So, naturally, it's called the 98.9 Smooth Jazz Festival. The press likes to call it the KWJZ Smooth Jazz Festival, but I really don't complain.

"Our lineup is four artists per day. We start booking the headliners and work our way back to opening acts. This year it looked like this: Saturday, Aug. 2 — Mindi Abair, Joyce Cooling, Bob James, Guitars & Saxes [Richard Elliot/Steve Cole/Peter White/Jeff Colub]; Sunday, Aug. 3 — Gregg Karukas, Craig Chaquico, David Sanborn and The Crusaders with Randy Crawford.

"Think about it. Rarely did a set of music go by on the air that didn't feature one of these artists. It was easy to talk about on the air, and it sounded like everybody we play was there. We create the impression that you just have to be there."

Handley and the radio station's staff mount the event in partnership with local producers who 'own' a venue in town and book all concerts that play it. These production part-

ners handle all the logistics of the concert, from parking to sound, staging, artist contracts and ticket sales. The station picks the artists and works on a ticket presale to its Smooth Jazz Club members.

"There are special needs for our shows on the day of that are coordinated through our promotions and sales departments," Handley says. "We sell sponsorships and have festival merchandise. All station sales revenue from clients and merchandise sales are profit to the station in NTR. Some clients are on-site, others are included through on-air promotions to win tickets and special festival packages.

"We have listeners who show up at 7am for gates that open at noon for a show that starts at 2pm. There is a whole culture that has grown around this event. It's family, it's a party — and it's a success."

Promotion In Motion

Every year the two-day event sells out. This year's festival was held at the new Marymoor Park venue in nearby Redmond. "Many of our listeners purchase tickets for both days of the festival and enjoy the daylong experience with the anticipation of fabulous music, sunshine, elaborate picnic spreads and a chance to meet their new and longtime favorite Smooth Jazz artists," says KWJZ Director/Promotions Cindy Gilsdorf.

"As a radio station, this affords us the opportunity to connect with our listeners and thank them for their loyalty. We are on-site, incorporating many aspects promoting our station, clients and the artists.

"Our merchandise tent each year offers a variety of festival logo-wear, including T-shirts, sweatshirts, hats and festival posters suitable for autographs and framing. The wearable souvenirs sell quickly and are always found around town for years afterward. In fact, our listeners love to sport previous years' festival gear when arriving at the festival, and we often see shirts and hats from Year One.

"The value of getting 200 customers and their guests to experience our audience and the Smooth Jazz product is almost immeasurable."

Ann Marie Mulholland

"As festivalgoers arrive each day they receive a 'smooth jazz bag' full of goodies, including our 12-page festival program, brochures, flyers and sponsors' offers. This gives us a chance to promote the station, our sponsors and our flagship Vacation a Day promo, now in its fourth year. The sponsors can utilize this opportunity to sample and promote their products and services.



Cindy Gilsdorf

"This year our program included a survey asking questions pertinent to programming and promotions. From this captive audience we receive invaluable information that is later tallied and discussed. Once completed, our guests drop the surveys at our station booth for a chance to win a trip.

"At our station booth our on-air staff take turns meeting the listeners and answering questions, and we are busy handing out station tchotchkes and individual sponsor items, doing on-site enter-to-win prize drawings, collecting surveys, signing people up for our Smooth Jazz Club and facilitating the signing of autographs.

"Seemingly endless lines of listeners wait for their chance to meet the artists, chat a bit, get an autograph and have a photo taken by our official festival photographers. Our listeners' dedication to the artists, their music and the station really comes through as we chat with them in line."

The Sales & NTR Angle

There are two benefits of the Jazz Festival from a sales standpoint, says KWJZ Sales Manager Ann Marie Mulholland. "The first is the added revenue that uses very little inventory," she says. "With the history Carol Handley has created in this event, we actually have demand for the sponsorship.

"We offer category exclusivity, and we customize programs that not only give on-site exposure such as signage, sampling, display and hospitality, but also offer pre- and post-event exposure on-air, traffic-driving elements, exposure on our website, inclusion in Smooth Jazz Club e-mail, enter-to-win contests, etc.

"The categories we have had the most success with are automotive, grocery/food, financial/banks and lifestyle products like spas and massage centers. The key to the sponsorships is to create such happy customers that they sign multiyear deals for the right to be involved.

"We also spread the sponsor involvement over the five months leading up to the festival. Sponsors are promised a number of name mentions in the station promotional announcements, rotating with no more than three per promo. They are also promised a two-week exclusive promotion. Most of these promotions involve a traffic-driving element. That way each sponsor gets the limelight for at least two weeks.

"Some fun ideas for these promotions have included a VIP parking pass that could be picked up at a local auto-dealer group prior to the event and Festival Feast baskets, where the listener wins tickets to the event, a basket full of goodies — from the sponsor, which is usually a grocer — and low-back chairs with the sponsor's logo on the back. Less than 20% of our revenue is in spot for this event, which really helps us compete in the young-demo months of July and August."

The Hospitality Benefit

"The other benefit to this event for

"There is a whole culture that has grown around this event."

Carol Handley

our sales department is the hospitality," Mulholland continues. "As are most Smooth Jazz Stations, we are eager to show off our affluent adult audience to our customers. Over the two days we entertain more than 200 customers. We provide lunch at noon and snacks and beverages all day, and we cater dinner before the headliner hits the stage.



Ann Marie Mulholland

"We decorate a private area with white linens, plants, flowers and white lights. Our staff members all wear the Smooth Jazz Festival T-shirt — with the sold sponsor logo on the back — to be easily identified by our guests.

"We sit with our customers, feed them, drink them and walk them down to our bank of fifth-row reserved seats to experience the power of Guitars & Saxes or a great artist like Craig Chaquico up close and personal. They have a marvelous time.

"Some know the music, are passionate about it and beg us for tickets every year. Others are exposed to the beauty of our format for the first time at our event. Needless to say, they experience the buying power of the audience while there as well. By having them see the event, we eliminate the 'background music' objection.

"Do we spend money on the sponsorships and hospitality? You bet we do. Our hard costs for 2003 were 13% of the revenue. However, the value of getting 200 customers and their guests to experience our audience and the Smooth Jazz product is almost immeasurable. It's the best sales presentation we do."

TALK BACK TO R&R!

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

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carcher@radioandrecords.com

Fax: 310-203-9763

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)	880	-84	101044	19	43/0
2	2	BRIAN CULBERTSON Say What? (Warner Bros.)	819	-83	102604	23	42/0
3	3	PAUL JACKSON, JR. It's A Shame (Blue Note)	816	+13	81190	18	41/1
6	4	URBAN KNIGHTS Got To Give It Up (Narada)	696	+66	59515	18	37/0
5	5	KENNY G. Malibu Dreams (Arista)	683	+40	86815	11	38/2
4	6	RICHARD ELLIOT Corner Pocket (GRP/VMG)	652	-51	57738	24	38/0
8	7	CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	627	+15	73171	15	42/1
11	8	PRAFUL Sigh (Rendezvous/N-Coded)	607	+51	86500	10	43/1
7	9	M. McDONALD I Heard It Through The Grapevine (Motown/Universal)	603	-16	59169	16	43/0
10	10	LUTHER VANDROSS Dance With My Father (J)	552	-14	64752	17	39/0
13	11	MINDI ABAIR Fiirt (GRP/VMG)	524	+9	50917	10	38/0
14	12	DAVE KOZ Honey-Dipped (Capitol)	518	+27	59846	4	44/0
9	13	CHIELI MINUCCI Kickin' It Hard (Shanachie)	518	-58	65247	33	31/0
15	14	PAUL TAYLOR On The Move (Peak)	490	+27	55018	15	35/0
12	15	JEFF LORBER Gigabyte (Narada)	482	-35	40843	26	32/0
17	16	RICK BRAUN Green Tomatoes (Warner Bros.)	396	+8	36171	8	35/0
16	17	DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)	387	-70	33093	20	28/0
19	18	JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)	366	+18	50445	6	35/2
18	19	ACOUSTIC ALCHEMY No Messin' (Higher Octave)	359	-2	22098	12	28/0
20	20	CHUCK LOEB eBop (Shanachie)	339	+31	43993	8	31/1
21	21	SIMPLY RED Sunrise (simplyred.com)	268	+19	13206	6	20/1
22	22	JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)	253	+28	29614	5	25/3
Debut	23	DARYL HALL She's Gone (Rhythm & Groove/Liquid 8)	222	+180	18719	1	22/6
23	24	JEFF GOLUB Boom Boom (GRP/VMG)	198	+16	17504	4	19/2
Debut	25	CHRIS BOTTI Indian Summer (Columbia)	192	+55	25740	1	29/12
25	26	STEVE OLIVER Positive Energy (Native Language)	188	+19	5625	4	17/2
26	27	FATTBURGER Sizzlin' (Shanachie)	168	0	14810	20	16/0
24	28	RONNY JORDAN At Last (N-Coded)	168	-12	25428	8	16/0
29	29	GREGG KARUKAS Riverside Drive (N-Coded)	167	+11	11820	4	13/0
27	30	BLAKE AARON She's So Fine (Innervision)	164	-1	5227	2	13/0

45 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 9/7-9/13. 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 STANDRING I Ain't Mad Atcha (Mesa Entertainment/Blue Moon)
Total Plays: 135, Total Stations: 13, Adds: 0

PAMELA WILLIAMS Afterglow (Shanachie)
Total Plays: 131, Total Stations: 14, Adds: 0

HIROSHIMA Revelation (Heads Up International)
Total Plays: 131, Total Stations: 13, Adds: 0

NICK COLIONNE High Flyin' (3 Keys Music)
Total Plays: 128, Total Stations: 11, Adds: 2

MARC ANTOINE Funky Picante (Rendezvous)
Total Plays: 111, Total Stations: 12, Adds: 1

MARION MEADDS Treasures (Heads Up)
Total Plays: 109, Total Stations: 6, Adds: 0

TWIST OF MOTOWN Inner City Blues (GRP/VMG)
Total Plays: 98, Total Stations: 17, Adds: 7

BERNIE WILLIAMS / **DAVID BENOIT** Just Because (GRP/VMG)
Total Plays: 98, Total Stations: 7, Adds: 0

RIPPINGTONS Bella Luna (Peak)
Total Plays: 92, Total Stations: 10, Adds: 1

NORMAN BROWN Night Drive (Warner Bros.)
Total Plays: 66, Total Stations: 7, Adds: 1

Songs ranked by total plays

Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
CHRIS BOTTI Indian Summer (Columbia)	12
DAVID BENOIT Watermelon Man (GRP/VMG)	8
TWIST OF MOTOWN Inner City Blues (GRP/VMG)	7
DARYL HALL She's Gone (Rhythm & Groove/Liquid 8)	6
JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)	3
STEVE COLE Everyday (Warner Bros.)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DARYL HALL She's Gone (Rhythm & Groove/Liquid 8)	+180
TWIST OF MOTOWN Inner City Blues (GRP/VMG)	+82
URBAN KNIGHTS Got To Give It Up (Narada)	+66
CHRIS BOTTI Indian Summer (Columbia)	+55
PRAFUL Sigh (Rendezvous/N-Coded)	+51
STEVE COLE Everyday (Warner Bros.)	+49
KENNY G. Malibu Dreams (Arista)	+40
CHUCK LOEB eBop (Shanachie)	+31
JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)	+28

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
PHIL COLLINS Come With Me (Atlantic)	317
EUGE GROOVE Rewind (Warner Bros.)	287
WALTER BEASLEY Precious Moments (N-Coded)	279
SPYRO GYRA Getaway (Heads Up)	272
KIM WATERS Waterfall (Shanachie)	183
PIECES OF A DREAM Love's Silhouette (Heads Up)	169
RICK DERRINGER Hot And Cool (Big3)	118
BRIAN MCKNIGHT Shouta, Woulda, Coulda (Motown/Universal)	116
J. THOMPSON Tell Me The Truth (AMN)	72
PETER WHITE Who's That Lady? (Columbia)	67
MINDI ABAIR Lucy's (GRP/VMG)	63
GREG ADAMS 'Sup With That (Ripa/Blue Note)	61
KENNY G. Paradise (Arista)	54
STEVE OLIVER High Noon (Native Language)	51
BOB BALDWIN The Way She Looked At Me (Narada)	48
NORAH JONES Come Away With Me (Blue Note/Virgin)	43
NORAH JONES Don't Know Why (Blue Note/Virgin)	39
MICHAEL LINGTON Still Thinking Of You (3 Keys Music)	36

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

Reporters

WZMR/Albany, NY OM: Mike Morgan PD: Kevin Callahan JEFF TWIST OF MOTOWN VAN MORRISON	WWVW/Cleveland, OH OM/PM: Bernie Kimble 11 STEVE COLE 12 DARYL HALL 10 STEVE COLE 10 MINDI ABAIR CHRIS BOTTI BASS SPYRO GYRA	WDRR/Fl. Myers, FL PD: Ron "Jonathan" Shepard MD: Ramel Buchanan 1 CHRIS BOTTI	WJZZ/Madison, WI OM/PM: Mike Ferris APD: Sybil Medwine STEVE COLE JAZZMASTERS CHRIS BOTTI NORMAN BROWN	WLOO/Orlando, FL PD: Brian Morgan MD: Patricia James SEA	KJFM/San Diego, CA OM: John Dimick PD: Mike Vespene APD/MD: Kathy Cole 1 STEVE OLIVER 1 NICK COLIONNE 1 CHRIS BOTTI	WSSM/St. Louis, MO PD: David Myers 4 JACK WALLACE 1 CHRIS BOTTI
KAJZ/Albuquerque, NM PD: Paul Lavale APD/MD: Jeff Young JIMMY SOMMERS JAZZMASTERS RIPPINGTONS DARYL HALL WETHEAD PLAYERS	WJZA/Columbus, OH PD/MD: Bill Harman DAVID BENOIT	KHJZ/Houston, TX OM: Jeff Garrison PD: Maxine Todd APD/MD: Greg Morgan No Adds	WLVE/Miami, FL OM: Rick Roberts PD/MD: Pat McMillan SEA	WJZJ/Philadelphia, PA PD: Michael Teed MD: Frank Chidls 5 STEVE COLE	KKSF/San Francisco, CA OM: Michael Martin PD/MD: Steve Williams 1 SEA 1 BRIAN CULBERTSON	WJZW/Washington, DC OM: Kenny King PD: Carl Anderson MD: Renee Dewey DARYL HALL DAVID BENOIT
KNIK/Anchorage, AK OM/PM: Aaron Wallender 9 J. THOMPSON DARYL HALL CHRIS BOTTI	KOAI/Dallas, TX OM/PM: Kurt Johnson MD: Nick Seeland CHRIS BOTTI	WYJZ/Indianapolis, IN OM/PM: Carl Frye CHRIS BOTTI	WJZM/Hawkauee, WI OM/PM: Steve Scott MD: Jeff Peterson 12 CHRIS BOTTI	KYOT/Phoenix, AZ PD: Shaun Holly APD/MD: Angie Hands CHRIS BOTTI	KMGQ/Santa Barbara, CA PD: Mark De Anda MARC ANTOINE	
KJCD/Denver, CO PD/MD: Michael Fischer 9 JEFF GOLUB 9 STEVE COLE 9 TWIST OF MOTOWN JIMMY SOMMERS	KOAS/Las Vegas, NV PD/MD: Erik Fox DARYL HALL TWIST OF MOTOWN	KSVR/Modesto, CA OM/MD: Doug Wulf PD: Jim Bryan 4 JACKS ALLER 2 TWIST OF MOTOWN	KJZS/Reno, NV OM: Rob Reynolds PD: Harry Reynolds APD/MD: Deep Thomas CHRIS BOTTI	KJZJ/Santa Rosa, CA PD: Gordon Ziel APD: Rob Singleton MD: Pat Schreiber 2 SIMPLY RED 2 TWIST OF MOTOWN 2 DAVID BENOIT	KWJZ/Seattle, WA PD: Carol Handley MD: Diana Rose 9 PETER WHITE 9 RICK FRIEMAN PAUL JACKSON, JR. SPEK ADAMS PIECES OF A DREAM	*Monitored Reporters
WJZZ/Atlanta, GA PD/MD: Nick Francis 7 STEVE COLE	WVWV/Detroit, MI OM/PM: Tom Slesinger MD: Sandy Kevach No Adds	KSRB/Los Angeles, CA OM/PM: Terry Weiler MD: Susan Kostelny 1 TWIST OF MOTOWN 1 DAVID BENOIT	Jones Smooth Jazz/Network PD: Steve Hibbard MD: Cheryl Margusart 1 DAVID BENOIT	WJZV/Richmond, VA PD: Reid Seiger CHRIS BOTTI	45 Total Reporters	
KSNJ/Bakersfield, CA OM/PM: Chris Timmshand APD: Matt Kelly FRANK SEA	KSEC/Fayetteville, AR PD/MD: Ken Cauch CHRIS BOTTI	KTWV/Los Angeles, CA PD: Paul Schickler APD/MD: Samantha Wiedmann No Adds	WQCD/New York, NY OM: John Williams PD/MD: Claryfy Connolly 6 SMOOTH AORCA 6 DAVID BENOIT HEATHER HEADLEY	KSSJ/Sacramento, CA PD/MD: Lee Hansen APD: Ken Jones No Adds	45 Total Indicator	
WNJA/Chicago, IL OM: Bob Kaslo PD/MD: Steve Stiles DAVID BENOIT	KEZJ/Fresno, CA OM: Scott Keith MD: J. Woldenholmer No Adds	WELV/Macon, GA PD/MD: Nick Smith 10 DARYL HALL 11 STEVE OLIVER 11 JIMMY SOMMERS 11 JEFF GOLUB	WJCD/Meridell, VA OM/PM: Daley Davis APD/MD: Larry Hollenheit 3 DARYL HALL	KBZN/Salt Lake City, UT OM/PM: Dan Jessop 3 CANDY DULFER	Did Not Report, Playlist Frozen (2): KVJZ/Des Moines, IA WJZN/Memphis, TN	



CYNDEE MAXWELL
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Rock's Spring '03 Ratings

Younger and upper-demo trends are down

In terms of ranking positions, fewer Rock stations have made it to No. 1 in their markets in each of the last five spring Arbitrons. The charts below show the percentage of stations that ranked No. 1, No. 2 or No. 3 in their respective markets in two important demos. You'll notice that while the 18-34 male trend has been dropping steadily, the upper demo has seen more of an up-and-down phenomenon.

Demo Percentage Trends

Men 18-34

Rank	Spring '99	Spring '00	Spring '01	Spring '02	Spring '03
No. 1	55%	55%	53%	46%	43%
No. 2	18%	21%	26%	28%	19%
No. 3	8%	9%	9%	12%	15%

Men 25-54

Rank	Spring '99	Spring '00	Spring '01	Spring '02	Spring '03
No. 1	45%	50%	48%	53%	41%
No. 2	20%	18%	24%	16%	16%
No. 3	11%	15%	11%	11%	16%



THE BLESSED ZAKK Zakk Wylye (r) is taking his Black Label Society on the road and leading motorcycle clubs to concerts nightly. Here he's shown with WYSP/Philadelphia jock Cousin Ed.



HOOPA-BIKES You may recall hearing about Hoobastank guitarist Dan Estrin suffering a motorbike accident earlier this month. It happened after the band had paid a visit to The Mad Max Morning Show, which is simulcast on WXQR/Greenville, NC & WKZQ/Myrtle Beach, SC. After the on-air interview, the whole clan bought mini-bikes and a scooter and went joyriding. Estrin had to have surgery to remove a blood clot and fix a skull fracture. This picture was taken shortly before the accident. Seen here are (l-r) Mad Max of The Mad Max Morning Show; Hoobastank vocalist Doug Robb, bassist Markku, drummer Chris and Estrin; WKZQ Asst. PD/MD Charley (on the back of Harley) and Rollin Carver of the band Confliction (front of Harley).

Rock

Market No.	Calls/Market	M18-34 AQH Share (Rank)	M25-54 AQH Share (Rank)
6	WMMR/Philadelphia	8.5 (3)	6.9 (2)
7	KLOL/Houston	6.8 (3)	5.2 (2)
11	WKLS/Atlanta	7.7 (2) t	6.1 (3)
14	KISW/Seattle	6.1 (4)	5.0 (4)
15	KDKB/Phoenix	4.4 (7)	6.4 (3)
18	WBAB & WHFM/Nassau-Suffolk	6.1 (3)	6.2 (3)
26	WEBN/Cincinnati	20.8 (1)	12.5 (2)
28	KCAL/Riverside	5.0 (5)	5.3 (4)
30	KSJO/San Jose	7.2 (2)	3.1 (8) t
32	KBER/Salt Lake City	6.5 (3)	5.9 (3)
34	WHJY/Providence	15.9 (1)	15.9 (1)
42	KLBJ/Austin	3.4 (9)	6.1 (3) t
51	WBUF/Buffalo	10.8 (2) t	7.8 (3) t
54	WCMF/Rochester, NY	9.5 (2)	11.7 (2)
58	WTUE/Dayton	10.7 (3)	11.4 (1)
64	WPYX/Albany, NY	11.2 (2)	11.6 (1)
62	KLPX/Tucson	8.5 (3)	10.2 (2)
65	KMOD/Tulsa	10.9 (1)	16.0 (1)
70	WZZO/Allentown	24.8 (1)	15.9 (1)
71	KZRR/Albuquerque	19.0 (1)	11.8 (1)
74	KEZO/Omaha	13.8 (1)	14.9 (1)
78	KLAQ/El Paso	11.1 (3)	6.3 (6) t
82	WIOT/Toledo	13.8 (1)	13.0 (1)
83	KOOJ/Baton Rouge	12.0 (2)	7.7 (2) t
89	WYBB/Charleston, SC	6.1 (5) t	5.4 (4) t
113	WDHA/Morristown, NJ	21.2 (1)	11.4 (1)
112	WNCN/Youngstown, OH	12.5 (1) t	10.5 (2) t
110	WROV/Roanoke, VA	18.6 (1)	17.1 (1)
114	WVFX/Worcester, MA	4.1 (7) t	5.4 (6)
107	KXFX/Santa Rosa, CA	12.3 (1)	5.4 (5)
116	WHEB/Portsmouth, NH	16.9 (1)	11.3 (1)
124	WRRX/Pensacola, FL	2.7 (10) t	2.8 (13) t
127	WRQC/Fayetteville, NC	7.6 (4)	5.5 (6)
129	WRQK/Canton, OH	21.0 (1)	11.1 (1)
132	KTUX/Shreveport, LA	7.0 (6)	6.8 (5) t
131	KIOC/Beaumont, TX	18.8 (1)	18.1 (1)
134	KNCN/Corpus Christi, TX	16.9 (1)	9.6 (1)
143	WWCT/Peoria, IL	7.7 (4) t	8.0 (3)
144	KXUS/Springfield, MO	8.1 (4)	3.9 (6) t
145	KFLY/Eugene, OR	15.8 (1)	8.8 (3)
152	WRVC/Huntington, WV	5.8 (7) t	6.0 (6)
153	WXRK/Rockford, IL	22.4 (1)	14.6 (1) t
154	WQBZ/Macon, GA	12.8 (2)	14.0 (1)
162	KCLB/Palm Springs, CA	3.5 (6) t	7.4 (3)
169	WQCM/Hagerstown, MD	8.7 (4) t	12.0 (1)
168	WMZK/Wausau, WI	32.0 (1)	16.7 (1)
177	WKLC/Charleston, WV	16.7 (2)	8.6 (3) t
170	KZOZ/San Luis Obispo, CA	7.3 (2) t	9.9 (1)
179	WKGK/Binghamton, NY	37.8 (1)	17.6 (1)
175	KWHL/Anchorage, AK	6.0 (5) t	4.8 (6) t
178	WRQR/Wilmington, NC	6.5 (5) t	6.9 (5) t
181	WVRK/Columbus, GA	15.6 (2)	12.3 (2)
182	WRKR/Kalamazoo, MI	25.6 (1)	22.0 (1)
183	WPXC/Cape Cod, MA	12.5 (2) t	9.1 (3)
188	KFZX/Odessa, TX	9.8 (4) t	5.9 (5) t
198	KATS/Yakima, WA	11.1 (2) t	11.7 (2)
192	WKLT & WKLZ/Traverse City, MI	16.7 (2) t	6.9 (5) t
194	KBRQ/Waco, TX	14.3 (3)	8.8 (3) t
195	WCLG/Morgantown, WV	28.2 (1)	11.5 (1) t
214	WTOS/Bangor, ME	24.2 (1)	9.0 (4)
217	KZMZ/Alexandria, LA	8.6 (3) t	10.1 (2)
219	WKSM/Ft. Walton Beach, FL	23.3 (1)	15.0 (1) t
224	WWWV/Charlottesville, VA	14.8 (1)	17.8 (1)
231	WTAO/Marion, IL	21.7 (1)	9.1 (2) t
227	KRRR/Redding, CA	15.8 (1) t	14.3 (1) t
237	WFBX/Panama City, FL	8.7 (3) t	5.5 (5) t
238	WEGW/Wheeling, WV	20.8 (1)	20.0 (1)
235	WKHY/Lafayette, IN	10.7 (1) t	11.1 (1) t
236	WHNN/Bloomington, IL	18.8 (1)	6.1 (5) t
241	WHBR/Parkersburg, WV	30.8 (1)	13.0 (1)
261	KSEZ/Sioux City, IA	24.0 (1)	15.9 (1)
266	WHBZ/Sheboygan, WI	33.3 (1)	20.0 (1)
279	KDEZ/Jonesboro, AR	10.5 (2) t	10.0 (4) t

Note: WPHD/Elmira, NY is in an embargoed market and we are unable to print its ratings.

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September 19, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+ / - PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	STAIN'D So Far Away (Flip/Elektra/EEG)	713	+36	38079	13	31/2
2	2	NICKELBACK Someday (Roadrunner/IDJMG)	661	+50	37891	7	29/0
3	3	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	577	+37	27322	14	28/0
5	4	LINKIN PARK Faint (Warner Bros.)	417	0	23082	13	16/0
10	5	GODSMACK Serenity (Republic/Universal)	397	+63	17384	12	24/0
6	6	TRAPT Headstrong (Warner Bros.)	378	-19	26526	36	24/0
9	7	SHINEDOWN Fly From The Inside (Atlantic)	377	+32	15837	18	22/0
7	8	BLACK LABEL SOCIETY Stillborn (Spitfire)	377	+19	18958	25	22/0
4	9	AUDIOSLAVE Like A Stone (Interscope/Epic)	367	-51	21753	34	29/0
8	10	FUEL Falls On Me (Epic)	364	+9	13253	8	23/2
11	11	A PERFECT CIRCLE Weak And Powerless (Virgin)	345	+29	11073	6	24/2
12	12	3 DOORS DOWN Here Without You (Republic/Universal)	339	+64	14003	6	25/2
14	13	WHITE STRIPES Seven Nation Army (Third Man/V2)	264	+29	11711	6	15/0
13	14	FOO FIGHTERS Times Like These (Roswell/RCA)	241	-13	13030	34	22/1
16	15	DISTURBED Liberate (Reprise)	232	+18	10293	12	15/0
17	16	TRAPT Still Frame (Warner Bros.)	201	+18	6405	7	19/1
22	17	SEETHER Gasoline (Wind-up)	192	+45	6113	3	23/5
18	18	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	182	+10	6650	12	14/1
20	19	KDRN Did My Time (Immortal/Epic)	161	+4	7329	10	12/0
15	20	JANE'S ADDICTION Just Because (Capitol)	158	-72	7134	15	17/0
19	21	METALLICA Frantic (Elektra/EEG)	156	-8	5692	5	19/1
27	22	JET Are You Gonna Be My Girl (Elektra/EEG)	139	+38	3901	2	15/1
21	23	QUEENSRYCHE Open (Sanctuary/SRG)	135	-14	4022	10	11/0
30	24	COLD Suffocate (Flip/Geffen/Interscope)	116	+24	5278	2	12/2
23	25	LIMP BIZKIT Eat You Alive (Flip/Interscope)	111	-9	2851	4	10/0
Debut	26	ZZ TOP Piece (RCA)	103	+33	5387	1	8/0
28	27	IRON MAIDEN Wildest Dreams (Columbia)	102	+7	3108	4	7/0
-	28	MUDVAYNE World So Cold (Epic)	96	+5	2702	4	7/0
Debut	29	ILL NINO How Can I Live (Roadrunner/IDJMG)	94	+8	1595	1	11/0
29	30	SEVENDUST Enemy (TVT)	91	-2	2582	2	12/3

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
AUDIOSLAVE I Am The Highway (Interscope/Epic)	10
SEETHER Gasoline (Wind-up)	5
R.E.M. Bad Day (Warner Bros.)	4
SEVENDUST Enemy (TVT)	3
FINGER ELEVEN One Thing (Wind-up)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
3 DOORS DOWN Here Without You (Republic/Universal)	+64
GODSMACK Serenity (Republic/Universal)	+63
NICKELBACK Someday (Roadrunner/IDJMG)	+50
SEETHER Gasoline (Wind-up)	+45
JET Are You Gonna Be My Girl (Elektra/EEG)	+38
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	+37
STAIN'D So Far Away (Flip/Elektra/EEG)	+36
ZZ TOP Piece (RCA)	+33
SHINEDOWN Fly From The Inside (Atlantic)	+32

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
3 DOORS DOWN When I'm Gone (Republic/Universal)	217
CHEVELLE Send The Pain Below (Epic)	206
SEETHER Fine Again (Wind-up)	188
MUDVAYNE Not Falling (Epic)	177
GODSMACK Straight Out Of Line (Republic/Universal)	170
SALIVA Always (Island/IDJMG)	167
FOO FIGHTERS All My Life (Roswell/RCA)	153
PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	151
QUEENS OF THE STONE AGE No One Knows (Interscope)	136
LYNYRD SKYNYRD Red, White & Blue (Sanctuary/SRG)	125

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

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, R&R, Inc.).

New & Active

EVADESCENCE Going Under (Wind-up)
Total Plays: 78, Total Stations: 7, Adds: 0

POWERMAN 5000 Action (DreamWorks)
Total Plays: 76, Total Stations: 8, Adds: 0

CHEVELLE Closure (Epic)
Total Plays: 67, Total Stations: 8, Adds: 0

THREE DAYS GRACE (I Hate) Everything About You (Jive)
Total Plays: 67, Total Stations: 7, Adds: 2

BLACK LABEL SOCIETY The Blessed Hellride (Spitfire)
Total Plays: 48, Total Stations: 4, Adds: 1

FINGERTIGHT Guilt (Hold Down) (Columbia)
Total Plays: 46, Total Stations: 6, Adds: 0

RISING Cradle (Maverick/Reprise)
Total Plays: 45, Total Stations: 6, Adds: 0

PORCUPINE TREE Blackest Eyes (Lava)
Total Plays: 45, Total Stations: 4, Adds: 0

FINGER ELEVEN One Thing (Wind-up)
Total Plays: 39, Total Stations: 6, Adds: 3

SLOTH Someday (Hollywood)
Total Plays: 39, Total Stations: 5, Adds: 0

Songs ranked by total plays

Reporters

KZRR/Albuquerque, NM*
Dir: Scott Bryant
PD: Phil Wilkerson
MD: Rob Gendron
A PERFECT CIRCLE
SEVENDUST

KZMZ/Alexandria, LA
Dir: Scott Bryant
PD: Steve Casey
MD: Phil Clout
CHEVELLE
SEATTLE

WZZD/Allentown, PA*
Dir: Mike Lee
MD: Scott Meyer
No Adds

KWHL/Anchorage, AK
PD: Larry Zander
AP/MD: Ashley Mitchell
MOTOGUATER
FUEL

KLBJ/Austin, TX*
Dir: Jeff Cantel
MD: Keith Lane
No Adds

KDQJ/Baton Rouge, LA*
PD: Carl Cantel
AP/MD: Dave Roberts
2 THUNDER
2 STRIKE
AUDIOSLAVE
DICK
JANE'S ADDICTION

KDCB/Saumont, TX*
Dir: Mike Davis
PD: 3 DOORS DOWN
19 STAIN'D
AUDIOSLAVE

WBUF/Bufalo, NY*
PD: John Paul
AP/MD: Jay Russo
SEETHER

WRQK/Canton, OH*
Dir: Tom Roberts
MD: Scott Cox
AUDIOSLAVE
LINKIN PARK

WPXC/Cape Cod, MA
Dir: Ronny Chiodo
AP/MD: Suzanne Tarsone
APD: James Gallagher
DREAMWORKS/CONFESSIONAL

WYBB/Charleston, SC*
Dir: Mike Davis
MD: VENT LOAF
R.E.M.
DREAMWORKS
AUDIOSLAVE

WKLC/Charleston, WV
Dir: Mike Davis
MD: Steve Rice
5 R.E.M.
MUSHROOMHEAD

WEBN/Cincinnati, OH*
Dir: Bob Reinhold
MD: Mike Davis
No Adds

WYRK/Columbus, GA
Dir: Mike Davis
MD: Steve Rice
No Adds

KNCN/Corpus Christi, TX*
Dir: Paul Hensel
MD: Mike Davis
3 THREE DAYS GRACE

KLAQ/El Paso, TX*
Dir: Courtney Wilson
MD: Steve Rice
AUDIOSLAVE
COLL

WPHD/Elmira, NY
Dir: George Blumer
MD: Stephen Blumer
11 3 DOORS DOWN
1 DOPE

WRCC/Fayetteville, NC*
Dir: Perry Stone
MD: Mike Davis
MD: Al Field
15 FUEL
R.E.M.
AUDIOSLAVE

KLDL/Houston, TX*
Dir: Steve Rice
MD: Steve Rice
No Adds

WRKR/Kalamazoo, MI
Dir: Mike Davis
MD: Steve Rice
5 R.E.M.
AUDIOSLAVE

WDBZ/Macon, GA
Dir: Mike Davis
MD: Steve Rice
No Adds

WCLG/Morgantown, WV
Dir: Mike Davis
MD: Steve Rice
AUDIOSLAVE
R.E.M.

WDHA/Morrisstown, NJ*
Dir: Tom Cantel
MD: Steve Rice
17 BLACK LABEL SOCIETY
3 R.E.M.
7 METALLICA
FINGER ELEVEN
SEETHER
THREE DAYS GRACE

WBAB/Nassau, NY*
Dir: Mike Davis
MD: Steve Rice
No Adds

KEZO/Omaha, NE*
Dir: Lester St. James
MD: James Dal
SNAKE EMPTY SOUL

KCLB/Palm Springs, CA
Dir: Mike Davis
MD: Steve Rice
5 LINKIN PARK
4 MUSHROOMHEAD

WRRV/Pensacola, FL*
Dir: Mike Davis
MD: Steve Rice
6 AUDIOSLAVE

WWCT/Paoria, IL
Dir: Mike Davis
MD: Steve Rice
19 BLACK LABEL SOCIETY

WMMR/Philadelphia, PA*
Dir: Mike Davis
MD: Steve Rice
6 FOO FIGHTERS
AUDIOSLAVE
3 DOORS DOWN
SEETHER

KDKB/Phoenix, AZ*
Dir: Mike Davis
MD: Steve Rice
3 STAIN'D

WHBB/Portsmouth, NH*
Dir: Mike Davis
MD: Steve Rice
1 SEVENDUST

WHJY/Providence, RI*
Dir: Mike Davis
MD: Steve Rice
DAVE MATTHEWS

KCAL/Riverside, CA*
Dir: Mike Davis
MD: Steve Rice
1 JANE'S ADDICTION

WROV/Roanoke, VA*
Dir: Mike Davis
MD: Steve Rice
2 SEETHER
FINGER ELEVEN

WXRX/Rockford, IL
Dir: Mike Davis
MD: Steve Rice
6 WHITE STRIPES
1 STAIN'D
AUDIOSLAVE
3 DOORS DOWN

KBER/Salt Lake City, UT*
Dir: Mike Davis
MD: Steve Rice
1 AUDIOSLAVE
COLL

KJSQ/San Jose, CA*
Dir: Mike Davis
MD: Steve Rice
No Adds

KZDZ/San Luis Obispo, CA
Dir: Mike Davis
MD: Steve Rice
No Adds

KXFX/Santa Rosa, CA*
Dir: Mike Davis
MD: Steve Rice
10 FUEL
1 AUDIOSLAVE
JANE'S ADDICTION

KISW/Seattle, WA*
Dir: Mike Davis
MD: Steve Rice
AP/MD: Mike Davis

KTUX/Shreveport, LA*
Dir: Mike Davis
MD: Steve Rice
No Adds

WKLT/Traverse City, MI
Dir: Mike Davis
MD: Steve Rice
No Adds

KLPX/Tucson, AZ*
Dir: Mike Davis
MD: Steve Rice
R.E.M.

*Monitored Reporters
51 Total Reporters

31 Total Monitored

20 Total Indicator

Did Not Report, Playlist Frozen (4):
WKBG/Binghamton, NY
KFZZ/Odessa-Midland, TX
KXUS/Springfield, MO
WMZK/Wausau, WI



ACTIVE ROCK TOP 50

Powered By

September 19, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	LINKIN PARK Faint (Warner Bros.)	2155	+24	124423	19	62/0
2	2	STAIN'D So Far Away (Flip/Elektra/EEG)	2085	+16	117903	14	63/0
3	3	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	1826	-57	96083	25	62/0
4	4	NICKELBACK Someday (Roadrunner/IDJMG)	1754	-12	101751	7	62/0
5	5	DISTURBED Liberate (Reprise)	1700	+101	91502	16	61/0
6	6	SHINEDOWN Fly From The Inside (Atlantic)	1604	+20	86634	26	63/1
7	7	A PERFECT CIRCLE Weak And Powerless (Virgin)	1555	+47	88562	7	63/0
8	8	GOOSMACK Serenity (Republic/Universal)	1464	-33	76542	14	60/0
9	9	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	1395	+43	69960	24	61/3
10	10	KORN Did My Time (Immortal/Epic)	1136	-75	56047	12	57/1
13	11	TRAPT Still Frame (Warner Bros.)	1090	+45	47978	14	59/2
12	12	TRAPT Headstrong (Warner Bros.)	1028	-40	64315	49	59/0
14	13	WHITE STRIPES Seven Nation Army (Third Man/V2)	1011	+29	42200	18	47/3
11	14	CHEVELLE Send The Pain Below (Epic)	966	-138	46964	35	56/0
15	15	LIMP BIZKIT Eat You Alive (Flip/Interscope)	960	-16	40820	6	57/0
16	16	MUDVAYNE World So Cold (Epic)	937	-24	37956	19	52/0
19	17	FUEL Falls On Me (Epic)	861	+52	36488	8	49/2
22	18	SEETHER Gasoline (Wind-up)	787	+113	23283	6	54/0
17	19	COLD Stupid Girl (Flip/Geffen/Interscope)	742	-131	42362	30	42/1
18	20	AUDIOSLAVE Like A Stone (Interscope/Epic)	726	-90	44671	36	58/0
21	21	SEVENDUST Enemy (TVT)	722	+36	27079	5	55/5
23	22	COLD Suffocate (Flip/Geffen/Interscope)	708	+89	25285	6	54/3
20	23	METALLICA Frantic (Elektra/EEG)	637	-72	22970	11	54/1
25	24	MOTOGRATER Down (No Name/EEG)	571	+33	16691	9	48/1
27	25	THREE DAYS GRACE (I Hate) Everything About You (Jive)	568	+75	17686	17	46/1
26	26	SLOTH Someday (Hollywood)	547	+35	14699	9	51/1
29	27	3 DOORS DOWN Here Without You (Republic/Universal)	516	+60	16444	7	31/0
30	28	ILL NINO How Can I Live (Roadrunner/IDJMG)	481	+56	14134	7	44/2
35	29	CHEVELLE Closure (Epic)	480	+158	17928	2	49/4
32	30	POWERMAN 5000 Action (DreamWorks)	475	+59	13410	5	42/3
31	31	EVANESCENCE Going Under (Wind-up)	466	+41	16710	9	26/0
24	32	JANE'S ADDICTION Just Because (Capitol)	416	-192	19965	16	27/0
41	33	STATIC-X The Only (Warner Bros.)	402	+211	11957	2	55/9
28	34	ADEMA Unstable (Arista)	360	-132	10790	13	34/0
36	35	FINGERTIGHT Guilt (Hold Down) (Columbia)	358	+43	6389	8	39/1
34	36	AFI The Leaving Song Part II (DreamWorks)	322	-30	8709	14	32/0
39	37	THRICE All That's Left (Island/IDJMG)	266	+21	4229	11	30/0
38	38	PRESENCE Remember (Curb)	247	-34	3453	9	24/0
37	39	ATARIS The Boys Of Summer (Columbia)	230	-51	6012	14	14/1
42	40	JET Are You Gonna Be My Girl (Elektra/EEG)	200	+29	4360	3	22/3
33	41	FOO FIGHTERS Low (Roswell/RCA)	186	-218	6142	11	27/0
Debut	42	SPINESHANK Smothered (Roadrunner/IDJMG)	163	+86	2949	1	22/1
45	43	V SHAPE MIND Monsters (Republic/Universal)	160	+25	2298	4	17/3
44	44	DEFTONES Hexagram (Maverick/Reprise)	155	+11	3389	2	16/1
Debut	45	AUDIOSLAVE I Am The Highway (Interscope/Epic)	152	+94	9440	1	39/3/1
40	46	HOTWIRE Not Today (RCA)	139	-81	3426	8	23/0
48	47	BLACK LABEL SOCIETY The Blessed Hellride (Spitfire)	131	+21	4073	2	12/2
Debut	48	FINGER ELEVEN One Thing (Wind-up)	123	+73	3564	1	20/3
Debut	49	ENDO Simple Lies (DVB/Columbia)	123	+34	1557	1	16/1
47	50	MUSHROOMHEAD Sun Doesn't Rise (Republic/Universal)	123	+4	3259	3	14/3

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 9/7-9/13. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
AUDIOSLAVE I Am The Highway (Interscope/Epic)	31
STATIC-X The Only (Warner Bros.)	9
JANE'S ADDICTION True Nature (Capitol)	9
SEVENDUST Enemy (TVT)	5
CHEVELLE Closure (Epic)	4
LINKIN PARK Numb (Warner Bros.)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
STATIC-X The Only (Warner Bros.)	+211
CHEVELLE Closure (Epic)	+158
SEETHER Gasoline (Wind-up)	+113
DISTURBED Liberate (Reprise)	+101
AUDIOSLAVE I Am The Highway (Interscope/Epic)	+94
COLD Suffocate (Flip/Geffen/Interscope)	+89
SPINESHANK Smothered (Roadrunner/IDJMG)	+86
THREE DAYS GRACE (I Hate) Everything About You (Jive)	+75
FINGER ELEVEN One Thing (Wind-up)	+73
3 DOORS DOWN Here Without You (Republic/Universal)	+60

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LINKIN PARK Somewhere I Belong (Warner Bros.)	678
SEETHER Fine Again (Wind-up)	649
MUDVAYNE Not Falling (Epic)	578
CHEVELLE The Red (Epic)	544
3 DOORS DOWN When I'm Gone (Republic/Universal)	544
GOOSMACK Straight Out Of Line (Republic/Universal)	514
DISTURBED Prayer (Reprise)	511
SALIVA Always (Island/IDJMG)	494
FOO FIGHTERS All My Life (Roswell/RCA)	482
DISTURBED Remember (Reprise)	466

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

The Eyes of Alice Cooper

A very current rock & roll record from a very classic rock & roll legend. "The Eyes Of Alice Cooper" is a bold step forward, with a nod to his past.

Features the lead track "Novocaine"

IMPACTING THIS WEEK!

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WWW.EAGLEROCKENT.COM WWW.ALICECOOPER.COM



**America's Best Testing Active Rock Songs 12 +
For The Week Ending 9/19/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	Men 18-34	Men 18-24	Men 25-34
DISTURBED Liberate (Reprise)	4.21	4.24	91%	14%	4.10	3.96	4.36
STAIN'D So Far Away (Flip/Elektra/EEG)	4.13	4.04	97%	25%	3.98	3.97	4.00
MUDVAYNE World So Cold (Epic)	4.12	4.21	82%	11%	4.03	4.27	3.59
KORN Did My Time (Immortal/Epic)	4.11	4.14	90%	16%	4.19	4.25	4.09
TRAPT Still Frame (Warner Bros.)	4.05	4.07	81%	15%	3.97	3.89	4.14
SEVENDUST Enemy (TVT)	4.04	4.08	54%	6%	4.16	4.28	3.90
GODSMACK Serenity (Republic/Universal)	4.02	3.93	92%	16%	3.84	3.73	4.03
A PERFECT CIRCLE Weak And Powerless (Virgin)	4.01	4.10	68%	7%	4.10	4.19	3.87
LINKIN PARK Faint (Warner Bros.)	3.99	4.00	97%	30%	4.01	4.01	4.00
TRAPT Headstrong (Warner Bros.)	3.96	3.91	97%	42%	3.77	3.59	4.10
SHINEDOWN Fly From The Inside (Atlantic)	3.96	4.10	74%	12%	3.74	3.64	3.97
AUDIOSLAVE Like A Stone (Interscope/Epic)	3.94	3.88	98%	44%	3.95	3.92	4.00
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	3.92	3.87	95%	27%	4.05	4.04	4.05
ADEMA Unstable (Arista)	3.92	4.09	68%	13%	3.75	3.66	4.00
COLD Suffocate (Flip/Geffen/Interscope)	3.92	3.98	63%	8%	3.82	3.80	3.89
SEETHER Gasoline (Wind-up)	3.91	3.90	59%	9%	3.83	4.00	3.50
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	3.87	4.01	86%	27%	3.64	3.52	3.90
CHEVELLE Send The Pain Below (Epic)	3.84	3.95	97%	44%	3.60	3.48	3.80
THREE DAYS GRACE (I Hate) Everything About You (Jive)	3.82	4.10	65%	14%	3.51	3.63	3.17
COLD Stupid Girl (Flip/Geffen/Interscope)	3.81	3.87	95%	37%	3.67	3.59	3.81
NICKELBACK Someday (Roadrunner/DJMG)	3.71	3.70	88%	22%	3.51	3.63	3.47
FUEL Falls On Me (Epic)	3.69	3.83	77%	18%	3.29	3.22	3.43
FOO FIGHTERS Low (Roswell/RCA)	3.68	3.61	76%	19%	3.76	3.76	3.76
3 DOORS DOWN Here Without You (Republic/Universal)	3.63	-	74%	19%	3.42	3.30	3.64
JANE'S ADDICTION Just Because (Capitol)	3.49	3.58	89%	32%	3.44	3.32	3.70
METALLICA Frantic (Elektra/EEG)	3.45	3.46	86%	28%	3.41	3.49	3.25
WHITE STRIPES Seven Nation Army (Third Man/V2)	3.44	3.65	91%	41%	3.65	3.71	3.54
SLOTH Someday (Hollywood)	3.43	3.67	39%	7%	3.30	3.31	3.27
LIMP BIZKIT Eat You Alive (Flip/Interscope)	3.12	3.31	81%	30%	3.04	3.13	2.88

Total sample size is 417 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

MARILYN MANSON This Is The New S*** (Nothing/Interscope)
Total Plays: 106, Total Stations: 6, Adds: 0

LACUNA COIL Heavens A Lie (Century Media)
Total Plays: 104, Total Stations: 12, Adds: 3

IRON MAIDEN Wildest Dreams (Columbia)
Total Plays: 93, Total Stations: 9, Adds: 0

JANE'S ADDICTION True Nature (Capitol)
Total Plays: 15, Total Stations: 9, Adds: 9

Songs ranked by total plays

Indicator Most Added

AUDIOSLAVE I Am The Highway (Interscope/Epic)

CHEVELLE Closure (Epic)

STATIC-X The Only (Warner Bros.)

DDPE I Am (Recon/Artemis)

JANE'S ADDICTION True Nature (Capitol)

Please Send Your Photos

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

Please include the names and titles of all pictured and send them to:

R&R, c/o Cyndee Maxwell:

10100 Santa Monica Blvd., 3rd Floor,
Los Angeles, CA 90067

Email: cmaxwell@radioandrecords.com

Reporters

WQKB/Albany, NY* PD: Mike Walker 1 AUDIOSLAVE 1 SPINEMARK 1 JET 1 LACUNA COIL	WVNS/Cleveland, OH* PD: Jim Trapp NO ADDS	WVBN/Flint, MI* OM: Jay Patrick PD: Brian Borden AP/MD: Tony LaBrie 1 SHAPE MIND	WCCB/Hartford, CT* PD: Michael Pizzuti AP/MD: Mike Karolyi 1 SHAPE MIND	WZZL/Alexington, KY* PD: Jim Foster 10 LIMP BIZKIT 9 LACUNA COIL 1 METALLICA 4 TRAPT 3 SEVENDUST 1 SLOTH 1 AUDIOSLAVE 1 SHINEDOWN	KOOR/Minneapolis, MN* OM: Dave Hamilton PD: Wade Leader AP/MD: Pablo 1 KORN 1 JANE'S ADDICTION 1 JET	WSPZ/Philadelphia, PA* OM/PC: Tim Salzman AP: Gil Edwards MD: Rich DeStasio 17 GOLD 13 FUEL 1 TRAPT	KSSS/San Antonio, TX* OM: Virgil Thompson PD: Kevin Vargas MD: Rich DeStasio 1 SEVENDUST	WLZ/Springfield, MA* PD: Scott Landini MD: Rachel Potholakis 1 POWERMAN 5000 1 R.E.M.
WVWX/Applenton, WI* PD: Gary Dark 1 JANE'S ADDICTION 1 LIMP PARK	KLQ/Colorado Springs, CO* OM: Rick Harris PD/MD: Ross Ford AP: Matt Gentry 1 AUDIOSLAVE	KRZR/Fresno, CA* OM/PC: E. Curtis Johnson AP: Don De La Cruz MD: Nick Rodman 19 AUDIOSLAVE	KPOM/Honolulu, HI* OM: Nathan Moore PD: Ryan Sims AP/MD: FJ Shaul 1 SHAPE MIND 1 LACUNA COIL 1 AUDIOSLAVE 1 SEVENDUST	KRZL/Lincoln, NE OM: Jim Stool PD: E.J. Marshall AP/MD: Sparty 1 LACUNA COIL 1 TRAPT	KMRQ/Modesto, CA* OM: Gary Halladay PD: Mike Miller PD/MD: Jack Papp AP: Matt Foley 1 RICH	KUPD/Phoenix, AZ* PD: JJ Jenkins MD: Larry McFadden 4 STATIC-X 1 CHEVELLE	KJRO/San Luis Obispo, CA OM: Leah Rayer PD: Adam Brown MD: Barbara Bell 1 CHEVELLE 1 STATIC-X	WAOX/Syracuse, NY* OM: Tom Mizell 1 KORN 1 AUDIOSLAVE
WCHZ/Augusta, GA* OM: Neal Dean OM: Harley Drew PD/MD: Chuck Williams 1 LIMP	WRBZ/Columbus, OH* PD: Hal Fish AP/MD: Ronni Hunter NO ADDS	WROZ/Ft. Myers, FL* PD: Dave Fritz MD: Tim Savage 1 AUDIOSLAVE	WABC/Huntington PD/MD: Paul Deane 1 AUDIOSLAVE	WTFX/Louisville, KY* PD: Michael Lee MD: Frank White 10 METALLICA 23 SHINEDOWN 1 CHEVELLE 1 SHAPE MIND 1 BDO	WRAT/Monmouth, NJ* OM/PC: Carl Craft AP/MD: Ralph Lane 1 AUDIOSLAVE	KUPD/Portland, OR* OM: Dave Herrera PD: Chevelle 1 RINGIERIGHT	WRBR/South Bend, IN OM/PC: Ron Stryker NO ADDS	WKTB/Tampa, FL* PD: Adam Brown AP/MD: Brian Medina NO ADDS
KRAB/Bakersfield, CA* OM: Don Chai PD/MD: Danny Sparks 1 AUDIOSLAVE	KCCG/Corpus Christi, TX* PD: Scott Hill MD: Doug Hess 1 JANE'S ADDICTION	WVYR/Ft. Wayne, IN* OM/PC/MD: Jim Fox 19 BLACK LABEL SOCIETY 2 SORE 1 COLD	WRIT/Hartsville, AL* OM: Rob Hunter PD/MD: Jamie Wood AP: Joe Ramey 1 AUDIOSLAVE 1 WHITE STRIPES 1 LACUNA COIL	WTFX/Louisville, KY* PD: Michael Lee MD: Frank White 10 METALLICA 23 SHINEDOWN 1 CHEVELLE 1 SHAPE MIND 1 BDO	WVZO/Wytheville Beach, SC PD: Brian Robinson AP/MD: Charley 1 AUDIOSLAVE 1 LIMP PARK	KORR/Quad Cities, IA* OM: Damon Pira PD/MD: Dawn Larson 1 AUDIOSLAVE 1 LIMP PARK	WRBR/South Bend, IN OM/PC: Ron Stryker NO ADDS	KRTO/Tulsa, OK* PD/MD: Chris Kelly AP: Matt Gentry 1 STATIC-X
KRFR/Bakersfield, CA* OM: Bob Lewis PD/MD: Alex Gentry 1 STATIC-X 1 AUDIOSLAVE	KEGL/Dallas, TX* PD: Alex Dugan AP: Chris Gray MD: Cindy Scott NO ADDS	WRUF/Gainesville, FL* OM/PC: Harry Gentry MD: Brian Lee MD: Matt Irwin 1 AUDIOSLAVE	WRXW/Jackson, MS* PD: Heather Sant AP/MD: Billy West 1 ALICIA 1 STATIC-X	KRFB/Lubbock, TX OM/PC/MD: Wes Reesman NO ADDS	WVOR/Norfolk, VA* PD: Harvey Kagan AP/MD: Tim Paster 12 WHITE STRIPES 1 JANE'S ADDICTION 1 SEVENDUST	WBRB/Raleigh, NC* PD/MD: Jay Nichols 1 SHAPE MIND 1 SORE	KGTO/Spokane, WA* OM: Drew Michaels PD: Ron Richards MD: Jerry Bennett 1 JET 1 WHITE STRIPES 1 MUSKOGEE	KCTW/Wichita, KS* OM: Don Eric Taylor PD: D.C. Carter MD: Nick Thomas 1 SEVENDUST
WVYY/Baltimore, MD* OM: Jerry Piscitelli PD: Dave Hill AP/MD: Rob Healdman 10 STATENS OF WARE 1 SEVENDUST 1 UNDISCOVERED	KBP/Denver, CO* PD: Chris Daulton 13 AUDIOSLAVE 3 THURSDAY 1 JANE'S ADDICTION	WZOR/Green Bay, WI PD/MD: Roseanne Stehle 1 CHEVELLE 1 AUDIOSLAVE	KQRC/Kansas City, MO* PD: Bob Gentry AP/MD: Don Jantzen 1 AUDIOSLAVE	WVNO/Norfolk, VA* PD: Harvey Kagan AP/MD: Tim Paster 12 WHITE STRIPES 1 JANE'S ADDICTION 1 SEVENDUST	KATT/Oklahoma City, OK* OM/PC: Chris Butler MD: John Daniels 2 REVS	KDGT/Reno, NV* OM: Jim McCole PD/MD: Juv Patterson NO ADDS	KGTO/Spokane, WA* OM: Drew Michaels PD: Ron Richards MD: Jerry Bennett 1 JET 1 WHITE STRIPES 1 MUSKOGEE	KCTW/Wichita, KS* OM: Don Eric Taylor PD: D.C. Carter MD: Nick Thomas 1 SEVENDUST
WVCR/Blacksburg, MS* OM: Jay Taylor PD: Scott Fox MD: Mike Day 1 AUDIOSLAVE 1 STATIC-X	KAZR/Des Moines, IA* PD: Steve Elnit MD: Jo Michaels 19 BLACK LABEL SOCIETY 1 REVS 1 AUDIOSLAVE	WVOR/Green Bay, WI PD/MD: Roseanne Stehle 1 CHEVELLE 1 AUDIOSLAVE	KLFX/Killeen, TX PD: Bob Gentry 13 POWERMAN 5000 13 STATIC-X	WVNO/Norfolk, VA* PD: Harvey Kagan AP/MD: Tim Paster 12 WHITE STRIPES 1 JANE'S ADDICTION 1 SEVENDUST	KROC/Omaha, NE* OM: Jim Stool PD: Tim Sherrill MD: Joe Daniel Terry NO ADDS	WVVE/Rochester, NY* PD: Erik Anderson MD: Rich DeStasio 1 AUDIOSLAVE	WVOR/Green Bay, WI PD/MD: Roseanne Stehle 1 CHEVELLE 1 AUDIOSLAVE	WBSB/Wilton Barre, PA* PD: Chris Lloyd MD: Freddie 1 JANE'S ADDICTION 1 FRIGORILEVA
WAAF/Boston, MA* PD: Keith Hastings MD: Michael Curtis 1 AUDIOSLAVE	WRUF/Detroit, MI* OM/PC: Doug Pridell AP/MD: Mark Pennington 1 MUSHROOMHEAD 1 AUDIOSLAVE	WVOR/Green Bay, WI PD/MD: Roseanne Stehle 1 CHEVELLE 1 AUDIOSLAVE	WVNO/Norfolk, VA* PD: Harvey Kagan AP/MD: Tim Paster 12 WHITE STRIPES 1 JANE'S ADDICTION 1 SEVENDUST	WVNO/Norfolk, VA* PD: Harvey Kagan AP/MD: Tim Paster 12 WHITE STRIPES 1 JANE'S ADDICTION 1 SEVENDUST	KRQZ/Sacramento, CA* OM: Carlos Johnson PD: Paul Hill MD: Paul Hill 1 STATIC-X	WVVE/Rochester, NY* PD: Erik Anderson MD: Rich DeStasio 1 AUDIOSLAVE	WVOR/Green Bay, WI PD/MD: Roseanne Stehle 1 CHEVELLE 1 AUDIOSLAVE	WBSB/Wilton Barre, PA* PD: Chris Lloyd MD: Freddie 1 JANE'S ADDICTION 1 FRIGORILEVA
WVOR/Catonsville, TN* PD: Dave Spain NO ADDS	WVOR/Green Bay, WI PD/MD: Roseanne Stehle 1 CHEVELLE 1 AUDIOSLAVE	WVOR/Green Bay, WI PD/MD: Roseanne Stehle 1 CHEVELLE 1 AUDIOSLAVE	WVNO/Norfolk, VA* PD: Harvey Kagan AP/MD: Tim Paster 12 WHITE STRIPES 1 JANE'S ADDICTION 1 SEVENDUST	WVNO/Norfolk, VA* PD: Harvey Kagan AP/MD: Tim Paster 12 WHITE STRIPES 1 JANE'S ADDICTION 1 SEVENDUST	WVVE/Rochester, NY* PD: Erik Anderson MD: Rich DeStasio 1 AUDIOSLAVE	WVOR/Green Bay, WI PD/MD: Roseanne Stehle 1 CHEVELLE 1 AUDIOSLAVE	WBSB/Wilton Barre, PA* PD: Chris Lloyd MD: Freddie 1 JANE'S ADDICTION 1 FRIGORILEVA	
KROR/Chicago, CA OM: Ron Woodward PD/MD: Dale Sandvold 1 F.O.D.	WVOR/Green Bay, WI PD/MD: Roseanne Stehle 1 CHEVELLE 1 AUDIOSLAVE	WVOR/Green Bay, WI PD/MD: Roseanne Stehle 1 CHEVELLE 1 AUDIOSLAVE	WVNO/Norfolk, VA* PD: Harvey Kagan AP/MD: Tim Paster 12 WHITE STRIPES 1 JANE'S ADDICTION 1 SEVENDUST	WVNO/Norfolk, VA* PD: Harvey Kagan AP/MD: Tim Paster 12 WHITE STRIPES 1 JANE'S ADDICTION 1 SEVENDUST	WVVE/Rochester, NY* PD: Erik Anderson MD: Rich DeStasio 1 AUDIOSLAVE	WVOR/Green Bay, WI PD/MD: Roseanne Stehle 1 CHEVELLE 1 AUDIOSLAVE	WBSB/Wilton Barre, PA* PD: Chris Lloyd MD: Freddie 1 JANE'S ADDICTION 1 FRIGORILEVA	

* Monitored Reporters
79 Total Reporters
63 Total Monitored
16 Total Indicator

Did Not Report, Playlist Frozen (2):
KZKR/Amarillo, TX
KZRO/Springfield, MO

ON THE RECORD

With **L.A. Lloyd**
Host, *L.A. Lloyd's Rock 30*



When you have to find a co-host every week to help you count down the 30 biggest rock songs, you must be thankful for the great festivals that happened this summer. For those of you not familiar with *L.A. Lloyd's Rock 30*, the show is a three-hour active rock countdown that features an artist with a song on the chart as co-host for the entire show. *Rock 30's* chart is compiled by the affiliates' spins, which

makes every station's input important. • *L.A. Lloyd's Rock 30* debuted on July 4, 2000 with Kid Rock as the first co-host. With a whopping six affiliates, the show was originally a voice-tracked feature when I was working with Star System in Austin. After Star System ended many of the program directors asked me if I could continue the weekly feature by sending it to them on CD. It was an overwhelming project without a syndication deal, but eventually the show gathered more affiliates and was picked up by X Radio Networks in New York, which markets, sells and distributes it. *L.A. Lloyd's Rock 30* is now heard in 13 states and is syndicated in Canada by the DaSilva Group. • Godsmack did our anniversary show this July. Other artists who have co-hosted this summer include Lars Ulrich from "Tallia," as he referred to "the machine." From that weekend on, the co-hosts have included Powerman 5000, Stone Sour, Chevelle, Zakk Wyld, Deftones and Staind, in that order. I thought, "This has to slow down sooner or later," but it continues with A Perfect Circle co-hosting the weekend prior to the release of *Thirteenth Step* and Audioslave wrapping up September. • The great thing about *Rock 30* is that we feature the core artists of the format, plus we can devote more time to up-and-coming bands when they co-host. The record labels have believed in this show from the beginning and have been very supportive by giving me access to their artists. *L.A. Lloyd's Rock 30* is coming to a city near you soon and online at www.rock30.com.

Last week I pointed out how the top 13 songs were the same top 13 as the week before. This week it's more of the same — the top 10 songs are the same as last week's top 10. I don't know what that means, aside from the fact that these are no-brainer hits that everybody is pounding away at safely and soundly. OK, keep it up, but let's see what anybody with any chutzpah is doing with regard to "something we hope you'll really like" (said in a Rocky J. Squirrel voice) ... So how many balls does it take to add the next smash from Audioslave? I'm confident you've got all you need. Just do it. "I Am the Highway" debuts this week, and Chris Cornell's familiar croon is added at 31 more stations ... Static-X gain another nine adds on "The Only" as the track gets +211 spins and a nice chart bump 41-33 ... "True Nature" by Jane's Addiction gets nine adds and Darren Eggleston another week of work ... Other cool chart activity you should check out: increases by Chevelle's "Closure," Seether's "Gasoline," Three Days Grace's "(I Hate) Everything About You" and Disturbed's "Liberate." It's amazing that "Liberate" was up by +101 spins yet looks flat if you're not really paying attention. This band is so huge at the format; if you're one of those keeping it in night-only rotation, you may want to reconsider ... Trapt's "Headstrong" has now tied Seether's "Fine Again" for this year's record for number of weeks on the chart. The magic number is 49! For the last four weeks "Headstrong" has held steady at No. 12. **MAX PIX: KILLING JOKE "Seeing Red" (Epic)**

— Cyndee Maxwell, Active Rock/Rock Editor



Record Of The Week

ARTIST: Dope
TITLE: *Group Therapy*
LABEL: Recon/Artemis



Singer of songs like "Die Motherfucker Die," Dope frontman Edsel Dope has never been one for subtlety. With 1999's *Felons & Revolutionaries*, he laid his politically charged lyrics atop an industrial metal assault, and with 2001's *Life*, he traded politics for personal turmoil. Now aligned with Big Apple-based indie Recon Records (distributed through Artemis), Dope offer up a more varied approach with *Group Therapy*. Sure, the anger's intact ("Burn" seethes with a "Kill the fuckin' enemy" refrain), but songs like "Sing" and "Another Day Goes By" show that Dope can actually pen a pop melody when they want to. Meanwhile, "Bring It On" thunders like a lost Disturbed track, and "Motivation" plays like step aerobics for Static-X fans.

— Frank Correia, Rock Specialty Editor

active
INSIGHT

ARTIST: Killing Joke
LABEL: Red Ink/Epic

By FRANK CORREIA / ROCK SPECIALTY EDITOR



Two bassists, a guitarist, a former member of Nirvana and a reclusive genius walk into a bar....

No, it's not the start to some bad joke, just the recipe for one of modern music's more brilliant comebacks. In this case, the group is the highly influential Killing Joke, who've returned to form thanks to help from longtime fan Dave Grohl. He jumped at the chance to play drums on the group's latest effort, *Killing Joke*. Perhaps that settles Nirvana's debt to Killing Joke, after all — Cobain and company's "Come As You Are" just slowed down the riff to Killing Joke's "Eighties."

But the influence hardly ends there. Everyone from The Cult and Faith No More to Nine Inch Nails and Metallica (who covered "The Wait" on *Garage Days Revisited*) owe frontman Jaz Coleman and company a debt of gratitude. Having formed Killing Joke in 1978 with drummer Paul Ferguson, guitarist Geordie Walker and bassist Youth, Coleman and his crew built a core following atop their musical and lyrical heaviness, beginning with their debut EP, *Turn to Red*. Tracks like "Wardance" and "Eighties" solidified them as a force to be reckoned with, while controversial images (tour posters with the Pope blessing Nazis) and blackly humorous lyrics earned them the ire of the Establishment.

The group flamed out spectacularly

with 1982's aptly named *Revelations*, when Coleman, who had become obsessed with the occult, was convinced that Armageddon was at hand and split for Iceland, accompanied by Walker. There, they worked with Icelandic bands, including a group that evolved into The Sugarcubes. So, yes, they're responsible for Bjork too.

While the group re-formed several times with myriad lineups, they never recaptured the magic or their audience. But with *Killing Joke*, Coleman and Walker prove they're at the top of their game, providing the perfect soundtrack to a world gone mad with war. Coleman's apocalyptic visions are fully intact in the burning "Asteroid," while the undeniable guitar groove of "Blood on Your Hands" provides an urgent background to Coleman's anti-corporate rants.

The lead single, "Seeing Red," shows a new generation how to rage against the machine, as Coleman warns, "They're dropping bombs again/And they're doing it in your name." "The world is on a knife edge right now, and you want to hear music that reflects that," Coleman says. "Right now, the world needs Killing Joke more than ever." With an album this good, this Joke will slay 'em.

R&R **TOP 20 SPECIALTY ARTISTS**

1. SPINESHANK (*Roadrunner/IDJMG*) "Violent Mood Swings"
2. STATIC-X (*Warner Bros.*) "Destroy All"
3. FREDDY VS. JASON (*Roadrunner/IDJMG*) "Condemned Until Rebirth"
4. SUPERJOINT RITUAL (*Sanctuary/SRG*) "Death Threat"
5. ARCH ENEMY (*Century Media*) "We Will Rise"
6. PISSING RAZORS (*Spitfire*) "Hanging On The Cross"
7. SEPULTURA (*SPI*) "Bullet The Blue Sky"
8. AVENGED SEVENFOLD (*Hopeless*) "Eternal Rest"
9. CHILDREN OF BODOM (*Century Media*) "Chokehold"
10. MOTOGRATER (*Elektra/EEG*) "Suffocate"
11. UNDERWORLD SOUNDTRACK (*Lakeshore*) "Throwing Punches"
12. SICK OF IT ALL (*Fat Wreck Chords*) "Relentless"
13. FROM AUTUMN TO ASHES (*Vagrant*) "Milligram Smile"
14. 13 FACES (*Bandaloop*) "These Bloody Hands"
15. ZYKLON (*Candlelight*) "Psyklon Aeon"
16. MNEMIC (*Nuclear Blast*) "Liquid"
17. METAL BLADE: UNCORRUPTED STEEL 2 (*Metal Blade*) "Amerika The Brutal"
18. DOPE (*Recon/Artemis*) "I Am"
19. POISON THE WELL (*Atlantic*) "Ghostchant"
20. PRO-PAIN (*Spitfire*) "Iron Fist"

Ranked by total number of shows reporting artist.



A Camera, A Computer And A Plane Ticket

Finding NEMO, rediscovering WXRK/New York and, of course, bacon

This is no ordinary picture page, my friends. Utilizing the latest in high-tech wizardry, I bring you almost real-time, almost interactive, almost coherent words and visuals documenting my escape from R&R World Headquarters. My goal: to avoid writing an actual column this week.

First, I must admit that there are no actual pictures of the bacon that was consumed on this trip. The tasty strips were camera-shy and spent almost no time on the plate. Yes, I'm that fast.

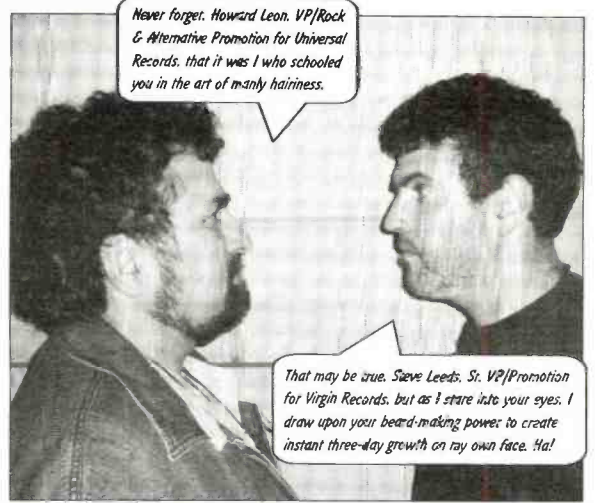
Second, these are no ordinary photos of unhappy bands posing with even unhappier radio goons; these are the people we know and love, who spoke real words that I kind of made up — an utterly new concept in trade-paper photo pages. Each night I downloaded the daily photographic haul to my computer, then sent the images over national telephone lines right to HQ. Next, carefully crafted verbiage was digitally matched to each picture. The results are before you.

My itinerary took me to Boston as a first stop. There, I moderated another "Anatomy of a Music Meeting," this

time for conventioners at NEMO, a long-running yearly gathering of bands and other industry wannabes from the far corners of New England. WFNX/Boston was kind enough to allow the masses a glimpse behind the curtain.

Then it was off to New York City to see the crew at WXRK (K-Rock) and to stop in at labels whose home offices are not in L.A. To those of you I missed on this trip, I do apologize, but, T&E willing, I'll be back someday.

Oh, as an added bonus, you can go to the Alternative room on the R&R website (www.radioandrecords.com) and download images of the desk of K-Rock PD Rob Cross and MD Mike Peer. Use them as the desktop on your monitor when you say to yourself, "Gee, I wonder what it's like to sit at the programming desk of a radio station in the No. 1 market in America."



Never forget. Howard Leon, VP/Rock & Alternative Promotion for Universal Records, that it was I who schooled you in the art of manly hairiness.

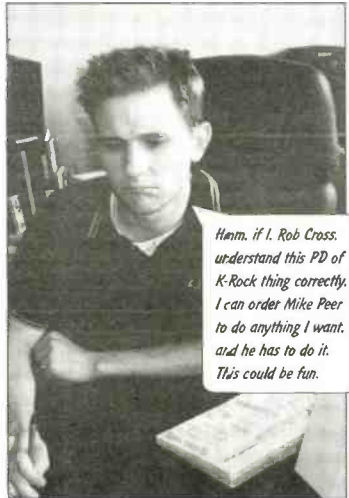
That may be true. Steve Leeds, Sr. VP/Promotion for Virgin Records, but as I stare into your eyes, I draw upon your beard-making power to create instant three-day growth on my own face. Ha!



Hi, do you know me? My band Brand New sold over 100,000 copies of their new album in just over two months. They sell out shows in every city they go to, and the kids sing along and know the words to every song. The new video was directed by former WFNX PD Kurt St. Thomas and is spinning like crazy on MTV2. Almost half the Alternative panel is on it, but we need more stations. Please help me. I'm Jeff Appleton, VP/Promotion at Razor & Tie Records.



Please, Max, don't kill and then eat me. Marie Rodrigues, K-Rock Marketing & Programming Manager. Eat this rubber chicken instead.



Hmm, if I, Rob Cross, understand this PD of K-Rock thing correctly, I can order Mike Peer to do anything I want and he has to do it. This could be fun.



Hey, Mike Peer, K-Rock MD. I order you to stop looking so happy.

Yes, Rob Cross, K-Rock PD. I'm trying, but it's so much fun to work here!



Yes, Gary Jay, co-Sr. Director/Rock & Alternative Promotion forTVT Records. It's mostly your flamboyant shirts and hand gestures.

Hey, John Perrone, co-Sr. Director/Rock & Alternative Promotion for TVT Records. I think I understand why we are called the Siegfried & Roy of Promotion.



Hi, I'm Lorraine Caruso, Sr. Director/Rock Formats for Jive Records. I'm not quite sure if I'm carrying Max's baby or Max's belly. Either way, I'm very afraid.



I told you, Kevin Mays, hapless WFNX MD, if we don't, Max will kill us and then eat us.

Uh, listen, Cruze, my wacky, cigar-smoking boss and PD of WFNX explain to me again why we have to do an actual music meeting in front of a room full of strangers.



I told you guys not to explain, night rotation. Now I have to kill you and then eat you.

R&R ALTERNATIVE TOP 50

September 19, 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	STAINED So Far Away (Flip/Elektra/EEG)	3238	+101	221508	14	80/0
1	2	LINKIN PARK Faint (Warner Bros.)	3125	-59	235910	25	82/0
3	3	A PERFECT CIRCLE Weak And Powerless (Virgin)	2443	+99	171667	7	83/1
4	4	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	2326	+49	179592	15	69/0
7	5	NICKELBACK Someday (Roadrunner/IDJMG)	2182	+111	133148	7	79/0
8	6	EVANESCENCE Going Under (Wind-up)	2156	+90	165447	15	77/2
9	7	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	2025	-4	132713	23	67/0
5	8	311 Creatures (For A While) (Volcano)	2009	-243	130982	12	78/0
10	9	WHITE STRIPES Seven Nation Army (Third Man/V2)	1903	-22	166352	31	79/0
6	10	ATARIS The Boys Of Summer (Columbia)	1786	-287	133725	18	67/0
13	11	DASHBOARD CONFESSIONAL Hands Down (Vagrant)	1616	+92	111843	11	71/1
12	12	TRAPT Headstrong (Warner Bros.)	1609	-89	135001	46	76/0
11	13	CHEVELLE Send The Pain Below (Epic)	1573	-259	117844	34	76/0
19	14	WHITE STRIPES The Hardest Button To Button (Third Man/V2)	1443	+144	104979	13	68/2
22	15	TRAPT Still Frame (Warner Bros.)	1439	+172	84283	11	66/1
15	16	RANCID Fall Back Down (Hellcat/Warner Bros.)	1438	-71	94773	9	70/0
17	17	GODSMACK Serenity (Republic/Universal)	1409	+54	80442	13	61/1
16	18	FUEL Falls On Me (Epic)	1402	+36	84854	8	65/1
18	19	AFI The Leaving Song Part II (DreamWorks)	1376	+67	91441	14	64/2
25	20	THREE DAYS GRACE (I Hate) Everything About You (Jive)	1292	+154	72434	14	62/7
21	21	LIMP BIZKIT Eat You Alive (Flip/Interscope)	1210	-76	63827	6	63/0
14	22	EVE 6 Think Twice (RCA)	1191	-332	66886	17	51/0
23	23	JANE'S ADDICTION Just Because (Capitol)	1057	-185	86979	16	59/0
27	24	DISTURBED Liberate (Reprise)	1046	+44	55547	14	46/0
24	25	KORN Did My Time (Immortal/Epic)	967	-196	55220	12	47/0
28	26	THRICE All That's Left (Island/IDJMG)	944	-31	50298	12	68/0
29	27	BILLY TALENT Try Honesty (Atlantic)	929	+53	45585	9	58/0
30	28	SWITCHFOOT Meant To Live (Red Ink/Columbia)	927	+100	45808	11	49/1
32	29	JET Are You Gonna Be My Girl (Elektra/EEG)	884	+206	71055	3	58/8
31	30	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	792	+38	62821	5	36/3
34	31	YELLOWCARD Way Away (Capitol)	757	+117	32472	7	54/1
33	32	3 DOORS DOWN Here Without You (Republic/Universal)	735	+87	35294	7	37/3
37	33	COLD Suffocate (Flip/Geffen/Interscope)	690	+90	25022	4	47/2
35	34	SEVENDUST Enemy (TVT)	677	+66	32201	4	40/3
36	35	RADIOHEAD Go To Sleep (Capitol)	658	+48	45852	4	46/2
38	36	BRAND NEW The Quiet Things That No One... (Razor & Tie)	646	+55	54091	6	35/1
26	37	FOO FIGHTERS Low (Roswell/RCA)	643	-400	43073	11	55/0
39	38	DAVE MATTHEWS Gravedigger (RCA)	627	+56	52137	4	36/2
47	39	STROKES 12:51 (RCA)	622	+253	65919	2	46/10
40	40	SEETHER Gasoline (Wind-up)	598	+44	27423	4	38/0
42	41	B.R.M.C. Stop (Virgin)	527	+91	27630	6	36/1
46	42	LINKIN PARK Numb (Warner Bros.)	500	+124	63637	3	20/5
45	43	OUTKAST Hey Ya! (Arista)	463	+74	56131	3	24/1
44	44	THURSDAY Signals Over The Air (Island/IDJMG)	456	+62	27415	3	39/2
41	45	METALLICA Frantic (Elektra/EEG)	448	+10	29609	5	32/0
48	46	HOT HOT HEAT Talk To Me, Dance With Me (Sub Pop/Reprise)	446	+96	42978	2	33/7
50	47	STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	395	+73	14068	3	34/4
Debut	48	CHEVELLE Closure (Epic)	369	+121	23452	1	42/11
Debut	49	ILL NINO How Can I Live (Roadrunner/IDJMG)	324	+27	8909	1	23/0
43	50	LESS THAN JAKE The Science Of Selling Yourself Short... (Warner Bros.)	318	-78	25653	10	22/0

85 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/7-9/13. 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.rroads.com

ARTIST TITLE LABEL(S)	ADDS
AUDIOSLAVE I Am The Highway (Interscope/Epic)	18
R.E.M. Bad Day (Warner Bros.)	14
CHEVELLE Closure (Epic)	11
STROKES 12:51 (RCA)	10
SOMETHING CORPORATE Space (Drive-Thru/Geffen)	10
JET Are You Gonna Be My Girl (Elektra/EEG)	8
STATIC-X The Only (Warner Bros.)	8
THREE DAYS GRACE (I Hate) Everything About You (Jive)	7
HOT HOT HEAT Talk To Me, Dance With Me (Sub Pop/Reprise)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
STROKES 12:51 (RCA)	+253
JET Are You Gonna Be My Girl (Elektra/EEG)	+206
TRAPT Still Frame (Warner Bros.)	+172
JOHNNY CASH Hurt (American/Lost Highway/IDJMG)	+155
THREE DAYS GRACE (I Hate) Everything About You (Jive)	+154
WHITE STRIPES The Hardest Button To Button (Third Man/V2)	+144
R.E.M. Bad Day (Warner Bros.)	+134
STATIC-X The Only (Warner Bros.)	+127
LINKIN PARK Numb (Warner Bros.)	+124
CHEVELLE Closure (Epic)	+121

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
AUDIOSLAVE Like A Stone (Interscope/Epic)	1204
FOO FIGHTERS Times Like These (Roswell/RCA)	1029
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	922
FOO FIGHTERS All My Life (Roswell/RCA)	890
QUEENS OF THE STONE AGE No One Knows (Interscope)	887
COLD Stupid Girl (Flip/Geffen/Interscope)	857
LINKIN PARK Somewhere I Belong (Warner Bros.)	787
EVANESCENCE Bring Me To Life (Wind-up)	768
CHEVELLE The Red (Epic)	648
QUEENS OF THE STONE AGE Go With The Flow (Interscope)	631

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

"Talk To Me, Dance With Me"

New this week: WPLY WHFS WAQZ WBRU WEQX WPBZ KNXX WWDX

Already On: KROQ Q101 89X KWOD WOXY WBUZ KFMA KMBY KQRX KQRA WBCN WFNX 91X KBZT WCYY WWCN WBTZ Live 105 KFSD WKRL KUCD WZNE WZTA WLUM WDYL KHRO WJSE

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ON THE RECORD

With
Dakota
MD, KJEE/Santa Barbara, CA



Well, you caught me on a bit of a bad day. I'm still recovering from the "Bennifer" wedding being canceled at the last minute. It was going to be a lovely ceremony. Oh, well, at least we have Duran Duran coming to town this Friday. It's every 30-year-old woman's fantasy, and John Taylor is still hot! •

Speaking of hot, how awesome is that

new Hot Hot Heat song? I keep ruining the speakers in the studio — it's so fun! Other bands who get me turning up the volume are Thrice, Yellowcard, AFI, Thursday, Travis, Story Of The Year, Brand New and, of course, A Perfect Circle. Can we just put *Thirteenth Step* in the CD player and hit repeat for a few days? • I'm looking forward to playing the new P.O.D. song — it sounds great — and the new Hoobastank. I went to high school with the bass player, so I have to represent. The next big thing I'm waiting for is the Lost Prophets CD. I expect great things from those boys!

Oh my! Stop the presses! We have a new No. 1. **Staind** have supplanted **Linkin Park** at the top of the chart. Will WB's Rob Goldklang go crazy and storm Bill Carroll's office at Elektra? Will Elektra's Buddy Deal retaliate by firing paintballs into Goldklang's car? Will life just go on as normal? ... **A Perfect Circle** and **Audioslave** hold their respective positions at No. 4 and No. 5 ... **Nickelback** make a move up to No. 5 from No. 7 ... **Evanescence** go 8-6 ... Note the steady rise of **Dashboard Confessional**, 13-11 this week. I told you this was for real weeks ago. Why do you never believe me? ... Familiar territory for **The White Stripes** as they climb to No. 14 from No. 19 ... The real action is at the lower levels of the chart, as a number of worthy contenders fight their way up. **Billy Talent** are really starting to sink in at radio; they go 29-27 ... **Switchfoot** are also convincing a lot of radio folks that they are for real. I predict top 10 in the next month ... When are you going to get a clue on **Brand New**? They rise 38-36 this week ... **B.R.M.C.** gain more converts and go to 41. This is one of the best albums of the year. Ignore at your peril ... New to the chart: **Chevelle** and **Ill Nino** ... Most Added: **Audioslave**, **R.E.M.**, **Chevelle**, **Strokes**, **Something Corporate**, **Jet**, **Static-X** ... Most Should Be Added: **Killing Joke**, **BRMC**, **Jet**, **Motion City Soundtrack**, **Ill Nino**, **Sevendust**, **Fountains Of Wayne**.



— Max Tolkoff, *Alternative Editor*

COMING RIGHT UP

ARTIST: Story Of The Year

LABEL: Maverick/Reprise

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



It's only September, but it's never too early to start thinking about what the story of the year will be? The war in Iraq? Continuing strife in the Middle East? The ongoing saga of Jen and Ben and what they'll wear to their wedding and divorce hearing?

Then, of course, there's the band **Story Of The Year**. While the young group can't quite claim the title that their name promises, the St. Louis five-piece has an impressive tale all their own — one that could translate into Breakthrough of the Year. And with the lead single, "Until the Day I Die," picking up strong support at stations like KPNT/St. Louis; KRBZ/Kansas City; KHRO/El Paso, TX; and WMRQ/Hartford, these Maverick upstarts may be on their way.

In actuality, **Story Of The Year** were at radio long before they were even signed. The group won a KPNT contest to appear at Point Fest, where they made the most of their time onstage and off. "We saturated that crowd," says bassist Adam Russell. "We handed out thousands of sampler CDs and videos to anyone and everyone we met. We were determined to make the most of the opportunity."

As luck would have it, one of said videos landed in the hands of Goldfinger frontman John Feldman. Having produced *The Used's Maybe Memories*, Feldman knew a good thing when he heard it and brought **Story Of The Year** out on the road with Goldfinger before bringing the group to Maverick. After a showcase at Los Angeles' famed Viper Room in late 2002, **Story Of The Year** began a new chapter with a major-label deal.

Relocating to Orange County, CA to facilitate pre-production with Feldman, **Story Of The Year** honed their chops further with a solid month of opening dates for *Goldfinger*. "If the song was going to be heavy, we made sure it was heavy as it could be," says Russell of recording their debut, *Page Avenue*. "If it was melodic, we'd push that as far as we could too. We wanted to make sure we were operating in the extremes of what we could do."

Those extremes are explored in great detail throughout *Page Avenue*, an album's worth of smart emo-tinged pop punk that navigates that thin line between melody and massacre. The driving rhythms of "And the Hero Will Drown" open the album as a bloody-knuckle affair before Dan Marsala's screamo vocals suddenly shift into downright melodic tones. Songs like "Burning Years" show off the group's knack for juxtaposing beauty and brutality, veering away from AFI-like sounds into the more jagged moments of Deftones.

Lyrical, "Until the Day I Die" is the kind of song any brokenhearted teenager passing notes in study hall can relate to — in other words, your target audience. Musically, it's metallic enough for headbangers and sensitive enough for the emo kids. This is clearly a story worth sharing.

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**America's Best Testing Alternative Songs 12 +
For The Week Ending 9/19/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
LINKIN PARK Faint (Warner Bros.)	4.25	4.19	99%	25%	4.26	4.23	4.28
SWITCHFOOT Meant To Live (Red Ink/Columbia)	4.10	4.05	55%	6%	3.95	3.83	4.04
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	4.09	3.95	83%	17%	4.02	4.08	3.96
ATARIS The Boys Of Summer (Columbia)	4.07	3.92	99%	35%	4.00	4.11	3.91
THRICE All That's Left (Island/DJMG)	4.06	3.96	58%	5%	3.98	4.06	3.90
TRAPT Headstrong (Warner Bros.)	4.04	4.00	98%	47%	3.99	3.92	4.05
TRAPT Still Frame (Warner Bros.)	4.03	4.01	81%	15%	4.01	4.03	3.99
FUEL Falls On Me (Epic)	4.03	3.91	71%	10%	4.11	4.10	4.12
AFI The Leaving Song Part II (DreamWorks)	4.02	3.91	79%	15%	3.92	4.09	3.77
EVE 6 Think Twice (RCA)	3.99	3.98	84%	16%	3.80	3.71	3.86
THREE DAYS GRACE (I Hate) Everything About You (Live)	3.97	3.86	65%	8%	3.78	3.67	3.88
STAIN'D So Far Away (Flip/Elektra/EEG)	3.92	3.98	95%	26%	3.87	3.93	3.83
DASHBOARD CONFESSIONAL Hands Down (Vagrant)	3.87	3.85	73%	11%	3.78	3.76	3.80
CHEVELLE Send The Pain Below (Epic)	3.86	3.90	98%	46%	3.83	3.66	3.96
311 Creatures For A While (Volcano)	3.86	3.67	85%	18%	3.74	3.71	3.76
RANCID Fall Back Down (Hellcat/Warner Bros.)	3.86	3.73	71%	11%	3.75	3.69	3.81
FOO FIGHTERS Low (Roswell/RCA)	3.82	3.71	77%	14%	3.77	3.80	3.74
NICKELBACK Someday (Roadrunner/DJMG)	3.81	3.59	85%	16%	3.88	3.90	3.87
EVANESCENCE Going Under (Wind-up)	3.77	3.83	96%	31%	3.81	3.84	3.79
A PERFECT CIRCLE Weak And Powerless (Virgin)	3.75	3.88	62%	9%	3.70	3.70	3.70
DISTURBED Liberate (Reprise)	3.69	3.60	77%	18%	3.72	3.84	3.62
AUDIOSLAVE Like A Stone (Interscope/Epic)	3.68	3.77	96%	49%	3.74	3.84	3.66
JANE'S ADDICTION Just Because (Capitol)	3.66	3.61	88%	29%	3.62	3.70	3.56
WHITE STRIPES Seven Nation Army (Third Man/V2)	3.62	3.65	97%	47%	3.49	3.42	3.53
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	3.62	3.66	88%	32%	3.62	3.82	3.46
BILLY TALENT Try Honesty (Atlantic)	3.58	3.52	36%	7%	3.60	3.47	3.72
GODSMACK Serenity (Republic/Universal)	3.54	3.47	79%	25%	3.58	3.49	3.64
KORN Did My Time (Immortal/Epic)	3.47	3.43	75%	20%	3.52	3.71	3.37
WHITE STRIPES The Hardest Button To Button (Third Man/V2)	3.41	3.25	58%	16%	3.35	3.28	3.40
LIMP BIZKIT Eat You Alive (Flip/Interscope)	3.08	2.92	72%	22%	3.02	3.06	2.98

Total sample size is 459 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. SPIRITUALIZED (Sanctuary/SRG) "She Kissed Me (It Felt Like A Hit)"
2. UNDERWORLD SOUNDTRACK (Lakeshore) "Worms Of The Earth"
3. KILL HANNAH (Atlantic) "Kennedy"
4. FIRE THEFT (Rykodisc) "Chain"
5. HOT HOT HEAT (Reprise) "Talk To Me, Dance With Me"
6. RAPTURE (Universal) "House Of Jealous Lovers"
7. IGGY POP (Virgin) "Little Know It All"
8. MXPX (A&M/Interscope) "Everything Sucks"
9. BRONX (White Drugs/Ferret) "White Tar"
10. WELLWATER CONSPIRACY (Megaforce) "Wimple Witch"
11. KILLING JOKE (Red Ink/Epic) "Seeing Red"
12. MANDO DIAO (Mute/EMC) "Sheepdog"
13. THURSDAY (Island/DJMG) "Signals Over The Air"
14. TRAVIS (Epic) "Re-Offender"
15. KINGS OF LEON (RCA) "Molly's Chambers"
16. PRETTY GIRLS MAKE GRAVES (Matador) "This Is Our Emergency"
17. WOGGLES (Telstar) "Johnny Come Lately"
18. SAVES THE DAY (DreamWorks) "Anywhere With You"
19. STEREPHONICS (V2) "Maybe Tomorrow"
20. DASHBOARD CONFESSIONAL (Vagrant) "Hands Down"

Ranked by total number of shows reporting artist.

Record Of The Week

ARTIST: Fireside
TITLE: *Get Shot*
LABEL: V2



Yes, they're Swedish. No, they're not the next Hives. Following a handful of releases from the land of ice and snow, Fireside have evolved from their more metallic leanings to the finest alt rock this side of the Baltic Sea. Their V2 debut, *Get Shot*, brims with lo-fi energy as slack guitars and bass wrap their grooves around Kristofer Astrom's infectious voice. "Backwards Over Germany" is a must-listen, with simple snare hits flirting with vocal melodies before launching into a deliriously noisy celebration. "Follow Follow" is an all-day sucker of a song with a repeating guitar groove that's almost trance-like. Meanwhile, "All You Had" is this year's answer to The Dandy Warhol's "Bohemian Like You." Whether it's Fugazi, Blur, the Stones or the Dandys, Fireside throw it all into the blender for a delicious indie rock cocktail. Bottoms up!

— Frank Correia, Rock Specialty Editor

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Stations and their adds listed alphabetically by market

Reporters

<p>WHRL/Albany, NY* PD: John Cooper MD: Lisa Smith 2 AUDIOSLAVE</p>	<p>WBZ/Burlington* DM: Mike Gress MD: Christine Parvati No Adds</p>	<p>CINQ/Detroit, MI* PD: Murray Brovatore APD: Vince Cassano MD: Scott Franklin SOMETHING CORPORATE TRAVIS AFI</p>	<p>KUCB/Honolulu, HI* PD: Anna Hill 43 BAREBACK LADIES AFI JOHN MAYER</p>	<p>WMSF/Memphis, TN* DM: Bill Hurley PD: Rob Crossen MD: Mike Kitzrow 10 POPS SOMETHING CORPORATE THREE DAYS GRACE</p>	<p>KHRS/Oklahoma City, OK* DM: Bill Hurley PD: Jimmy Dorado 12 FOUNTAINS OF WAYNE AUDIOSLAVE</p>	<p>KRZO/Reno, NV* DM: Rob Brooks PD: Jeremy Smith APD/MD: Matt Diablo 3 R.E.M. 2 STROKES FUEL AUDIOSLAVE</p>	<p>KITS/San Francisco, CA* PD: Sean Demery APD: Scott MD: Aaron Ambrose ALIEN ANT FARM 2 STROKES R.E.M. SOMETHING CORPORATE</p>	<p>WXSR/Tallahassee, FL DM: Kris Van Dyke PD: Dale Fied APD/MD: Muffin 1 AUDIOSLAVE 1 HURTING UP WAYNE 1 MOTION CITY SOUNDTRACK 1 CHEMICAL BROTHERS</p>
<p>KTES/Albuquerque, NM* PD: Bill May MD: Marc Young 4 AUDIOSLAVE</p>	<p>WAFW/Charleston, SC* PD: Steve Hest APD/MD: Danny Villalobos 10 AUDIOSLAVE CHEVELLE</p>	<p>KHRO/El Paso, TX* DM: Mike Prosser PD/MD: John Garcia TAKING BACK SUNDAY ROONEY</p>	<p>KTRZ/Houston, TX* DM: Russ Davidson APD: Eric Schmidt 4 LINDEN PARK 4 STROKES 3 DOORS DOWN</p>	<p>WZTA/Miami, FL* PD: Tony Hamm APD/MD: Steve Castle 1 THREE DAYS GRACE 3 LINDEN PARK 3 SOMETHING CORPORATE 3 DOORS DOWN 2 CHEVELLE</p>	<p>WJRR/Oriando, FL* DM: Adam Cook PD: Pat Lynch APD: Rick Everett MD: Brian Dickinson No Adds</p>	<p>WDYL/Richmond, VA* PD: Mike Murphy MD: Keith Disher 12 LINDEN PARK 1 CHEVELLE ROONEY</p>	<p>KCNL/San Jose, CA* PD/MD: John Albers No Adds</p>	<p>WSUN/Tampa, FL* PD: Shari APD: Pat Longo 1 AUDIOSLAVE JET</p>
<p>KTZO/Albuquerque, NM* PD: Scott Sautrera MD: Don Kelley 1 CHEVELLE 1 AUDIOSLAVE 1 LINDEN PARK</p>	<p>WENO/Charlotte* DM: Mike Berk PD: Jack Daniel APD/MD: Kristen Hovey 6 R.E.M. 1 ATARIS 1 JET STATIC-X</p>	<p>KIRO/Eugene, OR DM: Mike Gresham DM: Russ Davidson PD: Chris Crowley APD/MD: Steve Miller 9 RED HOT CHILI PEPPERS 7 PINK Floyd 7 ENERGENSIVE 7 SALVA 5 DO FIGHTERS 2 LINDEN PARK 2 SOMETHING CORPORATE STROKES AUDIOSLAVE</p>	<p>WRXZ/Indianapolis, IN* PD: Scott Young MD: Michael Young MICHAEL YOUNG CHEVELLE TRAPT</p>	<p>WLUM/Milwaukee, WI* PD: Timmy White MD: Tommy Neumann AUDIOSLAVE FINGER ELEVEN STATIC-X</p>	<p>WOL/Oriando, FL* PD: Alan Smith MD: Bobby Smith No Adds</p>	<p>WRXL/Richmond, VA* DM: Bill Kelly PD/MD: Casey Frankowski 1 3 DOORS DOWN THREE DAYS GRACE</p>	<p>KJIE/Santa Barbara, CA PD: Eddie Gutierrez MD: Beanie AUDIOSLAVE 3 DOORS DOWN ALIEN ANT FARM R.E.M.</p>	<p>KFMA/Tucson, AZ* PD: Libby Carmona MD: Matt Spay 1 QUEENS OF THE STONE AGE CHEVELLE</p>
<p>WHWY/Atlanta, GA* DM: Leslie Fren PD: Chris Williams MD: Jay Ivarson 2 R.E.M.</p>	<p>WRXQ/Chicago, IL* PD/MD: Henry Shuman STORY OF THE YEAR</p>	<p>KQVA/Fayetteville, AR PD: Steve Jackson 1 IGGY POP ROONEY</p>	<p>WPLA/Jacksonville, FL* PD: Du Matthews APD/MD: Chad Chanley No Adds</p>	<p>WHTG/Monmouth, NJ* PD: Benji Bahl 4 BEN HARPER ALIEN ANT FARM</p>	<p>WPLV/Philadelphia, PA* PD: Dan Fein MD: Dan Fein 2 HOT HOT HEAT 2 R.E.M.</p>	<p>KCCX/Riverside, CA* PD: Keith Campes APD/MD: Benji Jones 2 JAMES BASTIEN THREE DAYS GRACE</p>	<p>KNOQ/Seattle, WA* PD: Phil Manning APD: Jim Kettler No Adds</p>	<p>KMYZ/Tulsa, OK* PD: Lynn Barlow MD: Corbin Pierce 1 JET SOMETHING CORPORATE CHEVELLE</p>
<p>WJSE/Atlantic City, NJ* PD: Al Parisotto APD/MD: Jason Usenet DAVE MATTHEWS AUDIOSLAVE TAKING BACK SUNDAY ROONEY FOUNTAINS OF WAYNE BLEU STATIC-X R.E.M.</p>	<p>WZZM/Chicago, IL* PD: Bill Gambie APD: Steve Levy MD: Robert Vucelja No Adds</p>	<p>KRRR/Fresno, CA* PD: Chris Sevres MD: Raymond STROKES AFI</p>	<p>WRXZ/Jackson City* PD: Mark McHenry EVANESCENCE</p>	<p>KMBY/Monterey, CA* DM: Ken Allen 28 A PERFECT CIRCLE 16 HOT HOT HEAT 15 RADIOHEAD 1 TAKING BACK SUNDAY 1 SCOPY SOMETHING CORPORATE STROKES</p>	<p>KEDJ/Phoenix, AZ* DM: Laura Howe PD: Nancy Stevens APD: David Air Dave MD: Robbi Bush 4 AUTHORITY ZERO 2 AUDIOSLAVE TAKING BACK SUNDAY STROKES</p>	<p>WZZ/Roanoke, VA* DM: Bob Travis PD: Greg Tomlin MD: Paul Rutherford TAKING BACK SUNDAY ROONEY MOTION CITY SOUNDTRACK 1 TAKING THE HUMANS TRIPOD GET SET GO R.E.M.</p>	<p>KSRV/Shreveport, LA* DM: Howard Clark PD: Rod "The Human Tripod" 1 STORY OF THE YEAR 1 SEVENLUST 1 R.E.M. ATARIS</p>	<p>WPRZ/N. Palm Beach, FL* PD: John O'Connell MD: Eric Krichesman 1 HOT HOT HEAT 1 STATIC-X RAPTURE</p>
<p>KROX/Austin, TX* DM: Jim Carroll PD: Mickey Lee MD: Tony Ryan No Adds</p>	<p>WAQZ/Cincinnati, OH* DM: Jeff Hest PD: Dan Hest 34 AUDIOSLAVE 2 HOT HOT HEAT ATARIS</p>	<p>WJXX/Fl. Myers, FL* DM: John Rizz APD: Fitz Heavill MD: Jeff Zito 2 JET STORY OF THE YEAR</p>	<p>WNFZ/Knoxville, TN* PD: Anthony Probst MD: Dustin Matthews 1 STATIC-X</p>	<p>WBUZ/Nashville, TN* DM: Jim Patrick PD/MD: Russ Schoeb 18 ALIEN ANT FARM 1 RADIOHEAD 1 STROKES SCOPY AUDIOSLAVE ROONEY</p>	<p>KZOM/Phoenix, AZ* PD: Tim Harroville MD: Kevin Hession No Adds</p>	<p>WZNE/Rochester, NY* DM: Bob McCrae PD: Tim Harroville 2 ALIEN ANT FARM 2 SOMETHING CORPORATE LINDEN PARK MARS VOLTA</p>	<p>KPNT/Sl. Louis, MO* APD: Woody File MD: Jeff France CHEVELLE JET STROKES</p>	<p>WWDG/Washington, DC* DM: Joe Bertracque MD: Pat Fierstein 1 HOT HOT HEAT 1 BRAND NEW 1 R.E.M. CHEVELLE DAVE MATTHEWS</p>
<p>WRAX/Birmingham, AL* PD: Susan Croves MD: Matt Lindsay 3 R.E.M. THURSDAY</p>	<p>WXTM/Cleveland, OH* PD: Kim Monroe APD: Dan Nordette MD: Paul Schlan WHITE STRAPES ADEMA</p>	<p>WJXZ/Knoxville, TN* DM: Scott Perrie MD: Chris Glover 1 JET COLD FINGER ELEVEN</p>	<p>WVWX/Lansing, MI* PD: John Ryley MD: Steve Welling 5 ALIEN ANT FARM SOMETHING CORPORATE HOT HOT HEAT</p>	<p>WRRV/Newburgh, NY PD/MD: Steve Davis AUDIOSLAVE TRAPT R.E.M.</p>	<p>WXXD/Pittsburgh, PA* MD: Vinnie F. No Adds</p>	<p>KWDD/Sacramento, CA* DM: Curtis Johnson PD: Russ Demery MD: Marco Collins 19 STROKES 14 JET SOMETHING CORPORATE</p>	<p>WKRL/Syracuse, NY* DM: Mike Griswold PD/MD: John Weber 1 SEVENLUST ZIG ZAG ROONEY FOUNTAINS OF WAYNE JAMES ADDICTION</p>	<p>WFSM/Wilmington, NC PD: Kenneth MD: Mike Kennedy No Adds</p>
<p>KOXR/Boise, ID* PD: Jason Jackson MD: Kaihao No Adds</p>	<p>WWCD/Columbus, OH* DM: Randy Healy PD: Andy Davis MD: Jack DeVoss 15 R.E.M.</p>	<p>WXRK/New York, NY* PD: Steve Simpson MD: Mike Peor No Adds</p>	<p>WXXY/Portland, ME PD: Herb MD: Brian Jones BOLL HANNAH SAVES THE DAY</p>	<p>KCPX/Salt Lake City, UT* DM: Keith Abrams SMC: Mike Sambrone PD: Herb MD: Brian Jones ATARIS BOLL HANNAH SAVES THE DAY</p>	<p>WZNY/Rochester, NY* DM: Mike Griswold PD/MD: John Weber 1 SEVENLUST ZIG ZAG ROONEY FOUNTAINS OF WAYNE JAMES ADDICTION</p>	<p>WYZZ/Boise, ID* DM: Jason Jackson MD: Kaihao No Adds</p>	<p>WYZZ/Boise, ID* DM: Jason Jackson MD: Kaihao No Adds</p>	<p>WYZZ/Boise, ID* DM: Jason Jackson MD: Kaihao No Adds</p>
<p>WBCH/Boston, MA* DM: Tony Bertracque PD: Douglas APD/MD: Steven Strick No Adds</p>	<p>KDGE/Dallas, TX* PD: Deane Doherty APD/MD: Alan Ayo 1 SCOPY COLDPLAY STORY OF THE YEAR</p>	<p>WRRV/Newburgh, NY PD/MD: Steve Davis AUDIOSLAVE TRAPT R.E.M.</p>	<p>WXXY/Portland, ME PD: Herb MD: Brian Jones BOLL HANNAH SAVES THE DAY</p>	<p>KXRR/Salt Lake City, UT* DM: Alan Hagan PD: Todd Heder MD: Arlie Feltin 1 B.R.M.C.</p>	<p>WYZZ/Boise, ID* DM: Jason Jackson MD: Kaihao No Adds</p>	<p>WYZZ/Boise, ID* DM: Jason Jackson MD: Kaihao No Adds</p>	<p>WYZZ/Boise, ID* DM: Jason Jackson MD: Kaihao No Adds</p>	<p>WYZZ/Boise, ID* DM: Jason Jackson MD: Kaihao No Adds</p>
<p>WFRX/Boston, MA* PD: Criss MD: Kevin Mays No Adds</p>	<p>WKEG/Dayton, OH* PD: Steve Kramer MD: Boomer 4 DASHBOARD CONFSSIONAL</p>	<p>WROX/Marietta, VA* PD: Michele Diamond MD: Mike Powers No Adds</p>	<p>WXXY/Portland, ME PD: Herb MD: Brian Jones BOLL HANNAH SAVES THE DAY</p>	<p>KBZT/San Diego, CA* PD: Garth Michaels APD/MD: Michael Holleran 22 RADIOHEAD</p>	<p>WXXY/Portland, ME PD: Herb MD: Brian Jones BOLL HANNAH SAVES THE DAY</p>	<p>WXXY/Portland, ME PD: Herb MD: Brian Jones BOLL HANNAH SAVES THE DAY</p>	<p>WXXY/Portland, ME PD: Herb MD: Brian Jones BOLL HANNAH SAVES THE DAY</p>	<p>WXXY/Portland, ME PD: Herb MD: Brian Jones BOLL HANNAH SAVES THE DAY</p>
<p>WEDQ/Buffalo, NY* PD: Ryan Patrick 2 WHITE STRAPES 1 MOTION CITY SOUNDTRACK 1 SEVENLUST</p>	<p>KTCL/Denver, CO* PD: Mike O'Connell APD: Rick Rubin MD: Bob Jordan 15 THREE DAYS GRACE</p>	<p>KORX/Odessa, TX PD/MD: Michael Todd 24 JOHN MAYER 7 R.E.M. 7 ROONEY</p>	<p>WXXY/Portland, ME PD: Herb MD: Brian Jones BOLL HANNAH SAVES THE DAY</p>	<p>XTRA/San Diego, CA* PD: Bryan School MD: Chris Mackley No Adds</p>	<p>WXXY/Portland, ME PD: Herb MD: Brian Jones BOLL HANNAH SAVES THE DAY</p>	<p>WXXY/Portland, ME PD: Herb MD: Brian Jones BOLL HANNAH SAVES THE DAY</p>	<p>WXXY/Portland, ME PD: Herb MD: Brian Jones BOLL HANNAH SAVES THE DAY</p>	<p>WXXY/Portland, ME PD: Herb MD: Brian Jones BOLL HANNAH SAVES THE DAY</p>

*** Monitored Reporters**
94 Total Reporters
85 Total Monitored
9 Total Indicator

Did Not Report, Playlist Frozen (1):
KNRQ/Eugene-Springfield, OR

New & Active

KILL HANNAH Kennedy (*Atlantic*)
 Total Plays: 312, Total Stations: 27, Adds: 0

AUDIOSLAVE I Am The Highway (*Interscope/Epic*)
 Total Plays: 295, Total Stations: 28, Adds: 18

ALIEN ANT FARM Glow (*DreamWorks*)
 Total Plays: 267, Total Stations: 25, Adds: 5

STATIC-X The Only (*Warner Bros.*)
 Total Plays: 262, Total Stations: 27, Adds: 8

GOOD CHARLOTTE Girls & Boys (*Daylight/Epic*)
 Total Plays: 237, Total Stations: 9, Adds: 0

IMA ROBOT Dynamite (*Virgin*)
 Total Plays: 187, Total Stations: 17, Adds: 0

SAVES THE DAY Anywhere With You (*Vagrant/DreamWorks*)
 Total Plays: 175, Total Stations: 16, Adds: 0

PENNYWISE Waiting (*Epitaph*)
 Total Plays: 164, Total Stations: 10, Adds: 0

SOMETHING CORPORATE Space (*Drive-Thru/Geffen*)
 Total Plays: 151, Total Stations: 26, Adds: 10

KINGS OF LEON Molly's Chamber (*RCA*)
 Total Plays: 143, Total Stations: 9, Adds: 0

Songs ranked by total plays

Indicator

Most Added*

- AUDIOSLAVE** I Am The Highway (*Interscope/Epic*)
- R.E.M.** Bad Day (*Warner Bros.*)
- ATARIS** The Saddest Song (*Columbia*)
- ROONEY** I'm Shakin' (*Geffen*)

Please Send Your Photos

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

Please include the names and titles of all pictured and send them to:

R&R, c/o Mike Davis: 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067

Email: mdavis@radioandrecords.com

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	JOE ELY Streets Of Sin (Rounder)	762	-16	7526
2	2	DWIGHT YOAKAM Population Me (Audiium)	639	-27	6823
3	3	TIM O BRIEN Traveler (Sugar Hill)	615	-14	4043
6	4	RODNEY CROWELL Fate's Right Hand (Columbia)	614	+84	2120
4	5	WAYNE HANCOCK Swing Time (Bloodshot)	579	+21	2613
5	6	SCOTT MILLER Upside Downside (Sugar Hill)	523	-33	10057
7	7	J. LAUDERDALE W/ DONNA THE BUFFALO Wait... (Dualtone)	522	-6	5960
12	8	JUNE CARTER CASH Wildwood Flower (Dualtone)	439	+43	1727
9	9	CHRIS SMITHER Train Home (Hightone)	429	-27	3700
10	10	E. SCRUGGS, D. WATSON, R. SKAGGS The Three... (Rounder)	421	-11	3460
11	11	JAY FARRAR Terror Blues (Act/Resist)	398	-3	2940
8	12	GILLIAN WELCH Soul Journey (Acony)	390	-79	8344
22	13	SHELBY LYNNE Identity Crisis (Capitol)	388	+82	1132
14	14	DANNY BARNES Dirt On The Angel (Terminus)	384	+5	2034
27	15	CHRIS KNIGHT The Jealous Kind (Dualtone)	384	+125	776
18	16	DEL MCCOURY BAND It's Just The Night (McCoury Music)	372	+52	1153
20	17	DARRELL SCOTT Theatre Of The Unheard (Full Light)	348	+33	1108
13	18	ALLISDN MOORER Show (Universal South)	341	-47	4079
15	19	ROBINELLA... Robinella And The CC String Band (Columbia)	307	-40	5515
16	20	JOHN HIATT... Beneath This Gruff Exterior (New West)	307	-31	10751
26	21	VARIOUS ARTISTS Johnny's Blues (NorthernBlues)	307	+41	1908
19	22	YONDER MOUNTAIN... Old Hands (Frog Pad Records)	305	-10	4266
17	23	RHONDA VINCENT One Step Ahead (Rounder)	298	-31	8881
21	24	DRIVE BY TRUCKERS Decoration Day (New West)	288	-18	3580
30	25	KRIS KRISTOFFERSON Broken Freedom Song... (Oh Boy)	288	+39	1380
24	26	PAT GREEN Wave On Wave (Republic)	281	+4	3508
Debut	27	C. TAYLOR & C. RODRIGUEZ The Trouble With Humans (Lonestar)	273	+154	394
25	28	RECKLESS KELLY Under The Table & Above The Sun (Sugar Hill)	261	-8	7453
Debut	29	MAVERICKS The Mavericks (Sanctuary/SRC)	261	+187	438
23	30	EASTMOUNTAINSOUTH EastMountainSouth (DreamWorks)	260	-45	4449

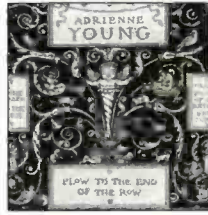
The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts. For more information please visit www.americanamusic.org.
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Americana Spotlight

by John Schoenberger

Artist: Adrienne Young

Label: AddieBelle Music



As a seventh-generation Floridian and a Belmont University graduate, Adrienne Young has a creative knack for blending the traditional with the global and the tried-and-true with the experimental. She expresses this respect for the past and a desire to explore both musically and lyrically on *Plow to the End of the Row*. Music has been an important part of Young's life ever since she was a child, and after playing in a variety of bands in her teens and early 20s, she decided to get serious about songwriting when she entered college in Nashville. After graduating she began working around Music Row and slowly started to develop the connections she would need to advance her career. Ultimately, Young was able to corral Nashville legend Will Kimbrough to produce several of the tunes on the album. The project also features collaborations with renowned musician Ketcham Secor and his band, The Old Crow Medicine Show. Young's career got a further boost when she won the 2003 Chris Austin Songwriting Contest in the bluegrass category at MerleFest. The song that won is called "Sadie's Song." Other tracks to check out are "Home Remedy" and the title track.

Americana News

Kris Kristofferson will receive the 2003 "Spirit of Americana" Free Speech Award, presented by the First Amendment Center in partnership with the Americana Music Association. The award will be presented on Sept. 19 at the Americana Awards Show during the annual Americana Music Association Conference ... Ticket sales for MerleFest 2004 will begin on Tuesday, Nov. 11. Those joining Doc Watson and Merle's son, Richard Watson, for the weekend festival include The Sam Bush Band, Roseanne Cash, The Derailers, Donna The Buffalo, Béla Fleck & Edgar Meyer, Vince Gill, Patty Loveless, Nickel Creek, Tim O'Brien, Earl Scruggs With Family & Friends, Gillian Welch and Lucinda Williams ... The Dixie Chicks conclude their U.S. tour on Oct. 12 in Washington, DC, when they join The Eagles in co-headlining a benefit concert for the Recording Artists' Coalition ... On Sept. 5 a Nashville court ruled that a collection of recordings by Hank Williams will remain in the possession of his children, Jett Williams and Hank Williams Jr. The material in question includes more than 150 recordings, including live renditions of many of his greatest hits ... The Grand Ole Opry announced Sept. 8 that it will host an all-star tribute to Patsy Cline on Oct. 4 in connection with new a tribute album, *Remembering Patsy Cline*. Michelle Branch, Rebecca Lynn Howard and Lee Ann Womack are among those scheduled to participate.

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

Most Added®

ARTIST TITLE LABEL(S)	ADDS
Chip Taylor & Carrie Rodriguez The Trouble With Humans (Lonestar)	22
Mavericks The Mavericks (Sanctuary/SRC)	21
Robert Earl Keen Farm Fresh Onions (Audiium)	21
Chieftains Further Down The Old Plank Road (BMG Heritage)	16
Lyle Lovett My Baby Don't Tolerate (Curb)	11
Sam Bush & David Grisman Hold On We're Strummin' (Acoustic Disc)	10

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- Emmylou Harris** – Lambs In The Greenfield
- Patty Loveless** – Three Little Babes
- Tim O'Brien** – Shady Grove
- John Hiatt** – Jordan Is A Hard Road To Travel
- Allison Moorer** – Hick's Farewell
- Doc Watson** – Fisher's Hornpipe
- Joe Ely** – Moonshiner
- Rosanne Cash** – The Lily Of The West
- Jerry Douglas** – Rosc Catha/Arkansas Traveller; The Wild Irishman
- Carlene Carter** – The Cheating Waltz/Bandit of Love
- Ricky Skaggs** – Talk About Sufferin'
- Nitty Gritty Dirt Band** – Squid Jiggin' Ground
- John Prine** – The Girl From Sunny Tennessee
- Don Williams** – Wild Mountain Thyme
- Chet Atkins** – Chief O'Neil's Hornpipe

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THE AMERICANA MUSIC ASSOCIATION

Focus On The Future

Continued from Page 1

lineup each year to help bring more industry and media attention to Americana. This year will no doubt be our largest and most productive event yet as we gather in Nashville at the Renaissance Hotel from Sept. 18-20. The conference is expecting 750 registrants to attend as we focus on the future.

Daytime Activities

The 2003 Americana Conference is moving to a new, larger location this year in the Renaissance Hotel in downtown Nashville, and the extra space has allowed us to add some new features to the conference that should be of benefit: our first trade show, more onsite daytime performances, professional roundtable sessions and more. We've continued the tradition of trying to bring attendees a diverse and comprehensive look at key issues in our industry during our panel sessions, and this year's roster of panelists will certainly provide impressive insights into the challenges and opportunities that lie ahead.

A sample of the sessions includes a record-label roundtable examining the new business model being used to thrive during an extended downturn in most of the record business, a panel examining how Americana radio can have the best opportunity to grow and succeed, some of our most productive retailers discussing ways to raise the profile of Americana at retail to help sell more records and a behind-the-scenes look at some of Americana's most successful festivals, geared specifically toward promoters and event producers. We'll feature some 20 sessions over the course of the weekend, covering plenty of ground in a number of key areas of interest to the industry.

Americana radio experts are well represented on panels this year, including Americana reporters KPIG/Monterey's Laura Hopper; KHYI/Dallas' Bruce Kidder; WUIN/Wilmington, NC's Mark Keefe; WFHB/Bloomington, IN's Jim Manion; WDVX/Knoxville's Tony Lawson; KNBT/New Braunfels, TX's Mattson Rainer; WDVR/Sergeantsville, NJ's "Big Kev" Ploghoft; Sirius Satellite Radio's Meg Griffin; XM Satellite Radio's Jessie Scott; Music Choice's Liz Opoka; and KRXS/Phoenix's Stu Baker.

We're also fortunate to be joined by WFUV/New York's Rita Houston, who will host an interview and performance session with Rodney Crowell, and the legendary Mikel Elcessor from WNYC/New York, who will be featured in a one-on-one session with Brad Paul from Rounder Records.

More Than Just Radio

Leading Americana media outlets will be participating in abundance this year. Grant Alden & Peter Blackstock (co-publishers of *No Depression* magazine), Lee Mergner and Scott Crawford (*JazzTimes/Harp* magazines), Nick Purdy (publisher of *Paste* magazine) and Alan Light (*Tracks* magazine, formerly of *Spin*) will all be lending their expertise to panel discussions this year.

Record-label and distribution executives featured on panels include Sony Nashville's John Grady, Ryko Distribution's Jim Cuomo and Rob McDonald, Dualtone's Scott Robinson, New West's Jay Woods, EMI Music Marketing's Herb Agner, Rounder Records' Brad Paul, Columbia's John Vernile and Lost Highway's Jeff Stoltz. They'll touch on issues ranging from the future of our growing format to nontraditional marketing strategies.

Finally, legendary manager Ken Kragen will give our keynote address this year, sharing compelling stories and experiences from his many years as a top decisionmaker in the entertainment industry.

Artist Performances

The evening showcases will once again run all three nights of the conference at some of Nashville's premier venues. I've already apologized in advance for the difficult choices registrants will have to make this year when trying to decide which showsakes to attend, but the lineup is truly a testament to the talent, depth and diversity of the artists in our genre.

Thursday night's performers include The Derailers, Joe Ely, Euddy Miller, Rodney Crowell, The Bottle Rockets, Jack Ingram, Mary Gauthier, Tom Russell, Thad Cockrell and The Del McCoury Band. Friday's schedule gets no easier, with Ricky Skaggs, Caitlin Cary, Levon Helm & The Last Hombres, Robinella & The CC String Band, Greg Trooper, Wanda Jackson, Mark Insley and Ruthie Foster on the bill. Saturday night closes the impressive weekend with Darrell Scott, Chip Taylor & Carrie Rodriguez, Albert Lee and guests, Amy Rigby, Johnny Irion & Sarah Lee Guthrie and newcomers Ben Atkins and Jake Brennan, among others.

Additional daytime performances will also be a highlight of the activities at the hotel, including a performance by and interview with Jessi Colter, which is also being taped for nationally syndicated *This Week in Americana*, the brainchild of Americana industry pioneer Jon Grimson of Americana Entertainment. Dualtone recording artist Chris Knight kicks off the conference with a Thursday-morning performance in the main ballroom at 11am.

In addition, Steven Delopoulos and EastMountainSouth highlight a special daytime performance on Saturday morning. Both artists creatively stretch the boundaries of Americana and will certainly turn the heads of those not already familiar with their music. Closing the day on Saturday is our first songwriter workshop, which will feature hitmakers and core Americana artists Chip Taylor, Darrell Scott and Jim Lauderdale Sony/ATV Music Publishing Sr. VP Woody Bomar will act as workshop moderator.

Awards Show

This year's Americana Awards show will be spectacular. Jim Lauderdale brings his many talents to the table as our host, while performers include Allison Moorer, Kathleen Edwards, Lauderdale, Ricky Skaggs and Rodney Crowell.

We're also thrilled to have a special performance by Kris Kristofferson, who will be presented with the Spirit of Americana Free Speech Award that night, an honor that went to Johnny Cash last year. Cash's performance with June Carter Cash was just one of the many highlights of the inaugural show.

Among the nominees for our major awards this year are Johnny Cash, Lucinda Williams, Kathleen Edwards, Alison Krauss and Buddy Miller. In addition to the AMA-member-voted awards in the categories of Instrumentalist, Song, Artist, and Album of the Year, we'll also bestow lifetime achievement awards on several individuals for their ongoing contributions to and influence on our music, industry and lives.

Last year's recipients included Emmylou Harris, Billy Joe Shaver, T Bone Burnett and Doug Sahm. We'll keep this year's recipients a surprise. You'll have to be at the show (or read the post-show press) to find out what happened. The show will be broadcast live on XM Satellite Radio from 7-9pm on Friday, Sept. 19. Thanks to Gibson/Baldwin, BMI, Welk Music Group and the First Amendment Center for helping to make this year's awards show such a pleasure to organize.

For more information on the conference or the Americana Music Association, please visit our website at www.americanamusic.org.



J.D. May



Where Americana Meets Triple A

Exploring common ground

By John Schoenberger, R&R Triple A Editor

As Americana music continues to grow in popularity and media exposure, Americana's cousin format, Triple A, is welcoming more of this music onto its playlists. There has always been some common ground with established artists such as John Hiatt, Steve Earle and Lucinda Williams, but lately we've seen younger artists take center stage, such as Nickel Creek, Kathleen Edwards and EastMountainSouth.

Furthermore, there are certain stations — such as KGSR/Austin, KPIG/Monterey and a handful of noncommercial stations — that straddle the fence between Americana and Triple A. To explore this sharing of artists and programming philosophy, I recently talked with some key players on both the radio and record sides about where Americana meets Triple A.

The Radio Perspective

In many respects, KGSR is the ultimate example of a Triple A-Americana hybrid. Much of that is due to the fact that it is based in Austin. But could Triple A stations in other markets step out more with roots and Americana artists and find success?

"Where Americana meets Triple A is certainly a great way to describe KGSR," says PD Jody Denberg. "Many of the leading acts in the Americana world are from Texas — or, even more specifically, are Austin-based artists — so it is only natural for us to include them in our music mix.

"Over the years we have sort of developed a KPIG sound, and when someone tunes in, they say, 'Yeah, that's KPIG!' I am not sure how conscious it is on our part, because we're too close, but we know it when we hear it."

Laura Hopper

"Certainly, what we do comes about because of the uniqueness of the market we are in. But I also think other stations could tread a little more into Americana waters. The twang factor is something many in Triple A programming are reluctant to embrace, though, and they are probably right to initially feel that way. In many cases, their listeners are more rock-based and don't come from that background.

"So it probably has more to do with the artist than the genre. Lucinda Williams and Lyle Lovett seem to straddle that border very nicely, and there are plenty of other artists like them who can satisfy both audiences."

KGSR also happens to be in an area where there are true Americana stations — KFAN/Fredericksburg, TX and KNBT/New Braunfels, TX — but Denberg says they really don't factor in that much when he is considering music.

"They are both about an hour out of town," he says. "But other than knowing that they lean much more in the Americana direction than I do, I must say I don't really monitor them that closely. The artists we share are basically coincidental.

"What really differentiates me from them is that they wouldn't reach over far enough to play artists like Coldplay, Steely Dan or Fleetwood Mac. Plus, we only go so far into the twang. So, even though we have some common ground, there are also some important differences."

Different Strokes

KPIG is also considered a hybrid Triple A-Americana station, but it goes more for rootsy artists who fit well with the station's unique library of heritage artists than for the more alt country sound of most Americana stations

PD Laura Hopper says the station's musical choices are based on a certain KPIG spirit, as well as on the sound of the artists or songs. "Over the years we have sort of developed a KPIG sound, and when someone tunes in, they say, 'Yeah, that's KPIG!'" she explains. "I am not sure how conscious it is on our part, because we're too close, but we know it when we hear it."

KPIG can be what it is partially because of the market's late alt Country station KFAT, which broke ground for KPIG. "KFAT was a fun station, and a certain segment of the audience equates us with it," Hopper says. "A lot of radio is based on a certain level of familiarity. Much of what we play may be unfamiliar to the masses, but the KPIG listener knows it or is willing to go along with us because they trust us.

"Including classic rock artists who are right for us — the roots rock artists we all grew up with — gives us a great base to try all the other stuff we do, like throwing in roots and Americana music. But we have moved away from some of the real twangy things. We have a core audience that loves that stuff, but we are also dealing with the reality that we have to reach as broad an audience as possible.

"We need to reach a certain level of success so we can maintain some of the things that make KPIG unique, such as live 24/7 jocks. It's a trade-off to get the P2 listeners. It seems that twang turns those folks off."

The Public Radio Factor

As excitement about and awareness of Americana music began to blossom about five or six years ago, noncomm Triple A radio was quick to embrace it. But it seems that noncomm Triple A is now backing off a bit from Americana.

WFPK/Louisville PD Dan Reed doesn't think that is necessarily true. "The initial blush of the genre has maybe faded a bit, but the reality is that noncomms such as mine are getting more picky and choosy in all the music we are playing," he says. "Even though we play a broader variety of styles than our commercial counterparts, we are playing less music overall than we used to.

"We are more conscious of what it takes to increase our audience these days. We need to have a larger impact in Arbitron so our sales and underwriting staff can get the business. We also need to increase listenership to improve our

Strong Songs, Honest Music

New West Records has enjoyed success with many of its artists, including Delbert McClinton, John Hiatt and Chuck Prophet, on both Triple A and Americana

"There are many examples of artists who are essentially more rock-based than country having success at Americana. It really comes down to strong songs and an artist who delivers honest music."

Jeff Cook

radio. In fact, the label's general philosophy is to find roots-type artists who can reach as broad an audience as possible.

"We seem to have found common ground in many cases," says head of promotion Jeff Cook. "The real reason that often happens is because the artists are seasoned veterans. They are people who have cultivated relationships over 10 or 20 years or more.

"When you couple those relationships with the notion that these artists have a substantial following in virtually every market, it makes it that much easier to include them in the programming."

What also separates these artists from the pack is the fact that they can write really great songs. Americana radio is following a maturation process similar to the one that

Triple A went through, and part of that is becoming more song-conscious when making programming choices.

Cook says, "Americana certainly is more song-conscious these days — although they do program quite a bit based on sound and style — and those great songs are the ones that then cross over to Triple A and, in some cases, the other way around.

"What I have found interesting is that artists I would not perceive as being Americana have ended up doing very well on the charts. For instance, Chuck Prophet, who is one of our artists.

"There are other examples of artists



Nickel Creek

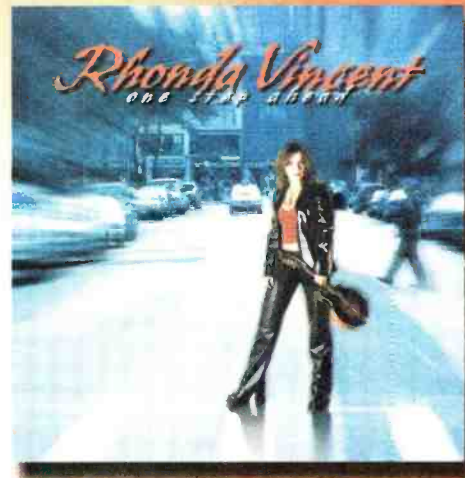
fundraising and membership drives"

In addition, noncomm radio prides itself on being on the cutting edge of what's happening out there, and although Americana and roots music are being accepted by a broader audience, public radio also needs to strive to find and expose other new styles. It's important that it also embraces artists such as Norah Jones and Damien Rice.

"I have a tendency not to categorize styles of music," Reed says. "If it's good, if it fits with what else I play, and if the artists can deliver live, we'll support it. Ultimately, it has to come down to the quality of the artist and — equally as important — the songs. The cream of the crop of any genre rises to the top eventually, and they are the artists you stick with."

Continued on Page 84

Rounder Records 2003 Americana Chart Toppers



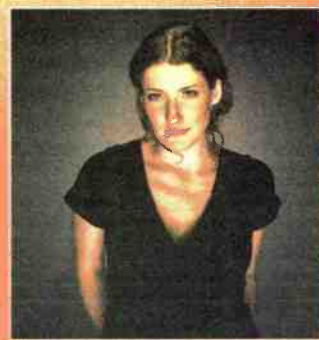
*Congratulations to all our Nominees for the
2003 Americana Awards:*



Alison Krauss
Artist of the Year &
Instrumentalist of the Year



Rhonda Vincent
Song of the Year
"You Can't Take It With You
When You Go"



Kathleen Edwards
Album of the Year
"Failor"



Jerry Douglas
Instrumentalist of the Year





Americana Country

Alt country programs making mainstream inroads

By Chuck Aly, R&R Associate Country Editor

The relationship between Americana music and the mainstream Country format has always been based on a loosely defined artistic kinship rather than any sort of measurable business interaction. But with the continued emergence of Americana specialty programming on Country stations, the two musical cousins may be moving closer to a workable coexistence.

"You're certainly seeing more of this than you would have three years ago," says independent promoter Pamela Newman, who counts alt country as one of her areas of expertise. "For a lot of stations, these specialty programs are a good way to take advantage of what's happening with this music. In a city like Los Angeles or Madison, which is a big college town, you can have a niche program that draws an audience who aren't your P1s."

Syndicated shows like *This Week in Americana* and *Western Beat Radio* have given interested stations that lack familiarity with Americana a way to tap into the music and its audience. Some stations with on-site passion for country's fringes are creating their own shows. And while there are no guarantees of success, Americana seems to be working in its still limited Country venue.

Los Americana

One of the more prominent station-produced shows is KZLA/Los Angeles' *The Alternative Country Hour*, which runs Sunday nights. Hosted by morning co-host Buzz Brainerd, the show "moves the fences out considerably from what we would normally consider for airplay," says OM R.J. Curtis.

"I give Buzz a lot of latitude because he's an aficionado of this music and spends a lot of his leisure time listening," Curtis says. "The other thing is, Buzz has the perfect delivery. He sounds like the music, and I think you have to package it that way."

Curtis doesn't have set parameters for what the show airs. "The name is pretty broad, but the only speed bump I set for Buzz is to remember the name of the show is alternative country, not alternative alternative."

"In a lot of ways, this music seems more country in terms of what country used to be than the mainstream is. I've felt for a couple years that there's a place for it, and maybe some of it could help the future of the format."

The Sunday-night slot gives KZLA the latitude to take some chances. "I'm not trying to bury the show, but it is somewhat of a laboratory experiment for us," Curtis says. "It gives us a chance to put some of these songs on the station and hear them coming out of the radio."

"But it's not meant to be a wastebasket either. For the most part, our mainstream playlist is easily common-threaded with what you hear across the nation, but we've played a lot of Nickel Creek in regular rotation. Pat Green. Kasey Chambers. Our

show is probably a little ahead of the curve of the station and audience, but it's a very low-risk placement. It's a specialty show, a place to expose this music and a bit of a farm system — a testing ground."

Blazing Trails

Americana pioneer Jon Grimson started his syndicated show, *This Week in Americana*, five years ago. "I thought it would show that this is commercial music and, if programmed, produced and edited properly, great radio," says Grimson, who was independently promoting Americana at the time. "It was also a way to get this music to radio in a turnkey, pre-produced fashion. They didn't have to go out and

hunt through the records to figure out what to play."

What began as an effort to give reluctant Country stations access to the records Grimson was promoting quickly won support. "At that time five or six stations really jumped on the Americana bandwagon beyond just running the show," he says. "They requested regular music service from Americana artists and started putting it in their mix on an equal footing with what was coming in from the Country mainstream."

Two years ago Grimson dropped the promotion business to focus on the radio show and associated efforts full-time. The program expanded from one hour to two and is now aired on more than 50 commercial Country stations. Sponsors include Borders Books & Music, D'Addario Strings and media partner *Country Weekly*, which runs an "Edge of Country" column in exchange for a branded news position in the radio program.

"I'm not trying to ram this music down anybody's throat as heavy rotation for your regular mix, but it does de-

serve a couple hours in a special context," Grimson says. "And that's what *Country Weekly* as a magazine does. We fit our part within their mainstream coverage."

Grimson's definition of Americana might surprise some people. "We taped yesterday with Brad Paisley, whom we look at as an Americana artist," he says. "We feel the same way about Patty Loveless, Dolly Parton, Rodney Crowell and Marty Stuart."

"The line for me is one of musical integrity, credibility and artistry. The Dixie

Chicks are Americana, and before they were signed to Sony they literally were an Americana band."

He's optimistic about his show's role in forging a place for Americana at Country. "It feels like it's coming closer together rather than getting further apart," he says.

Different Drum

Western Beat Radio is a one-hour syndicated offering that kicked off last year on approximately 70 stations. "Our show is very geared toward Country radio," says host and owner Billy Block, who partners with the Marketing Group for syndication.

"The programming is designed to be representative of the genre but also make it work for the format. It's a real fast-paced, upbeat kind of show. I try to keep the talk to a minimum and let the artists do the talking."

Now up to 121 affiliates, the *Western Beat* team is eyeing more growth. "Having tackled the medium markets, we're focusing in on larger markets," the Marketing Group's Steven Ludwig says.

"A lot of program directors like this music and follow it personally. We always get inundated at CRS with PDs who loves this music, follow the artists and know what's bubbling beneath the surface. They want to showcase this music, and it's just a matter of finding a way for them to fit it in."

"We try very hard to make sure the sound fits what they do. Pace, tempo, formatting and other elements are designed to match what's going on at a mainstream station so it's not like the station changes format for an hour."

Slow Build

For all the promise Americana specialty programming holds, pitfalls remain. *No Depression Radio*, an offshoot of the iconoclastic magazine, folded last month after 66 weekly shows. *No Depression* co-Editor Grant Alden says, "We just couldn't get over the hump, and it didn't look like we were going to get over the hump. What we found is that if you can't get one of the major chains to pick it up, you can't really nibble around the edges enough to sustain yourself."

Alden, who says he "thinks fondly of the free-form FM days of the '70s," admits to struggling with the show's musical direction. "We felt like we were doing this with one hand tied behind our backs," he says. "There was a lot of good music we would have played, but because we were trying not to scare away Country programmers, we really weren't free to do it."

Though he says the itch to do a radio show hasn't gone away, Alden says a new incarnation of the show might have to lean

noncommercial. Despite occasional difficulties, Country stations continue to give Americana and alt

country a toehold on which to build. Mike Hammond, OM at WIVK/Knoxville, started airing *This Week in Americana* six months ago. "We run it back to back with two hours of the Grand Ole Opry on Sunday night," Hammond says.

"Not that the two are linked, but I have found that that combination has worked well for us. The ratings indicate there is an audience for it."

And that's music to the Americana camp's ears.



Billy Block



R.J. Curtis



Jon Grimson



Mike Hammond

Americana Playlists

Below are recent playlists from KZLA/Los Angeles' in-house show *The Alternative Country Hour*, the syndicated *This Week in Americana* and the syndicated *Western Beat Radio*.

The Alternative Country Hour

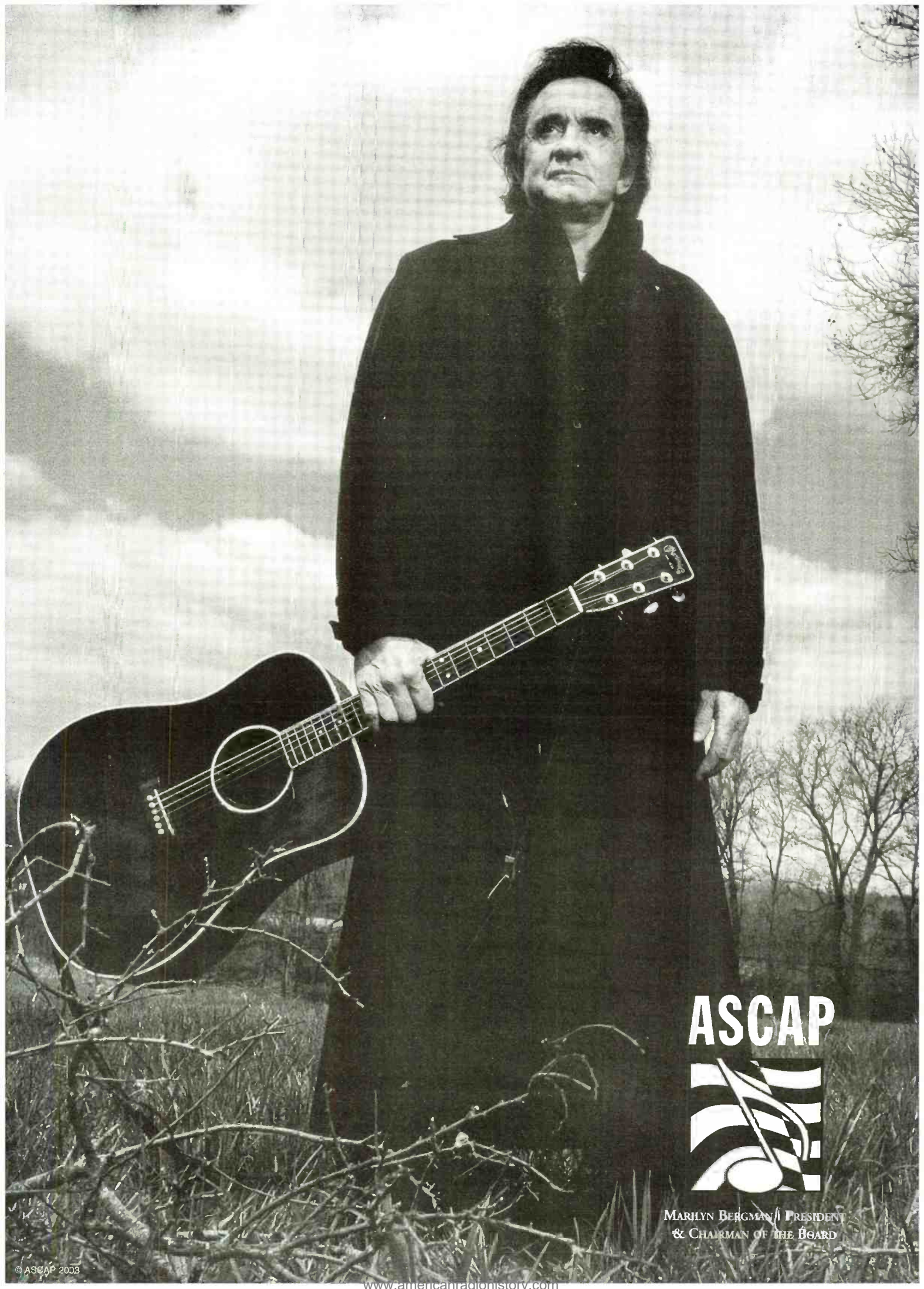
RADNEY FOSTER Tonight
BELA FLECK & THE FLECKTONES Off The Top
WHISKEYTOWN Faithless Street
CRDSS CANADIAN RAGWEED Time To Move On
DH SUSANNA Carrie Lee
SHAWN MULLINS Twin Rocks, Oregon
DERAILERS I Love Me Some Elvis
MARTY STUART By George
JOE NICHOLS w/RHDNDA VINCENT Cash On The Barrelhead
JESSE DAYTON Think I'll Go Out Tonight
LYLE LOVETT If I Had A Boat

This Week In Americana

VINCE GILL Next Big Thing
CHRIS KNIGHT The Jealous Kind
DAVID BALL (in-studio guest) Thinkin' Problem
PISTOL RIVER w/BUDDY JEWEL Two More Walter!
HANK WILLIAMS III Mississippi Mud
DAVID BALL Miss The Mississippi And You
DIXIE CHICKS Traveling Soldier
DAVID BALL Riding With Private Malone
ROSANNE CASH w/JDHNHY CASH
September When It Comes
ROBERT EARL KEEN I Still Miss Someone
LYLE LOVETT That's Right (You're Not From Texas)
UNCLE WALT'S BAND w/DAVID BALL Open Up Your Heart
SUZY BOGGUSS Straighten Up And Fly Right
BLUE HIGHWAY Seven Sundays In A Row
JIM LAUDERDALE w/DONNA THE BUFFALO
Ginger Peach
DWIGHT YOAKAM Population Me
DAVID BALL This Time
TIM D'BRIEN Kelly Joe's Shoes
UNCLE WALT'S BAND w/DAVID BALL Love Has Laid Me Down
DELBERT MCCLINTON Lone Star Blues
DEL MCCOURY BAND Same Kind Of Crazy

Western Beat Radio

RODNEY CROWELL Fate's Right Hand
OERAILERS My Boomerang Heart
LYLE LOVETT Cute As A Bug
TERESA JAMES Come Up And See Me Sometime
MARTY STUART Tip Your Hat
ROBERT EARL KEEN Furnace Fan
KIM RICHEY The Way It Never Was
BUM STEERS Peek A Boo
DARRELL SCOTT Miracle Of Living
MAVERICKS Because Of You
JAYHAWKS Stumbling Through The Dark
HANK WILLIAMS Your Cheatin' Heart



ASCAP



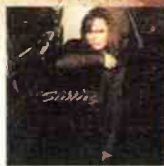
MARILYN BERGMAN / PRESIDENT
& CHAIRMAN OF THE BOARD

COMPADRE



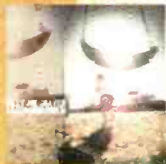
Flaco Jimenez
Squeeze Box King

Flaco's first self-produced album is a return to traditional Conjunto music and his first new album in three years.



Suzy Bogguss
Swing!

Georgous collection of Jazz and Western Swing tunes from one of Country Music's most original and versatile artists.



Billy Joe Shaver
Freedom's Child

This critically-acclaimed masterpiece is Shaver's first solo album in over a decade.



Townes Van Zandt
In the Beginning

Ten exceptional unreleased tracks from the legendary Texas singer-songwriter, circa 1966.



James McMurtry
Live

The long-awaited live album is coming soon from Compadre Records.



Texas Outlaws

18 tracks from several architects who defined the original Outlaw Movement along with current Texas young guns who are fueling the modern outlaw comeback.



Hayes Carll
Flowers and Liquor

With his wry humor and heart-breaking observations, Hayes has been compared to Townes Van Zandt. Find out why.



Strc lcr
Six Inches Off The Ground

Take a walk or a musical journey with this rock band, which marries meaningful lyrics with soulful pop sensibilities.



Suzy Bogguss
Have Yourself a Merry Little Christmas

Swinging Christmas classics and new holiday originals. Special guests include Chet Atkins, Delbert McClinton, and Ricky Skaggs.



Mike McClure
Twelve Pieces

Debut solo album from the former front-man of The Great Divide.

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Defining Roots Music.

THE
AMERICANA
 MUSIC
 ASSOCIATION

Sales Recipe: A Mix Of Marketing Ingredients

Labels wait patiently for more radio support

By Jeff Green, R&R Executive Editor

Start with a platinum double-live album for Alison Krauss & Union Station, add another gold album for Nickel Creek, and combine that with CMA Award nominations for Ms. Krauss, Johnny Cash and Dolly Parton. Fold in numerous great records by a wide range of artists, and what you end up with are more mainstream inroads for Americana music.

While everyone involved is pleased with the progress this emerging genre and radio format have made in the past year, we can

only wonder how big the pie could get if mainstream commercial radio would get behind it in a big way.

Until that time, the independent labels that are the locomotive for the Americana train have learned to use a variety of tools and fuels to spark interest and generate awareness in a broad and demographically attractive audience that has proven its willingness to buy records of artistic quality and integrity.

For example, Dualtone Records branched out in several directions to create a buzz for the new June Carter Cash *Wildwood Flower* CD, which was released Sept. 9. The label will work Americana radio for airplay, but it is banking more on exposure from *Morning*

Dualtone President Scott Robinson. "There's not a large enough format that exists for us yet, so radio is just a variable in



Scott Robinson

our formula, and there are others that are just as important: media, marketing opportunities and nontraditional and cross-promotional opportunities that can create value through other awareness."

Wanted: A Few More Brave Souls

Of the radio support that Americana does receive, none is more influential than public radio. "Without question, it can have an immediate sales impact," says Rounder Records VP/Promotion Brad Paul. "Get a good, solid feature on one of their newsmagazine shows — *All Things Considered*, *Morning Edition*, *Fresh Aire* or *World Café* — and, hopefully, get all of those in a concentrated period of time.

"With *The Three Pickers*, there was a 10-minute feature on *All Things Considered*. By the next morning it was No. 1 on the Amazon.com chart. *Prairie Home Companion* can help, but it's really the daily shows that have an impact, as they have larger audiences."

Not that commercial radio is being forgotten. Far from it. Paul says, "The good news is that we've seen an increase in specialty programming on both mainstream Country and Triple A, so we have made some good inroads there. Country stations like KZLA/Los Angeles and KHAY/Ventura, CA have Americana shows."

Sugar Hill Records GM Bev Paul praises KZLA PD R.J. Curtis as one of the few broadcasters out there willing to take a chance on Americana. She also mentions Mark Keefe, who's now at commercial station WUIN/Wilmington, NC. "He's been named PD of the Year by our industry a number of times, and we are very curious about how that's going to go," she says. "It's a great market for Americana to be tested in, because it's a fairly sophisticated community there."

Bev Paul is also encouraged by the increasing appeal of XM Satellite Radio and Sirius, saying, "Those guys are changing everything, and as soon as that subscriber

base hits a million, we're going to have a real powerhouse on our hands as far as exposure of the music.

"It's the greatest, because from my experience as a listener, not as a label executive, I get to hear a whole lot more music than I could ever sample even on the Internet without spending hours online.

"For the older Americana consumer, satellite radio is a much easier way to go than trying to seek new music out on the Internet, even though it's now much more available there. You don't have to learn a new skill."

One Real Success Story

Speaking in his role as President of the Americana Music Association (see also the sidebar on Page 78), Brad Paul says, "We have not really seen any growth in full-time, 24/7 Americana stations in the last three or four years. That's where we, as the AMA, need to develop the tools to be able to go in to see the group owners at the corporate level and say, 'Here's the demographic research on who the audience is.'"

Who that audience is, according to the AMA, is mostly hard-to-reach, affluent, adult men: 25+; well-educated, with at least a college degree; and earning, on average, over \$45,000 a year.

"Who wouldn't want this demographic, particularly if you are a chain that has a bunch of Country stations aiming toward females?" Brad Paul says. "Wouldn't it be a nice balance? There are stations in a variety of formats that are probably not performing as well as a well-programmed Americana station could."

Audium Records President Nick Hunter says, "We hope to find a station out there that will get on the bandwagon and be successful. As with anything else, if there's one real success story, everybody else will follow."

Group owners might shrug and say that there's not enough audience to make the shift. After all, with rare exceptions, a typical artist supported only by Americana airplay can hope to sell no more than 10,000 records. But Robinson says it's a chicken-and-egg situation: Those sales figures can't climb without mainstream radio.

"This music just needs to get to the audience," he says. "If someone was able to invest in Americana in a market where the impressions would be comparable to those

a Hot AC, Country or Urban format is receiving, the sales numbers would reflect that.

"People ask, 'How come if there's this huge base, this record's only selling 1,200 units a week?' Well, it's because we don't have the impressions. We're not getting the kind of airplay or spins that a Hot AC, Country or Urban format delivers.

"There are only so many records you can sell with consumer ads, reviews and features on records. It's got to be done by massive impressions. Once radio embraces a record across the country so that you can get that amount of spins, you'll see the big sales."

Think Visually

Alternatively, one can capitalize on the power of television. The surprising platinum-level success Rounder achieved with the Alison Krauss & Union Station *Live* double CD — no mean feat for any act — was achieved through a potent combination of media influences, including radio. But retail wasn't so sure at first.

"Quite frankly, we got some resistance initially in getting the orders we were asking for," says Brad Paul. "We were getting a lot of feedback from the field saying, 'Gee, this is a live record, which traditionally doesn't do as well.'"

"The audience is male, 25+ and well-educated, with at least a college degree. They're making, on average, over \$45,000 a year. Who wouldn't want this demographic?"

Brad Paul

So Rounder capitalized on visual opportunities such as CMT videos, CMT's *Most Wanted Live by Request*, a slot on PBS's *Great Performances*, a guest slot with *The Three Pickers* and a Louisville Palace concert DVD — and the rest is history.

Robinson says, "One thing I've heard from the Country cable networks is that some of their highest-rated videos are non-mainstream artists who aren't getting big-chart airplay. It's music that's a little more

Continued on Page 78

"People ask, 'How come if there's this huge base, this record's only selling 1,200 units a week?' Well, it's because we don't have the impressions. Once radio embraces a record across the country so that you can get enough spins, you'll see the big sales."

Scott Robinson

Edition on NPR, as well as imaginative publicity angles like a feature in *Southern Living* magazine and a Tennessee state proclamation during the Americana Music Conference. The label has also gotten the Virginia Department of Tourism and the Library of Congress into the act.

"We're an independent label, which means that we don't have the war chest that the majors have to spend at radio, say

SUGAR HILL

AUDIUM
 records

Sales Recipe: A Mix Of Marketing Ingredients

Continued from Page 77

hip and cool, and the research numbers are through the roof for some of these channels."

That would explain why Brad Paul feels there should be more outlets for Americana artists, and why he is so pleased that CMT is launching a new Americana-leaning show. "That's great news," he says. "It will open up another front on the television scene."

The Americana industry is also encouraged to see the development of programs such as Great American Country's *On the Edge of Country*, which is now expanding from 30 to 60 minutes per week, with repeat airings.

Bev Paul, whose company has delivered successful albums this year by Nickel Creek, Del McCoury, Scott Miller and Tim O'Brien, among others, points to the Trio network's reruns of *Sessions at West 54th* and Sundance's airing of Gillian Grisman's four-part documentary on her father, David Grisman, and his relationship with Jerry Garcia as good signs.

"It's also great to see a major radio player such as Jones Radio Networks take on *The Lost Highway Radio Show* with Lucinda Williams as the first featured artist and pay attention to the music a little bit more," she says.

"When you have a 14- to 18-week run with limited sales, do these artists have to make two or three albums a year? Since most of them are singer-songwriters, that becomes totally unrealistic from a creative standpoint."

Nick Hunter

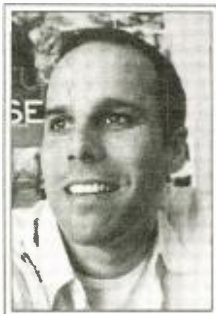
To help educate the Americana artistic community about the possibilities television presents, the AMA is presenting a conference session, moderated by Brad Paul, that includes, among others, CMT PD/VP of Artists & Music Chris Parr and Sundance Channel VP/Original Programming Adam Pincus. Brad Paul says, "Where do these programmers see this music having a home on their respective networks? That's what this panel is all about."

Charting The Future

Aside from issues of media exposure, Americana must deal with several other concerns that impede its progress. New West Records President Cameron Strang says, "Americana music has some unique

issues. Everyone in the business and at the AMA is working on this all the time and doing a pretty good job, but one of the biggest challenges is trying to define the format and then branding and marketing it."

Brad Paul agrees, saying, "We're still hearing the same complaints: 'What is Americana music?' It doesn't spark recognition in the consumer. The consumer walks into a store and doesn't know what it is."



Cameron Strang

"But you're seeing Americana referred to in print articles and the consumer press much more than you were before. Initially, it was that all country thing. Now you're seeing the word *Americana*. It takes a while for something to become part of the vernacular, and I think we're getting there."

Bev Paul also recognizes this identity crisis. "The old 'What is Americana?' question keeps coming up, but that's

from people who don't really want to know what it is," she says. "They just want to give us a bad time because we can't clearly define it."

Of greater importance to Audium's Hunter is the pace of the Americana airplay chart and the impact it can have on the artists. "One thing I find very discouraging about Americana is that the life of a record is sometimes only 14-18 weeks, and then the entire project is over," he says.

"If you look at any kind of mainstream music, by the time you pull out various singles, you're talking one to two years. People out there are not doing right by their own artists. When you have a 14- to 18-week run with limited sales, do these artists have to make two or three albums a year? Since most of them are singer-songwriters, that becomes totally unrealistic from a creative standpoint."

"I would like to see the format embrace records longer for the simple reason that the sales for these CDs are not great enough that artists or companies can afford to put out more than one record maybe every 12 to 18 months."

Strang maintains that New West doesn't have a short-term strategy with its releases. "Our records remain a priority for a long time," he says. "Because of that, we can schedule in NPR, work the Americana format and get to Triple A, talk shows, TV and the press. Americana is one brick in the building."

Where Are The Spins?

Robinson has different chart concerns. "The life of an Americana record doesn't bother me as much as the fact that we don't have a monitored chart," he says. "As a label, we like to see where the spins are and what dayparts they're in."

"We can maximize and capitalize and help the station pop these records in its market, but we don't even know how true those spins are, which tracks are getting the most emphasis or if our spins are in drivetime or after midnight."

"We live in a very information-oriented society, and we're all able to maximize, given that information. It's a tool that we need, and if we had it, it would not only improve the stations, it would also improve the sales of these artists."

A Message From The President

In terms of where the Americana format is going and what the Americana Music Association is focusing on as an organization, Rounder Records VP/Promotion Brad Paul, who serves as AMA President, identifies three major strategic focal points.

1. Radio. "We need more full-time stations. We have an ongoing long-term project underway to convince group owners to take a serious look at Americana and give this format a chance on some of their properties."

"If there's a criticism — and I'll take full responsibility as President — it's that we haven't done enough this past year in that regard. We need to ratchet that up. It's been difficult, obviously. We're a young organization, and we've still got so many agenda items that are big priorities."

2. Television. "We are taking what I think is a fairly bold step this year, in that we're investing a considerable amount of money in filming the AMA Conference awards show so that we can edit it down into a real strong presentation. The goal is getting it on a network for broadcast next year."

"We haven't talked with networks yet, but we've invited [CMT PD & VP/Artists & Music] Chris Parr to the show, and I'm hoping he's going to walk away from it wowed, and then we'll have that conversation."

"Not leaving anything to chance, we're doing a real nice five-camera shoot on digital video. When it's done, it'll be something that will be very representative of the potential for this music. It will give any network programmer an idea of the possibilities of what can be done with this show for a TV audience."

3. Retail. "There are ongoing discussions with a variety of national chains and independent retailers. The AMA is staging its second Retail Summit during the conference, bringing in retailers from around the country representing the major chains, the mass merchants and independents. We all get around a table and brainstorm what we can do as the AMA to help them market this music in a meaningful and effective way in their stores."

Strang sees one of New West's key struggles as trying to gain attention in an increasingly expensive marketplace. He says, "Another situation for us is that most of us in Americana are more independent-minded, and we're competing against some pretty big corporations that can afford to lose a fair bit of money for a long time."

"We're not in that position. Some of the decisions they make and the value they get for the money they spend make competing really difficult."

If the audience for Americana artists and their music can't find them easily on

"It's more than just a 'hear it on the radio' experience for them, and that kind of rekindles that passion for the music. It evokes an emotion that you're sharing with a whole lot of other people, and that's a great thing."

Hungry But Healthy

Overall, the label executives are upbeat about the future of Americana. Strang, whose roster includes, among others, John Hiatt, Delbert McClinton and Drive-By Truckers, says, "The radio panel seems to be strengthening every year, and the records are better. That and the community coming together for the conference are all adding to the momentum."

"We've had great and lean years, but our highs and lows aren't nearly as rough as those of the rest of the industry," says Bev Paul. "There's a huge audience out there that's underserved. You can kind of tell by the level of loyalty and devotion of the fans that do exist for this music."

"Everyone who's involved in this segment needs to pull together to get exposure. Goodness knows these artists certainly support each other — they show up on each other's records all the time."

"I understand it's been slow going for Americana, and I know it's a tough concept for a lot of people out there in the industry, but we're willing to take chances because we're passionate about the music. That's a driving force for our label, and it always will be."

Brad Paul agrees, saying, "The outlook for Americana is extremely healthy. We certainly have our work cut out for us, but we look at the growth at the conference, album sales on projects that are squarely in the Americana camp and the continued support we get from the print media."

"The music-buying population is really hungry for real music, for honest music that comes from the heart. And that's what Americana is."

"Most of us in Americana are more independent-minded, and we're competing against some pretty big corporations that can afford to lose a fair bit of money for a long time. We're not in that position."

Cameron Strang

radio or in the record stores, they're certainly seeking them out at live events. Bev Paul says, "The big [pop and rock] headliner shed tours have not been very prosperous this year, but the festival scenes — like Telluride, Merlefest, Bonnaroo and the Austin City Limits Festival coming up — are selling out, drawing crowds of 50,000 to 70,000-plus. There's a sense of community about it that people are looking for from music."

LEADERS *of the* AMERICANA REVOLUTION



Sonny Landreth



Jim Lauderdale



Keiran Kane



Stacey Earle



Kevin Welch



Tammy Rogers



Dana Cooper



Walt Wilkins



Claudia Scott



Gurf Morlix



Mark Stuart



Victor Mecsseyne



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Americana Music: Autumn Harvest

RECENT RELEASES

June Carter Cash

Wildwood Flower (Dualtone)

Musician, singer, actress, comedian, author and humanitarian are just some of



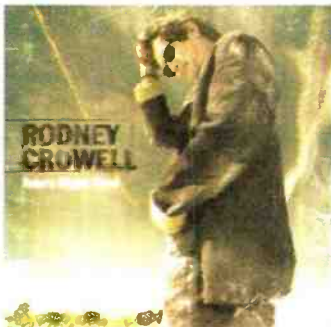
the many roles the matriarch of country music, June Carter Cash, played in her 74 years on this planet. Her entertainment career began when she was still a child, as a member of The Carter Family. In 1968 she married Johnny Cash and left the spotlight for most of the '70s and '80s.

In 1999 Carter Cash returned as a solo artist with her Grammy-winning *Press On*. Ironically, while her husband's failing health had been well publicized, it was June Carter Cash who died suddenly in May of this year. Fortunately for us, she will live on with the release of *Wildwood Flower*.

Rodney Crowell

Fate's Right Hand (DMZ/Sony)

Acclaimed songwriter Rodney Crowell formed his first band when he was just a teen in his native Houston. After moving to Nashville in the early '70s, he 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. In '94 he went into semi-retirement to spend time with his four daughters. He re-emerged with *The Houston Kid* in 2001 and now delivers his impressive 11th release, *Fate's Right Hand*.

EastMountainSouth

EastMountainSouth (DreamWorks)

There are two things driving the honest and refreshing sound of EastMountainSouth:

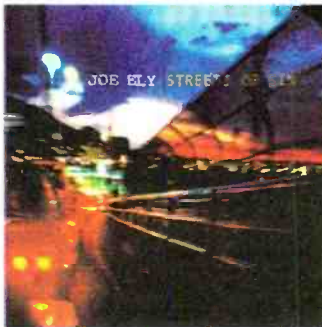


a natural talent for synthesizing the old with the new and an abiding respect for the South's musical heritage. And the duo, Kat Maslich and Peter Adams, seem to share this responsibility equally. They recorded a demo that caught the attention of Robbie Robertson, who signed the band to DreamWorks. In an effort to give the two some guidance and objective input, Mitchell Froom was brought in for production duties for their eponymous debut.

Joe Ely

Streets Of Sin (Rounder)

Many legendary singer-songwriters hail from Texas, but Joe Ely is one of the elite of the elite. It all started in the early '70s, when he formed The Flatlanders with Jimmie Dale Gilmore and Butch Hancock. The influence and mystique of that group far outweighed any commercial success they enjoyed, but the creative union had such power that the three



reunited 30 years later for an album and worldwide tour. All along, Ely has remained a purist about the music he loves, an indescribable concoction of rock, country, honky-tonk and blues that has influenced more than one generation of aspiring artists. *Streets of Sin* is Ely's 16th solo effort.

Jay Farrar

Terroir Blues (ACTResist/Artemis)

We were introduced to the talents of Jay Farrar as a founding member of the influential alt country band Uncle Tupelo. After UT broke up Farrar went on to form Son Volt, who have released three albums to date. With that entity now on hold, Farrar is out on his own. In 2001 he released *Sebastopol*, and the following year we saw *ThirdShiftGrottoSlack*. In ad-



dition, he wrote the music for the indie film *The Slaughter Rule*. Farrar returns with *Terroir Blues*. His musical evolution has been a gradual one, but on this third solo outing much of what he has been reaching for creatively has been realized.

Wayne Hancock

Swing Time (Bloodshot)

Born in 1965 in Texas, Wayne "The Train" Hancock knew music would be his calling at an early age. He began writing his own songs at the age of 12 and won a prestigious talent competition at the age of 18, but his career path got sidetracked when he joined the Ma-



rines for six years. After serving, Hancock returned to Texas and started playing music again, eventually ending up in Austin. His career got its real start when he landed a part in the musical theater production *Chippily*. Now Hancock and his crack band return with their fourth album, *Swing Time*, a live outing recorded at the famous Austin nightspot the Continental Club.

Jim Lauderdale With Donna The Buffalo

Wait 'Til Spring (Dualtone)

Throughout his lengthy career Jim Lauderdale has been somewhat of a musical chameleon. But no matter in what direction his



creative drive took him, he never strayed too far from his country roots. During the 1990s Lauderdale was a leader of the then-burgeoning Americana scene, and between then and now he's released several solo projects and collaborated and toured with many acts. During this time Lauderdale has met bands of many persuasions, but one he seemed to connect with on a primal level was Donna The Buffalo. It was only a matter of time before DTB and Lauderdale's paths crossed on a creative level.

Tim O'Brien

Traveler (Sugar Hill)

Tim O'Brien has been a traveling troubadour for close to 30 years now, and he says his latest effort, *Traveler*, is meant to honor



those like him. O'Brien's career got its real start after he moved to Colorado and helped form the band Hot Rize with like-minded players who loved traditional and bluegrass music. After six albums Hot Rize disbanded, and O'Brien set out on a solo career. Over the years he has released a dozen albums and established himself as a spearhead of the contemporary bluegrass movement. His latest effort is considered by many to be one of his best.

Robinella And The CC String Band

Robinella And The CC String Band (Columbia)

Knoxville's favorite daughter and sons are about to take the country by storm.



The roots of Robinella And The CC String Band go back to 1997 and the University of Tennessee in Knoxville. Mandolinist Cruz Contreras and singer-guitarist Robin Ella Tipton, along with three schoolmates, began to play together at

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"I HAVE FAITH THAT WHEN WE ALL ROUND
THE LAST BEND IN THE RIVER, SHE WILL BE STANDING THERE
ON THE SHORE IN HER BIG FLOWERED HAT
AND LONG WHITE SKIRT, UNDER A JUNE-BLUE SKY,
WAVING HER SCARF TO GREET US."

~Rosanne Cash

Our hearts and spirits are with the Carter and Cash families
as they mourn the loss of Johnny. In this time of sorrow,
we only hope that all those that knew and loved Johnny
can find some solace in knowing that June
was waiting for him around the last bend of the river.



DUALTONE

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Americana Music: Autumn Harvest

Continued from Page 80

local clubs as The Stringbeans. Upon graduation Tipton and Cruz got married and eventually formed The CC String Band.

Chris Smither

Train Home (Hightone)

He may live in Boston, but Chris Smither's New Orleans roots remain strong. Performing since 1968, Smither has become a renowned master who blends blues and American roots music into a soft-spoken and seemingly effortless style. Over his career he has



Chris Smither *Train Home*

released 11 albums, including his latest, *Train Home*. The record was produced by David Goodrich, and new and subtle elements have been added to the mix, giving Smither's deeply traditional style a fresh feeling.

Various Artists

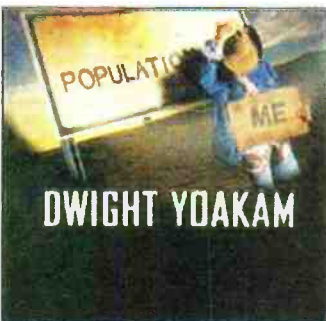
Merlefest Live! (Merlefest.org)

Every April thousands of acoustic music fans descend upon Wilkes Community College in Wilkesboro, NC for the annual Merlefest. The festival is dedicated to the life and music of Eddy Merle Watson, son of the legendary Doc Watson. In 2002 the event celebrated its 15th anniversary and was put to tape. This 15th anniversary jam is now available on CD as *Merlefest Live!*, which features a diverse groups of artists, including Doc Watson, Sam Bush, John Cowan, Alison Krauss, Jerry Douglas, Earl Scruggs, Peter Rowan, Patty Loveless and Tim O'Brien.

Dwight Yoakam

Population: Me (Audiium/Koch)

If you really want to go back to the roots of the alt country movement, you certainly have to pay homage to Dwight Yoakam. Since the mid-'80s he's been plying his unique in-



terpretation of country music as taught by such masters as Johnny Cash, Merle Haggard,

Buck Owens and Hank Williams. Yoakam made his first career stop in Nashville but soon realized that his musical sensibilities clashed with the more corporate influences of NashVegas, so he headed out to L.A. Seventeen years and 15 albums later, Yoakam remains a renegade who adds his own rebellious touch to a relatively traditional sound.

NEW RELEASES

Joan Baez

Dark Chords On A Big Guitar (Koch)

When you think of the '60s, one of the first artists who comes to mind is Joan Baez. Over 40 years later Baez remains an important force in popular music. Since coming to national



prominence with her performance at 1959's Newport Folk Festival, Baez has remained true to her music and social causes. She has released over 50 albums, appeared on countless compilations and contributed to many soundtracks, always dazzling the listener with her clear, powerful soprano voice. She returns with a new album on which she interprets songs by such diverse artists as Ryan Adams, Steve Earle and Natalie Merchant.

Blue Rodeo

Palace Of Gold (Rounder)

Since 1985 Blue Rodeo have been Canada's premiere pop country and roots act. Not only have they enjoyed tremendous success in their native country, they have also done quite well in the U.S. Their 10 releases — including the



new *Palace of Gold* — have showcased the songwriting talents of Jim Cuddy and Greg Keelor and their signature harmonies, which have been compared to The Beatles, The Byrds and The Eagles. Having built their own studio, the bandmembers took the time to record in a comfortable, relaxed manner. This newfound creative freedom allowed them to

experiment with the addition of strings and horns on several tracks.

Sam Bush & David Grisman

Hold On, We're Strummin' (Acoustic Disc)

The long-awaited collaboration of acoustic music innovators David Grisman and Sam Bush has finally arrived. The association be-



tween the two goes all the way back 1965, when Grisman first put a mandolin in the hands of a young Bush. Since then the two have become world-renowned for their mastery of the instrument, and it was only a matter of time before they took each other on in the studio. On this project Grisman and Bush offer 11 new compositions as well as some choice covers.

The Chieftains

Further Down The Old Plank Road (Victor/A&L)

It's no secret that much of the music of America is made up of styles and sounds that came from the Old World to the New centuries ago. With an increased interest in the roots



of our traditions, we are discovering a solid bridge between the U.K. and Nashville. This was demonstrated admirably last year with The Chieftains acclaimed *Down the Old Plank Road*. We now have the followup to that project to treasure. Once again The Chieftains back a diverse selection of country, Americana and bluegrass artists ranging from Joe Ely to Rosanne Cash to Nickel Creek.

Bela Fleck & The Flecktones

Little Worlds (Columbia)

Few artists have combined the virtuosity of acoustic music and the improvisational zeal of jazz better than banjo master Bela Fleck. He has been recording since 1974, and since the 1990s he and his band, The Flecktones, have forged headlong into unexplored musi-



cal territory. Their latest release, *Little Worlds*, is an ambitious three-disc collection that features such guest artists as Nickel Creek, Bobby McFerrin, Derek Trucks and The Chieftains.

Emmylou Harris

Stumble Into Grace (Nonesuch)

From her early days with Gram Parsons to her Hot Band era to a full-fledged solo ca-



reer, Emmylou Harris' journey has been varied and sometime tumultuous, but she has always remained a creative force. Thirty-five years after she started, Harris continues to test musical boundaries. In 1995 she began to travel down a new path with the Daniel Lanois-produced *Wrecking Ball*. Her first album for Nonesuch, *Red Dirt Girl*, continued in that tradition with producer Malcom Burn, who engineered and mixed *Ball*. Now Harris returns with *Stumble Into Grace*, another collaboration with Burn, featuring a collection of songs almost entirely written or co-written by Harris.

Robert Earl Keen

Farm Fresh Onions (Audiium/Koch)



Robert Earl Keen has been an important fixture in the Americana scene for many years, and it's always special when he gears up for a new release. His 10th outing, *Farm Fresh Onions*, was designed to capture the excitement of a Robert Earl Keen concert on a studio

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I'M JUST A POOR WAYFARING STRANGER
TRAVELING THROUGH THIS WORLD BELOW
THERE IS NO SICKNESS NO TOIL, NOR DANGER
IN THAT BRIGHT LAND TO WHICH I GO

— from the song "Wayfaring Stranger"

JOHNNY CASH
1932-2003

YOU PAVED THE ROAD... WE ALL ROLL ON!

DELBERT MCCLINTON

JOHN HIATT

THE FLATLANDERS

DRIVE-BY TRUCKERS

CHUCK PROPHET

TIM EASTON

VIC CHESNUTT

SLOBBERBONE

JON DEE GRAHAM

STEPHEN BRJTON

RANDALL BRAMBLETT



LOS ANGELES * AUSTIN

newwestrecords.com



Americana Music: Autumn Harvest

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NEW RELEASES

album, and by all accounts that energy and drive are in the grooves. The album features 11 new Keen originals plus a cover of a James McMurtry tune, which features Shawn Colvin on vocals.

Kris Kristofferson

Broken Freedom Song (Oh Boy)

Kris Kristofferson was raised in a military family and earned a Rhodes Scholarship to



study literature at Oxford, where he boxed, played rugby and wrote songs. After graduating from Oxford he served in the Army as an Airborne Ranger helicopter pilot and achieved the rank of captain. In 1965, inspired by songwriters like Willie Nelson and Johnny Cash, he moved to Nashville to pursue music. Kristofferson achieved remarkable success as

a country songwriter at the start of the 1970s and has never looked back. Since then he has released 20 albums and starred in more than 40 films. He now offers us a new live album, *Broken Freedom Songs*.

Shelby Lynne

Identity Crisis (Capitol)

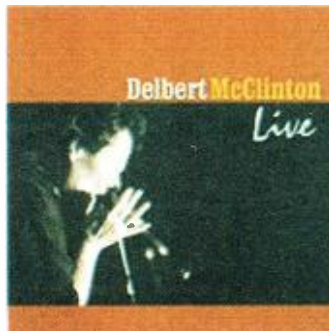
Despite the title of her latest album, *Identity Crisis*, Shelby Lynne seems to know herself better than ever before. Her life, both personally and professionally, has been an interesting and often complicated journey. After moving to Nashville, Lynne rose through the Music City ranks but was frustrated by the lack of creative control. She bowed out of the songwriting scene for a few years before re-emerging with a new sound and attitude with 2000's wildly acclaimed *I Am Shelby Lynne*. The album landed her a Grammy for Best New Artist. The following year saw *Love Shelby*, which wasn't as well received. She returns to her musical roots with her new album.



Delbert McClinton

Live (New West)

Since he began his career in the '60s, Delbert McClinton has always remained true to the roots music he loves. Over the years it has been his live shows that have sustained him both spiritually and financially. In addition to the loyal and steadfast following he has in the States, McClinton enjoys strong support throughout Europe. This live two-disc package was originally intended for a Norwegian radio show, but McClinton and the band felt



that the performance was so strong that evening, and the recording quality so perfect, that it was appropriate to release it in the U.S. too.

Chip Taylor & Carrie Rodriguez

The Trouble With Humans (Lone Star)

Even though there are almost four decades separating veteran singer-songwriter Chip Taylor and young Texas fiddler-singer Carrie



Rodriguez, the two found common ground when they met a little over three years ago. Their debut album together, *Let's Leave This Town*, generated critical acclaim around the world and was a staple at Americana radio for a very long time. Now the duo return with their second album, *The Trouble With Humans*. The synergy between the two has blossomed, as Rodriguez co-produced the project with Taylor and co-wrote three of the songs with the old master.

Various Artists

Just Because I'm A Woman: The Songs Of Dolly Parton (Sugar Hill)

You would be hard-pressed to find a country artist who has reached the level of superstardom Dolly Parton has. Not only has she enjoyed countless hits at Country and Pop radio, she has also become a TV and movie actress. And as time has gone by, her talent and influence have grown even stronger. In a nod to her amazing genius as a songwriter and a role model, Sugar Hill releases this Parton tribute featuring a broad swath of female performers covering some of her most popular songs. Parton herself is included on the title track.

Where Americana Meets Triple A

Continued from Page 72

who are essentially more rock-based than country reaching the same level of success at Americana. It really comes down to strong songs and an artist who delivers honest music."

New Blood

We have mentioned a few artists in this column who successfully satisfy the programming needs and audience expectations of both Triple A and Americana. There are many others who also appeal to this broader coalition. One of the best examples of this is a young trio from San Diego — guitarist Sean Watkins, fiddler Sara Watkins and mandolin-banjo-bouzouki player Chris Thile — known as Nickel Creek.

Their two albums combined have sold well over a million copies, and they are at the forefront of artists who appeal to younger adults with varied tastes in music. But why do they fit so well at Triple A radio?

"Interestingly, bluegrass used to be one of those things that was a little too much for the basic listener, but now it's cool," says Hopper. "The new bluegrass artists have

somehow locked into the Grateful Dead-jam band groove and are now hip with our audience, so we are adding things like Nickel Creek and New Grass Revival back into the mix."

Denberg feels there is a little more to it than that. "Most Triple A programmers are cognizant of wanting to bring in listeners from the younger end," he says. "Sometimes we might do it with jam band artists like Widespread Panic and String Cheese Incident, sometimes we might do it by playing an alternative-oriented artist like The White Stripes, and sometimes we do it with an act like Nickel Creek.

"Sure, they're coming from a very traditional bluegrass base, but if you have ever gone to one of their shows, you know they draw a very diverse young audience that could easily be at any one of the concerts we sponsor. The key is that the music is also accessible to our older listeners who can appreciate their artistry."

Artistic Goals

We are seeing many young artists apply a new spirit to a very traditional sound

and enjoy tremendous success not only at Americana, but also at Triple A. Sugar Hill Records Promotions Manager Steve Gardner says that, because of the great sales they saw on Nickel Creek's first album, they knew they had a band that was

"The real story here is that both formats were willing to take a chance on a very young and relatively unknown band — Nickel Creek — and give them the kind of support that allowed them to go all the way."

Steve Gardner

appealing to a much broader audience than just the bluegrass and acoustic music crowd.

"Certainly, Americana was there from

the get-go, and the band reached the top of that chart," he says. "Then we saw the crossover to noncomm Triple A and certain key Triple A commercial stations like KGSR and KPIG happen pretty quickly. That led to broader interest at the format that quickly revealed itself to be more than just spice-type programming."

But the folks at Sugar Hill were nevertheless surprised by the fact that "Smoothie Song" went all the way to the top. According to Gardner, reaching No. 1 on the monitored Triple A chart was simply a case of all the things they wanted to happen and had planned for actually being realized.

"In a more general way, the real story here is that both formats were willing to take a chance on a very young and relatively unknown band and give them the kind of support that allowed them to go all the way," he says.

"I might also add that our artists are also very involved in the decision process, and moving Nickel Creek in the direction we have fits in very well with their own goals regarding the kind of people they want to reach with their music. Triple A radio is very important to them. It's what they spend a lot of time listening to, and it plays the kind of artists they most identify with."

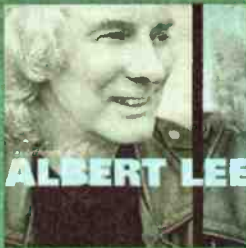
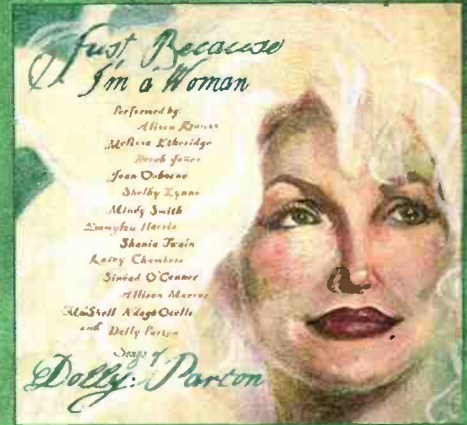
FALL IN LOVE WITH THESE SUGAR HILL RELEASES.

Just Because I'm a Woman

SONGS OF DOLLY PARTON

"When it's all said and done, Dolly Parton is one of the few who will have said and done it all... her way. She's an American original."
- ALLISON MOORER

- ALISON KRAUSS - "9 to 5"
- MELISSA ETHERIDGE - "I Will Always Love You"
- NORAH JONES - "The Grass Is Blue"
- JOAN OSBORNE - "Do I Ever Cross Your Mind"
- SHELBY LYNNE - "The Secker"
- MINDY SMITH - "Jolene" - **THE FIRST SINGLE**
- EMMYLOU HARRIS - "To Dadey"
- SHANIA TWAIN WITH ALLISON KRAUSS & UNION STATION - "Coat Of Many Colors"
- KASEY CHAMBERS - "Little Sparrow"
- SINEAD O'CONNOR - "Daggers Through The Heart"
- ALLISON MOORER - "Light Of A Clear Blue Morning"
- ME'SHELL N DEGEORCELLO - "Two Doors Down"
- DOLLY PARTON - "Just Because I'm A Woman"



(SUG-3977)

Albert Lee HEARTBREAK HILL

"The audience roars, except perhaps for a few stunned guitarists who stare in disbelief at Albert Lee. The gaping pickers shake their heads in bewilderment: How does he do it?" - GUITAR PLAYER

radio@sugarhillrecords.com

SUGAR HILL

Tim O'Brien TRAVELER

"influential force in Americana" - THE TENNESSEAN
"O'Brien's songs cover a lot of ground stylistically, taking in folk, country, Irish, and singer/songwriter strains, though O'Brien never strays far from the essence of the sparse sound of the hill country." - SF WEEKLY

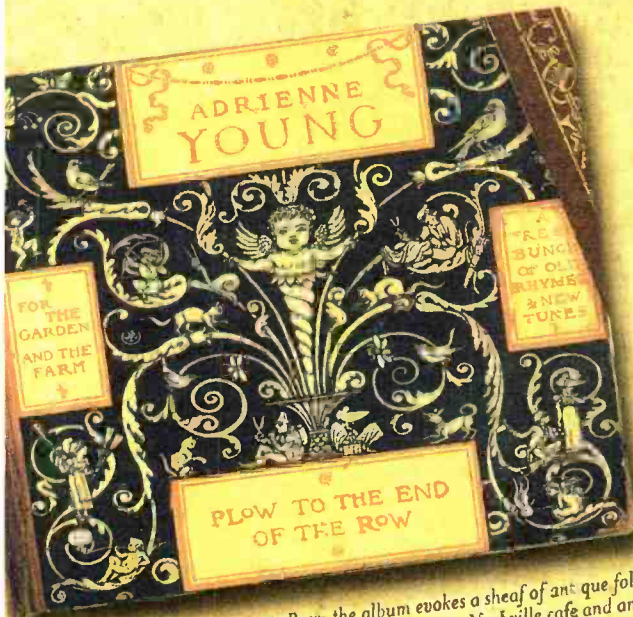


(SUG-3978)

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- CRAIG HAVIGHURST, "THE TENNESSEAN."





Americana Reporters

The folks who report each week to the Americana airplay chart

<i>Calls/City</i>	<i>Contact</i>	<i>Phone</i>	<i>E-mail</i>	<i>Call times</i>
KAXE/Grand Rapids, MN	Mark Tarner	218-326-1234	mtarner@kaxe.org	TTH 1-3pm
KBCS/Bellevue, WA	Christine Linde	425-564-6194	clinde@bcc.ctc.edu	TH 12:30-4:30pm
KBSO/Corpus Christi, TX	Dave Avery	361-289-0999	banard@sbcglobal.net	T 1-3pm
KDHX/St. Louis	Stephen Axelrad	314-664-3955	musicdepartment@kdhx.org	F noon-5pm
KDNK/Carbondale, CO	Skip Naft	970-963-0139	skip@kdnk.org	TH noon-5pm
KEXP/Seattle	Don Yates	206-520-5833	info@kexp.org	MW 10am-noon
KFAN/Fredericksburg, TX	Rick Star	830-997-1793	rick@fbg.net	M-F 11am-2pm
KFJC/San Jose	Mike Miyake	650-949-7260	singjai108@yahoo.com	W 2-6pm
KGLT/Bozeman, MT	Rik James	406-586-4123	d28rik@msn.com	TH 9am-noon
KGSR/Austin	Jody Denberg	512-832-4000	jdenberg@kgsr.com	TH 10am-1pm
KHYI/The Colony, TX	Bruce Kidder	469-287-2409	brucekidder@comcast.net	MTH 2-5pm
KNBT/New Braunfels, TX	Mattson Rainer	830-625-7311	mattson@knbtfm.com	MTW 11am-1pm
KOPN/Columbia, MO	Steve Jerrett	n/a	sjerrett@coin.org	e-mail only
KPFA/Berkeley, CA	Luis Medina	n/a	music@kpfa.org	e-mail only
KPIG/Monterey	Laura Hopper	831-722-9000	laura@kpig.com	MTW 8:30-10am
KRCB/Santa Rosa, CA	Bill Frater	n/a	frater@sonic.net	e-mail only
KRCL/Ogden, UT	Doug Young	801-572-7891	iceman@xmission.com	T 2-5pm
KRXO/Oklahoma City	Richard Connor	405-794-4000	rick@krxo.com	MTW 11am-noon
KRXS/Phoenix	Stu Baker	480-752-8937	stadbaker@jukeboxcantina.com	THF 2-4pm
KSUT/Ignacio, CO	Stasia Lanier	970-563-0255	stasia@ksut.org	F 9am-noon
KSYM/San Antonio	David Ludwig/Jim Beal	210-250-3435	dludwig@ev1.net	F noon-1pm
KTXN/Victoria, TX	Jeremy Halliburton	361-573-2121	halliburton73@hotmail.com	M-F 9am-5pm
KUSH/Cushing, OK	Hugh Foley	n/a	hfoley@rsu.edu	e-mail only
KUT/Austin	Jeff McCord	512-471-6395	jmcord@mail.utexas.edu	TH 1-3:30pm
KUWR/Laramie, WY	Don Woods	307-766-6624	dwoods@uwyo.edu	W 1:30-4pm
KVMR/Nevada City, CA	Alice MacAllister	530-265-5531	alicebmusic@netscape.net	MT 10-1pm
KWMR/Point Reyes Station, CA	Kay Clements	415-663-8068	kay@kwmr.org	TTHF 10am-5pm
KXCI/Tucson	Michael Hyatt	520-623-1000	mhyatt2@mindspring.com	F 2-6pm
KZSU/Stanford, CA	Bruce Ross	n/a	bross@kzsu.org	e-mail only
WCBE/Columbus, OH	Maggie Brennan	614-365-5555	mbrennan@wcbe.org	TH 4-6pm
WCBN/Ann Arbor, MI	Chad Williams	n/a	chad@monkey.org	e-mail only
WDBM/East Lansing, MI	Doug Neal	517-353-4414	nealdoug@msu.edu	T 6-8pm
WDVR/Sergeantsville, NJ	"Big Kev" Ploghoff	201-507-7098	wpapplugs@comcast.net	M-F 9am-5pm
WDVX/Knoxville	Tony Lawson	865-494-2020	mail@wdvx.com	M-F 9am-5pm
WERU/East Orland, ME	Joel Mann	207-469-3088	radioboy@weru.org	T 11-2pm
WETS/Johnson City, TN	Dan Hirschi	423-439-6442	hirshi@etsu.edu	M 9-5pm
WEVL/Memphis	Brian Craig	901-528-0560	prmmgr@wevl.org	T 1-5pm
WFDU/Teaneck, NJ	Lynn Crystal	201-519-0165	camivalofsong@yahoo.com	F 2:30-4:30pm
WFHB/Bloomington, IN	Jim Manion	812-323-1200	ionman@wfb.org	W 1-3pm
WFPK/Louisville	Michael Young	502-814-6516	myoung@wfpk.org	M 11am-noon
WHAY/Whitley City, KY	Adam Phillips	606-376-2218	whayradio@highland.net	M-F 2-3pm
WHEE/Martinsville, VA	Bill Wyatt	276-632-9811	bwyatt@whee.net	M-W 1-3pm
WJJC/Commerce, GA	Keith Parnell	706-335-3155	wjic@alltel.net	M 9am-noon
WJMQ/Clintonville, WI	Doug Rogers	715-823-5128	drvj@dotnet.com	T-F 11am-1pm
WMKY/Morehead, KY	Paul Hitchcock	606-783-2334	p.hitchcock@morehead-st.edu	M noon-3pm
WMMT/Whitesburg, KY	Jim Webb	606-633-0108	jwebb@appalshop.org	THF 1-4pm
WMNF/Tampa	Randy Wynne	813-238-8001	wrynne@wmnf.org	MT 1-3pm
WNCW/Spindale, NC	Kim Clark	828-287-8000	kim@wncw.org	M 11-1pm
WNRN/Charlottesville, VA	Anne Williams	434-971-4096	anne@wnrn.org	F 10am-noon
WOUB/Athens, OH	Rusty Smith	740-593-4947	rusty_smith@woub.pbs.org	M-F 1-3:30pm
WQBR/McElhattan, PA	Dave Stratton	570-769-2327	bear@ub.kcnet.org	M-F 1-5pm
WRFL/Lexington, KY	Joe Takacs	n/a	shadygrove@prodigy.net	e-mail only
WRIU/Wakefield, RI	Chuck Wentworth	401-874-4949	chukwent@cox.net	M 4-6pm
WRVG/Georgetown, KY	Keith West	502-868-6577	keithwest@worldradio.org	TH 11am-1pm
WSGE/Dallas, NC	Jeff Powell	704-922-6552	jpowell@gaston.cc.nc.us	M-W 10am-3pm
WUIN/Wilmington, NC	Mark Keefe	910-799-4051	mark@carolinapenguin.com	T 2-4pm
WUMB/Boston	Marilyn Beyer	617-287-6903	marilyn.beyer@umb.edu	WTH 8-10am
WVLS/Monterey, VA	Keith Scott	540-499-2276	musicdir@htcnet.org	T 9am-noon
WWUH/West Hartford	Ed McKeon	860-768-4703	emckeon@aol.com	TH 4-6pm
WYDH/Atmore, AL	Chuck Cook	251-368-2511	cmcook78@hotmail.com	M-F 9am-5pm
WYSO/Yellow Springs, OH	Vick Mickunas	937-769-1380	vmickunas@antioch-college.edu	M 4:30-6:30pm
<i>This Week In Americana</i>	Jon Grimson	n/a	jgrimson@americana-music.com	e-mail only
<i>Music Choice</i>	Liz Opoka	646-459-3300	lopoka@musicchoice.com	T 2-5pm
<i>XM Satellite Radio (Cross Country)</i>	Jessie Scott	202-380-4469	jessie.scott@xmradio.com	M-F 9am-5pm
<i>Twangcast.com</i>	R.W. Shamy	540-661-1245	rw@twangcast.com	MT 9am-5pm
<i>Folkscene</i>	Rob Larman	818-346-4112	folkscene@folkscene.com	TW 10-11am
<i>Countrybear.com</i>	Stan Edwards	863-531-0102	sbc48@hotmail.com	W 4-6pm
<i>Acoustic Café</i>	Rob Reinhart	734-761-2043	rob@acafe.com	WTH 9am-noon
<i>Americana Live</i>	Mike Columbo	n/a	mike@americanalive.net	e-mail only
<i>Sirius (The Border)</i>	Meg Griffin	212-584-5317	mgriffin@sirius.com	M 1-3pm
<i>Western Beat</i>	Billy Block	615-242-5026	billy@westernbeat.com	M-F 9-5pm

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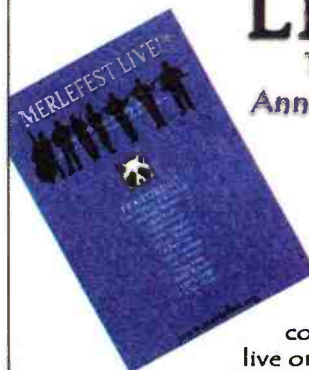
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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
4	1	JOHN MAYER Bigger Than My Body (Aware/Columbia)	507	+48	29215	6	22/1
6	2	BEN HARPER Diamonds On The Inside (Virgin)	497	+68	28842	7	25/0
3	3	PETE YORN Crystal Village (Columbia)	462	-3	22024	11	22/0
2	4	JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)	460	-10	21345	11	24/0
1	5	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	452	-37	21518	17	23/0
5	6	EASTMOUNTAINSOUTH You Dance (DreamWorks)	435	+4	17959	11	24/0
7	7	STING Send Your Love (A&M/Epic)	414	+19	26608	4	23/0
8	8	DAVE MATTHEWS Gravedigger (RCA)	378	-14	17682	5	23/0
10	9	JASON MRAZ You And I Both (Elektra/EEG)	364	+29	13397	12	21/0
11	10	WALLFLOWERS Closer To You (Interscope)	312	+17	16425	12	21/0
14	11	JONNY LANG Red Light (A&M/Interscope)	306	+63	16076	3	21/2
9	12	NICKEL CREEK Smoothie Song (Sugar Hill)	277	-59	16237	19	22/0
12	13	TRAIN Calling All Angels (Columbia)	275	-12	21758	24	23/0
13	14	COLDPLAY Clocks (Capitol)	245	-2	18492	42	24/0
17	15	LOS LONELY BOYS Heaven (Dr)	239	+34	8179	7	18/1
18	16	HOWIE DAY Perfect Time Of Day (Epic)	219	+23	10301	5	22/2
19	17	COLDPLAY God Put A Smile Upon Your Face (Capitol)	212	+20	12539	3	7/0
16	18	DIDD White Flag (Arista)	205	-1	11288	8	11/0
15	19	ANNIE LENNOX Pavement Cracks (J)	197	-31	8866	15	15/0
Debut	20	SARAH MCLACHLAN Fallen (Arista)	186	+121	22351	1	11/9
21	21	GRANDDADDY Now It's On (V2)	183	+13	9955	8	13/0
Debut	22	BARENAKED LADIES Another Postcard (Chimps) (Reprise)	181	+76	8756	1	16/2
Debut	23	R.E.M. Bad Day (Warner Bros.)	175	+175	17075	1	24/24
20	24	BLUES TRAVELER Let Her & Let Go (Sanctuary/SRG)	169	-10	4790	8	16/0
22	25	TRAIN When I Look To The Sky (Columbia)	152	-3	4069	2	13/0
25	26	SANTANA /ALEX BAND Why Don't You & I (Arista)	141	+1	9274	6	6/0
24	27	FLEETWOOD MAC Say You Will (Reprise)	131	-22	6512	13	14/0
29	28	WARREN ZEVON Knockin' On Heaven's Door (Artemis)	130	+10	6018	6	13/0
23	29	JAYHAWKS Tailspin (American/Lost Highway/IDJMG)	130	-25	4098	10	12/0
-	30	DAMIEN RICE Volcano (Vector Recordings)	129	+21	7518	2	14/1

26 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/7-9/13. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times.100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

New & Active

JOHN HIATT Circle Back (New West)
Total Plays: 117, Total Stations: 11, Adds: 1

STEELY DAN Things I Miss The Most (Reprise)
Total Plays: 117, Total Stations: 11, Adds: 0

NORTH MISSISSIPPI ALLSTARS Eyes (Tone-Cool/ATD)
Total Plays: 112, Total Stations: 11, Adds: 1

LYLE LOVETT My Baby Don't Tolerate (Curb/Lost Highway)
Total Plays: 103, Total Stations: 8, Adds: 7

JOE FIRSTMAN Breaking All The Ground (Atlantic)
Total Plays: 99, Total Stations: 13, Adds: 1

ROBERT RANDOLPH Soul Refreshing (Warner Bros.)
Total Plays: 98, Total Stations: 10, Adds: 3

MAVERICKS I Want To Know (Sanctuary/SRG)
Total Plays: 98, Total Stations: 8, Adds: 0

TORI AMOS Strange (Epic)
Total Plays: 84, Total Stations: 8, Adds: 0

MICHAEL FRANTI | SPEARHEAD Everyone Deserves Music (iMusic)
Total Plays: 82, Total Stations: 8, Adds: 0

FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)
Total Plays: 81, Total Stations: 5, Adds: 1

Songs ranked by total plays

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
R.E.M. Bad Day (Warner Bros.)	24
SARAH MCLACHLAN Fallen (Arista)	9
ZIGGY MARLEY Dragonfly (Private Music/AAL)	8
LYLE LOVETT My Baby Don't Tolerate (Curb/Lost Highway)	7
THRILLS One Horse Town (Virgin)	5
ROBERT RANDOLPH Soul Refreshing (Warner Bros.)	3
TRAVIS Re-Offender (Epic)	3
THORNS Blue (Aware/Columbia)	3
RUFUS WAINWRIGHT I Don't Know What It Is (DreamWorks)	3
S. TEDESCHI Wrapped In The Arms Of Another (Tone-Cool/Artemis)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
R.E.M. Bad Day (Warner Bros.)	+175
SARAH MCLACHLAN Fallen (Arista)	+121
BARENAKED LADIES Another Postcard (Chimps) (Reprise)	+76
BEN HARPER Diamonds On The Inside (Virgin)	+68
JONNY LANG Red Light (A&M/Interscope)	+63
JOHN MAYER Bigger Than My Body (Aware/Columbia)	+48
SHERYL CROW First Cut Is The Deepest (A&M/Interscope)	+44
JOHNNY CASH Hurt (American/Lost Highway/IDJMG)	+39
LOS LONELY BOYS Heaven (Dr)	+34
ZIGGY MARLEY Dragonfly (Private Music/AAL)	+34

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	207
MATCHBOX TWENTY Unwell (Atlantic)	181
JACK JOHNSON The Horizon... (Jack Johnson Music/Universal)	165
MAROON 5 Harder To Breathe (Octone/LJ)	147
TORI AMOS A Sorta Fairytale (Epic)	142
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	142
ZIGGY MARLEY True To Myself (Private Music/AAL)	128
JACK JOHNSON Flake (Enjoy/Universal)	120
DAVE MATTHEWS BAND Grace Is Gone (RCA)	120
COLDPLAY The Scientist (Capitol)	116

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

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TRIPLE A TOP 30 INDICATOR

September 19, 2003

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)	289	-1	1706	11	17/0
2	2	BEN HARPER Diamonds On The Inside (Virgin)	279	-8	1543	7	18/0
3	3	DAVE MATTHEWS Gravedigger (RCA)	249	+1	1464	5	17/0
9	4	JOHN MAYER Bigger Than My Body (Aware/Columbia)	233	+20	1494	5	14/0
8	5	STING Send Your Love (A&M/Interscope)	226	+13	1209	4	16/0
5	6	LOS LONELY BOYS Heaven (Dr)	223	-8	1288	9	18/0
7	7	JASON MRAZ You And I Both (Elektra/EEG)	221	+4	1342	12	13/0
4	8	EASTMOUNTAINSOUTH You Dance (DreamWorks)	219	-19	1284	14	16/0
6	9	PETE YORN Crystal Village (Columbia)	197	-22	1464	10	10/0
10	10	DAVID GRAY Caroline (ATD/RCA)	180	-7	955	10	13/0
12	11	WARREN ZEVON Knockin' On Heaven's Door (Artemis)	177	-7	899	7	15/0
11	12	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	176	-9	1281	17	12/0
13	13	BLUES TRAVELER Let Her & Let Go (Sanctuary/SRG)	161	-9	910	9	12/0
22	14	JOHNNY LANG Red Light (A&M/Interscope)	149	+25	858	2	14/0
15	15	MICHAEL FRANTI SPEARHEAD Everyone Deserves Music (iMusic)	149	-4	416	7	15/1
14	16	STEELEY DAN Things I Miss The Most (Reprise)	145	-13	659	7	14/0
17	17	DAMIEN RICE Volcano (Vector Recordings)	144	-2	610	12	14/0
19	18	JOHN HIATT Circle Back (New West)	139	+6	770	5	15/1
17	19	ROBERT RANDOLPH Soul Refreshing (Warner Bros.)	134	-3	655	4	12/0
21	20	KELLER WILLIAMS Love Handles (SCI-Fidelity)	128	-1	279	6	13/0
24	21	NORTH MISSISSIPPI ALLSTARS Eyes (Tone-Cool/ATD)	122	+2	352	3	15/1
23	22	HOWIE DAY Perfect Time Of Day (Epic)	120	-2	696	3	10/0
18	23	NEIL YOUNG Bandit (Reprise)	119	-17	783	5	13/0
Debut	24	MAVERICKS I Want To Know (Sanctuary/SRG)	109	+25	432	1	12/0
30	25	SHELBY LYNNE Telephone (Capitol)	104	+7	393	2	11/0
27	26	WIDESPREAD PANIC Fishing (Widespread/SRG)	104	-1	522	4	10/0
20	27	JAYHAWKS Tailspin (American/Lost Highway/IJMG)	104	-27	675	10	11/0
25	28	WALLFLOWERS Closer To You (Interscope)	103	-9	904	6	7/0
26	29	CASH BROTHERS Shadow Of Doubt (Zoe/Rounder)	99	-9	381	5	14/0
Debut	30	GRANDDADDY Now It's On (V2)	98	+13	666	1	10/0

19 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 9/7 - Saturday 9/13.
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Most Added*

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ARTIST TITLE LABEL(S)	ADDS
R.E.M. Bad Day (Warner Bros.)	15
LYLE LOVETT My Baby Don't Tolerate (Curb/Lost Highway)	7
ZIGGY MARLEY Dragonfly (Private Music/AAL)	6
VAN MORRISON Once In A Blue Moon (Blue Note/EMC)	6
SHERYL CROW First Cut Is The Deepest (A&M/Interscope)	6
RUFUS WAINWRIGHT I Don't Know What It Is (DreamWorks)	5
THRILLS One Horse Town (Virgin)	5
THORNS Blue (Aware/Columbia)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
COLDPLAY God Put A Smile Upon Your Face (Capitol)	+75
R.E.M. Bad Day (Warner Bros.)	+53
BARENAKED LADIES Another Postcard (Chimps) (Reprise)	+42
SCOTT MILLER The Way (Sugar Hill)	+40
ZIGGY MARLEY Dragonfly (Private Music/AAL)	+29
JOHNNY LANG Red Light (A&M/Interscope)	+25
MAVERICKS I Want To Know (Sanctuary/SRG)	+25
VAN MORRISON Once In A Blue Moon (Blue Note/EMC)	+24
RUFUS WAINWRIGHT I Don't Know What It Is (DreamWorks)	+22
JOHN MAYER Bigger Than My Body (Aware/Columbia)	+20

Reporters

WAPR/Akron, OH
PD/MD: Bill Greber
THRILLS
SHERYL CROW
JOHN HIATT
RUFUS WAINWRIGHT
R.E.M.

KBAC/Albuquerque, NM*
PD: Joe Garcia
1 LYLE LOVETT
2 ZIGGY MARLEY
3 JOSH RYDGE
4 ELA FITZGERALD

KGSR/Austin, TX*
OM: Jeff Carroll
PD: Judy Denberg
AP/MD: J.J. Herdman-Ross
MO: Susan Castle
1 LYLE LOVETT
2 CHIP TAYLOR & CARRIE RODRIGUEZ
3 ZIGGY MARLEY
4 LOS LONELY BOYS
5 RUFUS WAINWRIGHT (3)

WRNR/Baltimore, MD
OM: Dan McCarty
PD: Dan McCarty
1 R.E.M.
2 ZIGGY MARLEY
3 LOS LONELY BOYS
4 SHERYL CROW
5 VAN MORRISON

KRWB/Boise, ID*
OM: Dan McCarty
PD: Dan McCarty
1 LOS LONELY BOYS
2 SARAH MCCLACHLAN
3 R.E.M.

WBOS/Boston, MA*
PD: Chris Herrmann
AP/MD: Michele Williams
1 ZIGGY MARLEY

WXRW/Boston, MA*
PD: Nicole Sandell
MD: Dana Marsala
1 R.E.M.
2 RUFUS WAINWRIGHT
3 ELVIS COSTELLO
4 SEAL

WNCS/Burlington
PD/MD: Mark Abczehab
1 R.E.M.
2 JOHN HIATT
3 SEAL

WVWV/Cape Cod, MA
PD/MD: Barbara Dacey
1 RUFUS WAINWRIGHT
2 R.E.M.

WDOO/Chattanooga, TN*
OM/MD: Doug Howard
1 LYLE LOVETT
2 BARENAKED LADIES
3 FOUNTAINS OF WAYNE
4 R.E.M.
5 PETE YORN

WXRT/Chicago, IL*
PD: Steve Winters
AP/MD: John Farneda
1 RUFUS WAINWRIGHT
2 R.E.M.
3 SARAH MCCLACHLAN
4 WARREN ZEVON
5 VAN MORRISON
6 STRONG CHEESE INCIDENT
7 JONNY LANG
8 SHERYL CROW
9 FOUNTAINS OF WAYNE

KXBR/Columbia, MO
OM: Jack Lawson
PD/MD: Lana Trezzo
1 R.E.M.

KBCO/Denver, CO*
PD: Scott Arbough
MD: Keeler
1 LYLE LOVETT
2 DAMIEN RICE

WDET/Detroit, MI
PD: Judy Adams
MD: Martin Bandtke
1 THORNS
2 RUFUS WAINWRIGHT
3 LYLE LOVETT
4 VAN MORRISON
5 R.E.M.
6 ELVIS COSTELLO

WVOD/Elizabeth City, NC
PD: Matt Cooper
MD: Tad Abbey
1 TORI AMO
2 MICHAEL FRANTI | SPEARHEAD
3 R.E.M.

WNCW/Greenville, SC
OM: Brian Pittman
PD/MD: Mike Clark
1 RUFUS WAINWRIGHT
2 JONNY LANG
3 VAN MORRISON
4 SARAH MCCLACHLAN
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29 JONNY LANG
30 JONNY LANG

WTTS/Indianapolis, IN*
PD: Brad Holtz
MD: Todd Berryman
1 R.E.M.
2 ROBERT RANDOLPH
3 HOWIE DAY

KMTN/Jackson, WY
OM: Scott Anderson
PD/MD: Mark "Fish" Fishman
1 R.E.M.
2 SHERYL CROW
3 JOHN HIATT
4 SEAL

KTBC/Kansas City, MO
PD: Jon Hart
OM: Steve Johnson
1 RUFUS WAINWRIGHT
2 R.E.M.
3 PETE YORN
4 RUFUS WAINWRIGHT
5 RUFUS WAINWRIGHT
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30 RUFUS WAINWRIGHT

WKOK/Knoxville, TN*
PD: Jim Ziegler
MD: Aimee Bauser
1 R.E.M.

WFPK/Louisville, KY
OM: Brian Conn
PD: Dan Reed
AP/MD: Steve Owen
1 LYLE LOVETT
2 SLEEPY JACKSON

WMMM/Madison, WI*
PD: Tom Teuber
MD: Gabby Parsons
1 LYLE LOVETT
2 RUFUS WAINWRIGHT
3 THORNS
4 SARAH MCCLACHLAN
5 JONNY LANG
6 SHERYL CROW
7 DAMIEN RICE

WMPB/Memphis, TN*
PD: Steve Richards
MD: Alexandra Inzer
1 LYLE LOVETT
2 R.E.M.

KTCZ/Minneapolis, MN*
PD: Mike Leach
AP/MD: Mike Wolf
1 SARAH MCCLACHLAN
2 R.E.M.
3 JOE STRYKMAN

WGVX/Minneapolis, MN*
OM: Dave Hamilton
PD: Jeff Collins
1 R.E.M.
2 ZIGGY MARLEY
3 NORTH MISSISSIPPI ALLSTARS
4 TRAVIS

WZEW/Mobile, AL*
OM: Tim Camp
PD: Brian Hart
MD: Lee Ann Kunk
1 R.E.M.
2 THORNS
3 HOWIE DAY

KPIC/Monterey, CA
PD/MD: Lucinda Hepper
AP/MD: Allison MacIntyre
1 SARAH MCCLACHLAN
2 RUFUS WAINWRIGHT
3 ZIGGY MARLEY
4 LYLE LOVETT

WRLT/Nashville, TN*
OM/MD: David Hall
AP/MD: Ray Keith Coe
1 LYLE LOVETT
2 R.E.M.
3 TRAVIS

WFMY/New York, NY
PD: Chuck Simpson
MD: Rita Houston
1 RUFUS WAINWRIGHT
2 RUFUS WAINWRIGHT
3 THORNS
4 SCOTT MILLER
5 R.E.M.
6 BOB DYLAN
7 4 WAY STREET
8 BARENAKED LADIES
9 ELVIS COSTELLO
10 JOE HERRY

WKOC/Norfolk, VA*
PD: Pam Brooks
MD: Kristen Crowl
1 SARAH MCCLACHLAN
2 R.E.M.
3 THORNS
4 RUFUS WAINWRIGHT
5 SARAH MCCLACHLAN
6 ZIGGY MARLEY

KCTY/Omaha, NE*
PD: Brian Berms
PD/MD: Ryan "Stash" Morton
No Adds

WXPB/Philadelphia, PA
PD: Bruce Warren
AP/MD: Helen Leicht
1 R.E.M.
2 THORNS
3 SARAH MCCLACHLAN
4 JONNY LANG
5 SHERYL CROW
6 VAN MORRISON

WYEP/Pittsburgh, PA
PD: Rosemary Welch
MD: Mike Stanley
1 ZIGGY MARLEY
2 GILLIAN WELCH
3 RUFUS WAINWRIGHT
4 LYLE LOVETT
5 VAN MORRISON
6 ERIC MCQUEEN

WCLZ/Portland, ME
PD: Herb Ivy
MD: Brian James
1 THRILLS
2 NORTH MISSISSIPPI ALLSTARS
3 SARAH MCCLACHLAN
4 R.E.M.
5 SARAH COX

KINX/Portland, OR*
PD: Denise Constantine
MD: Kevin Welch
1 SARAH MCCLACHLAN
2 R.E.M.
3 SARAH COX

WOST/Poughkeepsie, NY
PD: Greg Gaffney
AP/MD: Christine Martinez
MD: Roger Howell
1 RUFUS WAINWRIGHT
2 DAVID BYRNE
3 ZIGGY MARLEY
4 LYLE LOVETT

WYEP/Pittsburgh, PA
PD: Rosemary Welch
MD: Mike Stanley
1 ZIGGY MARLEY
2 GILLIAN WELCH
3 RUFUS WAINWRIGHT
4 LYLE LOVETT
5 VAN MORRISON
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2 GILLIAN WELCH
3 RUFUS WAINWRIGHT
4 LYLE LOVETT
5 VAN MORRISON
6 ERIC MCQUEEN

*Monitored Reporters

45 Total Reporters

26 Total Monitored

19 Total Indicator

Reported Frozen Playlist (1):
KTAO/Santa Fe, NM

National Programming

World Cafe

Ali Castelinni 215-898-6677

BEULAH Landslide
THE THORNS Blue
VAN MORRISON Once In A Blue Moon
ZIGGY MARLEY Dragonfly

Acoustic Cafe

Rob Reinhart 734-761-2043

LYLE LOVETT My Baby Don't Tolerate

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ON THE RECORD

With
Robert Hughes
GM, KPRI/San Diego



Almost 50 years old and verging on being painfully thin, Annie Lennox took off her clothes and, with the help of Allan Martin, made some photographs. Thirty of the pictures, some of them unflattering, formed an exhibit that Lennox used to introduce her new CD, *Bare*. We recognize her finely sculpted face, but gone are the costumes and the bright red hair. All that's left is the body. Annie asks us to look at it and see what is plainly there on the surface of the skin. • The songs on *Bare* can be as direct and as uncomfortable as the pictures. "The breakups, the personal tragedies, the this, the that — I don't know many people beyond a certain age who haven't experienced what I'm singing about," she says. "These feelings aren't unique to me. They're symptomatic of what it is to be an adult human being in this world." • Propelled by Lennox's still-exquisite voice, "Pavement Cracks" was an instant listener favorite on KPRI/San Diego. And as we've spent more time with the album, several other tracks are beginning to catch our fancy. *Bare*, Lennox's third solo outing, represents a new and triumphant place to stand. "I feel when I'm singing I'm touching the place in me that is beyond the skin, culture, the genre, everything — and it's elevating," she says. "What a wonderful privilege to be able to make music, still."

After a great run, **Guster** have been replaced at the top of the monitored chart by **John Mayer**. **Ben Harper** jumps up to 2*, **Pete Yorn** holds at No. 3, **EastMountainSouth** are 6*, **Sting** remains at 7*, **Dave Matthews** is at No. 8, **Jason Mraz** moves up to 9*, and **The Wallflowers** are now top 10 at 10*, with **Jonny Lang** knocking on the door at 11* ... Other gainers include **Los Lonely Boys** (17*-15*), **Howie Day** (18*-16*) and **Granddaddy** (holding at 21*) ... **Sarah McLachlan**, **Barenaked Ladies**, **R.E.M.** and **Damien Rice** debut ... On the Indicator chart, Johnson continues to dominate, Harper is at 2*, Matthews is 3*, Mayer leaps to 4*, Sting moves up to 5*, and Mraz holds at 7* ... Gainers include Lang (22*-14*), **John Hiatt** (19*-18*), **North Mississippi Allstars** (24*-21*) and **Shelby Lynne** (30*-25*) ... **The Mavericks** and **Granddaddy** debut ... The Most Added category is crazy this week, with **R.E.M.** grabbing 39 total adds (No.1 on both panels), **Lyle Lovett** No. 2 overall with 15 adds, **Ziggy Marley's** new one getting 14 total adds, **McLachlan** bringing 12 more before-the-box stations, and **The Thrills** earning 10 total adds. Also having a good first week are **Sheryl Crow**, **The Thorns**, **Rufus Wainwright**, **David Bowie** and **Susan Tedeschi** ... **Steadman**, **Day**, **Michael Franti & Spearhead**, **Travis**, **Joan Baez** and **Rice** close some important holes.



— John Schoenberger, Triple A Editor

AAA ARTIST

OF THE WEEK

ARTIST: **Mavericks**

LABEL: **Sanctuary/SRG**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



For anyone familiar with country music in the '90s, The Mavericks need no introduction. The group rode out the decade with a string of releases that were both critically and commercially successful. In 1995 the group picked up a Grammy for Best Country Performance by a Duo or Group for "Here Comes the Rain" from their platinum-selling album, *What a Crying Shame*.

They also earned accolades from the Country Music Association and the Academy of Country Music, when both organizations named The Mavericks Vocal Group of the Year. The ACM also honored them as Top New Vocal Group. But the awards weren't limited to the U.S.: The Mavericks won three Great British Country Music Awards in 1996 and two Dutch Country Music Awards in 1997.

In 1998 the band released *Trampoline*, their final album. In the six years that have passed since they broke up, it is amazing how the stature of The Mavericks has evolved from a retro-country act to something more like roots-rock traditionalists, which helped fan the flames of excitement when we heard they would be getting back together.

In the interim some of the members came together for tributes to Gram Parsons and Johnny Cash. In addition, bassist Robert Reynolds worked on a side

project called Swag, while lead singer Raul Malo was involved with Los Super Seven and released a solo album in 2001. But Malo eventually reached out to his bandmates again after penning songs that had that distinct Mavericks feel.

"While I was writing these songs, it was reminding me a bit of Mavericks-type music," says Malo. "By the end of it I had a collection of songs and decided to try and put this thing back together."

"It was a hiatus that turned into a breakup that turned into a reunion," says Reynolds. Also returning is drummer Paul Deakin, but the three original members decided to reach out to a new guitarist. Joining the fold is Eddie Perez, who was already known for playing with such Austin-based artists as Kim Richey and Jim Lauderdale.

They entered the studio with co-producer Kenny Greenberg, and soon a mixture of pop, Latin, torch, roots rock, R&B and Tin Pan Alley began to emerge, enhanced by strings, horns and heavy guitars. The Mavericks seemed to revel in the fact that they could revisit the musical chemistry that had made them so successful in the past while still enjoying the freedom to explore music in any direction they wanted without any preconceived notions or pressures.

The Mavericks — their sixth album — features a great collection of new songs, including "I Wanna Know," "Shine a Light," "Would You Believe" and "Time Goes By," a duet with Willie Nelson.

"I think we can enjoy this part of the ride a little bit more than we did the last time around," says Malo. I think we fans will enjoy the ride too!

TELL US WHAT YOU THINK!

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ALLSAC • Daisy Thomas, Founder



RICK WELKE
rwelke@radioandrecords.com

New-Music Focus

Fall releases show diversity within Christian industry

Fall is here, and so are fresh new releases from across the gospel and Christian music scenes. I asked the artists on some of the new albums to comment on them in an effort to get to the heart of the projects. So sit back and check out the next few pages to see what great music is headed your way in the coming weeks.

Sept. 23



4Him
Visible (Word)

"When we talked about making this album, we wanted it to have a thread of worship running through it, but also to include the kind of anthems the church has embraced from us through the years," says 4Him's Mark Harris.

"The producers really captured our heart. We were thrilled to work with Pete Kiple for the first time, and we felt it was very important for Michael Omartian to be involved again, because of the role he has played in helping to shape our sound. We wanted our 10th album to be something we would love 10 years from now. We feel *Visible* is our best album yet."



Chonda Pierce
Have I Got A Story For You (M2.0)

Chonda Pierce continues doing what she does best: telling stories. In her new project Pierce shares how we are walking, breathing stories in the making, scripted by the events God places in our lives. Sometimes those stories are funny, and sometimes they are serious. *Have I Got a Story for You* hilariously demonstrates how our lives can be transformed by a single incident.

"Comedy is a tool," Pierce says. "It's what I use to be able to earn an audience's trust so that I can tell them about the one who created the laugh in the first place."



Jonathan Pierce
For You (Curb)

Three years in the making, *For You* stands apart as a creative leap forward for Jonathan Pierce. From its sparkling dance beats and lush production to its lyrics that alternately challenge and encourage, the disc shows us an artist who has grown up, creatively and personally.

"The goal of these songs is, first of all, to get you to look at your life and start to deal with your issues," says Pierce. Among the producers he brought on board are Brian Rawling, Billy Mann and country recording artist Paul Brandt.



Salvador
Worship Live (Word)

Recorded live at Calvary Church in Albuquerque in front

of a sold-out audience, *Worship Live* features some of Salvador's greatest hits from previous projects. "We've always wanted to do a live project," says Salvador frontman Nic Gonzales. "It's always been a dream of ours.

"When Barry Landis, the president of our record label, met with us and asked us what we wanted to do, we totally jumped at the chance to tell him about the live project that had been in our hearts. When we told him, he was ecstatic. *Worship* is a very important part of all that Salvador does, so it was only natural for us to include some of our favorite worship songs on *Live*."



Shirley Caesar
Shirley Caesar & Friends (Word)

With *Shirley Caesar & Friends*, Caesar releases her 37th album in a career spanning more than five decades. She delivers again, singing with today's top artists, such as Kirk Franklin, Faith Evans and Patti LaBelle. This project marries the power and passion of Pastor Caesar's vocals with each guest artist and musical styles ranging from hand-clapping traditional to contemporary choir-inflected gospel. *Shirley Caesar & Friends* is certain to garner Caesar more of the many accolades that she has accumulated in her career.

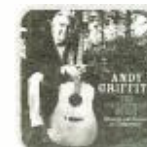


Various Artists
City On A Hill: The Gathering (Essential)

"The spirit of *City on a Hill* is summarized in the title of its third and final recording," says co-producer Marc Byrd. "This series has always been about building community, and *The Gathering* is no different. It emphasizes worship in action, prompting us to live a life of devotion through the way that we love one another and care for the least of God's children.

"Lyrically, the project is very Christ-focused. The project is bittersweet, in the sense that it's the last one, but I feel — and I believe [co-producer] Steve Hindalong would agree — it's definitely the best."

Sept. 30



Andy Griffith
The Christmas Guest (Sparrow)

One of America's treasures offers a Christmas collection like no other. With *The Christmas Guest*, Andy Griffith offers a new collection of holiday favorites and three short-story readings for the upcoming holiday season. Produced by Marty Stuart, Griffith's Christmas project is sure to become a quintessential holiday classic.



Big Daddy Weave
Fields Of Grace (Fervent)

Big Daddy Weave, the best-selling new artists at Christian retail in 2002, release a stellar followup to their smash debut.

More Great Releases

Several artists not featured on these pages will be sending great new projects out to retail. Below are the rest of the discs hitting shelves in the coming weeks.

Sept. 16

- DAVID CROWDER BAND *Illuminate* (sixsteps/Sparrow)
- PAUL WRIGHT *The Paul Wright EP* (Gotee)
- SIDE WALK SLAM ... *And We Drive* (Tooth & Nail)
- TELECAST *The Beauty of Simplicity* (BEC)
- THE EVAN ANTHEM *Prologue* (Mono Vs. Stereo)
- VARIOUS ARTISTS *Wash Over Me* (Vineyard)
- ZOEGIRL *Different Kind Of Free* (Sparrow)

Sept. 23

- VARIOUS ARTISTS *A Gospel Greats Christmas* (Verity)
- VIP CHOIR #1/JOHN P. KEE *The Power Of Worship* (Verity)
- WISDOM'S CRY *This Is The Beginning* (Mission House)

Sept. 30

- 4TH AVENUE JONES *No Plan B* (A&M)
- VARIOUS ARTISTS *T.D. Jakes Presents Follow The Star* (Dexterity/EMI Gospel)
- VARIOUS ARTISTS *The Mixtape, Vol. Two* (BEC)
- VARIOUS ARTISTS *Worship Together — The Heart Of Worship* (Sparrow/Time Life)

Oct. 7

- BORN AGAIN CHURCH CHOIR *CeCe Winans Presents The Born Again Church Choir* (Puresprings/EMI Gospel)
- KATINAS *Roots* (Gotee)
- RIVERTRIBE *Christmas* (Elevate/Inpop)
- VARIOUS ARTISTS *WOW Hits 2004* (Sparrow)
- WILSHIRE *New Universe* (Columbia)

Oct. 14

- ANDREW CARLTON *Andrew Carlton* (Flying Leap)
- BROOKLYN TABERNACLE CHOIR *Live: This Is Your House* (INO)
- IMISI *Visions Of The Father* (Lion Of Zion)
- MICHAEL ENGLISH *A Michael English Christmas* (Curb)
- RACHAEL LAMPA *Untitled* (Warner Bros. Christian)

Oct. 21

- AVALON *Testify To Love: Live In Concert* (DVD) (Sparrow)
- DC TALK *The Supernatural Experience* (DVD) (ForeFront)
- DC TALK *Welcome To The Freakshow* (DVD) (ForeFront)
- FIGHTING JACKS *The Dying Art Of Life* (Tooth & Nail)
- JOY ELECTRIC *The Magic Of Christmas* (Tooth & Nail)
- PARACHUTE BAND *Glorious* (Here To Him)
- PIVITPLEX *Under Museum Quality Glass* (BEC)
- RICHARD SMALLWOOD w/VISION *The Praise & Worship Songs Of Richard Smallwood w/Vision* (Verity)
- SMOKIE NORFUL *Limited Edition* (EMI Gospel)
- STEVEN CURTIS CHAPMAN *Steven Curtis Chapman Live* (DVD) (Sparrow)
- VARIOUS ARTISTS *Dwell* (Vineyard)

Oct. 28

- DAVID PHELPS *Revelation* (Warner Bros. Christian)
- KATY HUDSON *Untitled* (Island/Def Jam)
- MARTY GOETZ *Songs Of Israel* (Tovah/Crowne)

Nov. 4

- AUDIO ADRENALINE *Alive* (DVD) (ForeFront)
- CARMAN *House Of Praise Live* (DVD) (Cross Driven)
- JENNIFER KNAPP *A Diamond In The Rough* (Gotee)
- P.O.D. *Payable On Death* (Atlantic)

"It is really cool for Fervent to trust our creativity, allowing us to experience the awesome process of producing an album," says the band's Mike Weaver.

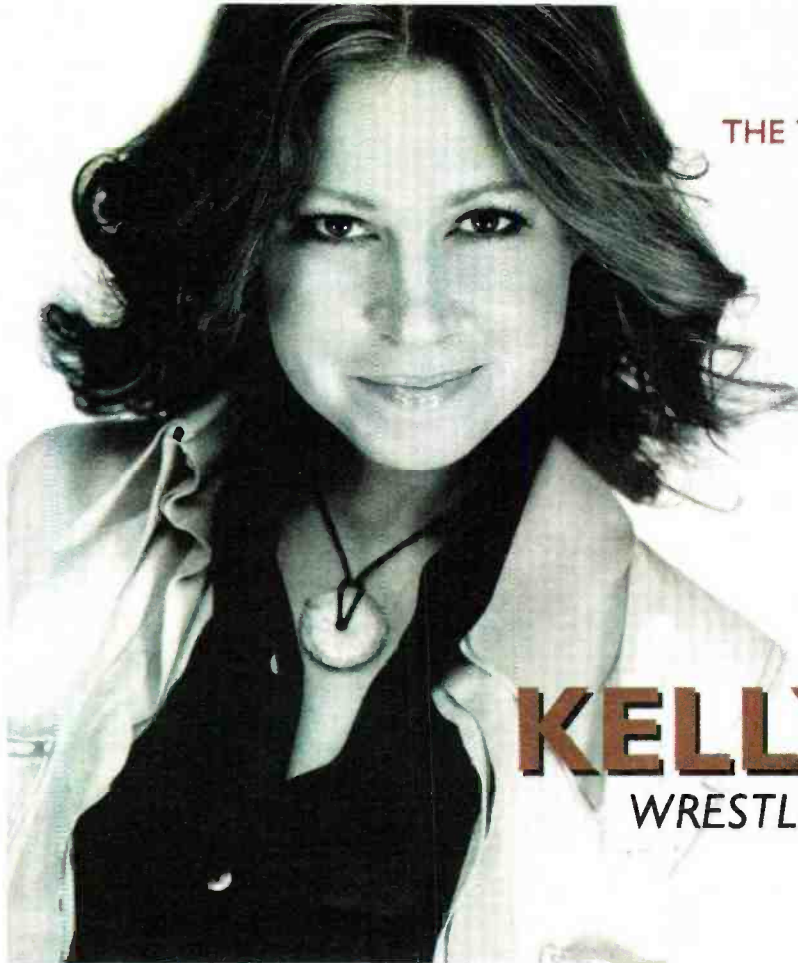
"*Fields of Grace* is about dealing with everyday life and how we respond to God's presence, revealing the things about which we're excited, the ways He has blessed us and, at the same time, the things with which we struggle."



Casting Crowns
Casting Crowns (Beach Street/Reunion)

"The making of our debut album has been a true dream for the band," says Casting Crowns lead singer Mark Hall. "We never thought in a million years we would be making a record with co-producers Mark Miller of Sawyer Brown and Steven Curtis Chapman.

Continued on Page 93



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New-Music Focus

Continued from Page 91

"More than that, we are excited about the opportunity to see the light go on in the eyes of young believers through this project. We want people to see that God is not a book, but a person who loves them and wants to have a relationship with them. We want to see our generation walk with God."



KJ-52
It's Pronounced Five-Two (Uprok)

Youth pastor-turned-rap master KJ-52 hit a milestone when "Dear Slim," a song from his debut album, *Collaborations*, became the first single from a rap artist to chart on Christian CHR radio. The explosive song, written as a letter from KJ to Eminem about KJ's faith in Christ, not only blazed a trail in the Christian market, it also got attention from the mainstream when it was featured on MTV's *TRL*.

The first single from KJ's new project, "Dear Slim Pt. II," is his response to the attention the song got and a moving message to Eminem in which KJ expresses what's in his heart and lets Eminem know that he prays for him each day.

"I want to create songs that can touch lives," KJ says. "I've made an effort to be studied and careful in order to hear my audience's heartbeat and respond to it. I'm not just motivated by my own instincts anymore."



Silers Bald
Real Life (Essential)

"Much like our independent recordings, *Real Life* possesses the ability to connect with audiences deeply while also showing traces of our growth as individual musicians," says Silers Bald lead singer Warren Bazemore. "The level of production on this disc is outstanding, and the fact that we had more time to construct the songs worked to our advantage."

"The message I desire for people to absorb is one of authenticity, a recurring theme throughout our music, because it is also the theme of our faith. We live in a culture that is so cynical of religious institutions that it will take an open and honest discussion of the mysteries of God and the goodness of faith to initiate real change. I hope that this album can help facilitate that sort of dialogue."



Thousand Foot Krutch
Phenomenon (Tooth & Nail)

It's been nearly three years since Thousand Foot Krutch's debut release, *Set It Off*. Now, with a matured sound and fresh outlook, TFK are back on a new label with their highly anticipated, more rock-inspired album *Phenomenon*.

"We've been through a lot the past few years as a band but have learned a lot from it," says lead vocalist Trevor McNeven. "God took something that was very frustrating for us, taught us a lot and made it something very positive. *Phenomenon* is all about this power, the power of the unseen. We hope people will catch a glimpse of that and be able to relate to the story of this record. It takes faith to believe in something you can't see."

Oct. 7



Christine Dente
Becoming (Rockettown)

"I think this record will resonate with many people, espe-

cially women," says Christine Dente. "It's very much about being a woman, a mother and a Christian in this confusing day and age. It's about the journey of looking back, the journey of figuring out who I am now, and looking ahead, wondering what will become of me."

"It feels like a great time to try something new. I like writing songs about my childhood or the struggle of growing up, and even songs about our children and being a mom. I was able to be more personal with this, and my husband, Scott, didn't have to try to make every song work on the guitar."



Jump5
Accelerate (Sparrow)

"There's a magic that happens when these kids get together, whether on the microphone, in the studio or live on stage," says Mark Hammond, *Accelerate's* producer. "They have an energy, a sound, that's unique, totally infectious and incredibly fun."

"We're more excited about this album than anything we've done before," says Libby Hodges of Jump5. "We're accelerating to a new level — with our music, with our performances and in our own individual lives. It may sound a bit cliché to say, but we're growing up, and our music has never been more real or more relevant than now."



Kelly Minter
Wrestling The Angels (Cross Driven)

When we first heard from Kelly Minter, she was a ringleader in the late '90s "gal with a guitar" movement and was known for introspective songwriting, inviting vocals, organic acoustics and an endearing personality. And now, nearly three years after the release of her *Good Day* debut, we find the gifted troubadour rising to new heights in both her deft artistic creativity and relevant analysis of spirituality.

"I pulled the title for the record and for the song itself from Genesis, where it talks about Jacob wrestling the angel of God all night to the point of exhaustion," says Minter. "Even in his weary state, Jacob said, 'I will not let You go until You bless me.' He refused to excuse himself from the trial until he received what the Lord desired to give him."

"I have endured my own periods of struggle, but I feel like I have walked out so much richer because God cut away the branches that were not bearing fruit and bolstered the ones that were."



Michael W. Smith
The Second Decade (Reunion)

"This album is a collection of songs that were hits over the last 10 years, plus two brand-new songs, 'Signs' and 'Raging Sea,'" says Michael W. Smith. "'Signs' is the first single out at radio from this project and also the first song that I've written with my son Ryan. He even directed the video that goes with the song."



Taylor
The Fill (EP) (Rockettown)

As Rockettown's first rock artist, Taylor has described his music as "reformed American rock with a European soul." His style is almost anthemic, proclaiming and crying out to be more than simply good rock 'n' roll.

"My music is about love, the love that put the nails in the hands of Jesus," he says. "That love applies to a kiss or to serving in an AIDS-stricken country or to playing music. It's a love that makes these things holy, that makes them sacred, that

makes them the gospel. It's a love that's revolutionary because the gospel is revolutionary."

Oct. 14



Anointed
The Best Of Anointed (Word)

Since exploding onto the music scene in 1993, Anointed have built their reputation on their distinctive vocal talent and a unique ability to move seamlessly between a wide variety of musical genres, including pop, gospel and R&B. This phenomenal group has been a fixture in gospel and Contemporary Christian music, garnering six Dove Awards, two Stellar Awards and three Grammy nominations.

The Best of Anointed is the definitive collection of the group's greatest songs. This 14-track compilation is packed with uplifting lyrics and energetic melodies, including the No. 1 hits "Revive Us," "Adore You" and "Waiting in the Wings."



Darlene Zschech
Kiss Of Heaven (INO)

At the forefront of today's modern worship scene — and songwriter of "Shout to the Lord" — Darlene Zschech debuts her first pop-driven solo project, *Kiss of Heaven*. In addition to songwriting, Zschech also produced many of the tracks on the record, which explore horizontal as well as vertical expressions of love and our constant need for each other within the body of Christ.



Mark Schultz
Stories And Songs (Word)

"This is my third, favorite and the most personal record I have done," says Mark Schultz. "Brown Bannister produced it. I made the comment to him while we were recording that each song has its own personality and each one really comes to life."

"I wrote these songs from my own personal experience, digging down into the core of who I am and then allowing everyone to come in and have a look. I attempted to be very vulnerable, and that mind-set made for songs with richness and depth. But it also gave me the ability to discover the brokenness and strength of my own heart."

Oct. 21



apt.core
apt.core2 (Rockettown)

"The name apt.core is derived from the belief that our soul, the core of our being, is made sufficient, or whole, through our relationship with Christ," says Will Hunt, creator of apt.core. "The music of apt.core is best described as electronic eclectic. It is an experience awash in futuristic soundscapes and global voices that gives listeners a taste of the width and breadth of God's community on earth."

"My hope is that the record will stir up a desire in individuals to explore God's creation themselves and support all forms of creativity in other people."



Bleach
Astronomy (BEC)

Several months ago the members of Bleach decided to dedicate

Continued on Page 94

New Music Focus

Continued from Page 93

their upcoming album, *Astronomy*, to Josh Byers, Bleach's biggest fan and the brother of bandmembers Milam and Jared. Josh was not only a hero to his admiring younger brothers and their bandmates, but also heroic in his position as a Captain in the U.S. military, proudly serving his country in Iraq. In late July Josh was killed in action, and the dedication suddenly took on a whole new meaning.

"The theme is about having hope in life," explains lyricist Davy Baysinger. "When things don't appear to be working out or when hard times come, you have to remember that there's a purpose and reason to life and to the world. Sometimes you have to learn it through the hard times, like we have, but learning to hope is what takes you through the next day."



Erin O'Donnell
Wide Wide World (Inpop)

The project's title song was born when Erin O'Donnell and others who worked on *Wide Wide World* read Rick Warren's best-selling book *Forty Days to a Purposeful Life* together. "That book reminds you how short and fleeting life is, and how much you want to get it right," O'Donnell says.

"It's good to get some perspective and realize that so much of what we stress about doesn't really matter. I've been reminded of that over the whole process of recording this record these last six months, as well as how grateful I am to see that I have so much of what really matters."

Natalie Wilson & The S.O.P. Chorale

The Good Life (Gospo Centric)

Natalie Wilson became a gospel superstar with her *Girl Director* project, garnering a 2002 Stellar Award nomination for Song of the Year. Expect even more from her second Gospo Centric album and companion DVD/VHS, *The Good Life*, a diverse urban mix of sounds that springs from Natalie's deep well of talents as a vocalist, arranger, writer and director.



Out Of Eden
Love, Peace & Happiness (Gotee)

Having already sold more than 1 million combined albums and won two Dove Awards for their previous CD, *This Is Your Life*, Out Of Eden return with their most immediate and thoughtfully crafted album to date. "This new record is like the happiest record that we've ever done," says member and co-producer Lisa Kimmey. "I think we are all in a really good place, and we wanted to send everyone a breath of fresh air."

"There's so much going on in the world right now, so much to worry and stress about. Sometimes you just need a break. That's what this CD is. It's like going on a vacation or going out with your friends."

"Musically, it's on fire. We took some chances and tried to give the listener something new — with the meaning still in there, of course. You put this CD in, and we'll take you on a trip. You get a really hot, fun, much needed holiday."



Superchick
Regeneration (Inpop)

Produced by Superchick's Max Hsu, with one track from Todd Collins, *Regeneration* features eight brand-new mix versions of favorites like "One Girl Revolution," "Barlow Girls" and "So Bright." The project also features the group's newest hit, "Me Against the World," from the movie *Legally Blonde 2: Red, White and Blonde*.

"Working on *Regeneration* has been a really good experience," says Hsu. "It's very interesting to look at these songs from a different perspective and give them a new identity."



Various Artists
True Image Revolution (Flicker)

As part of a partnership with Zondervan Publishing and its new teen Bibles — *True Images* (for girls) and *Revolution* (for guys) — the *True Image Revolution* project features a collection of hit songs from Christian music's most popular artists. Audio Adrenaline, Rebecca St. James, Everyday Sunday and Superchick highlight the list. It also features brand-new tunes from The Swift and Erin O'Donnell.

Oct. 28



Billy Ray Cyrus
The Other Side (Word)

Billy Ray Cyrus has one of the most recognizable names in the entertainment world. In addition to being a well-established country music artist, Cyrus also stars in the top-rated TV series *Doc* and has been recognized as a philanthropist for his humanitarian efforts.

Now, a decade into his career, Cyrus is coming back home to his gospel heritage. Growing up with his grandfather preaching on Sundays, his dad singing in a gospel quartet and a strong faith of his own, Cyrus is thrilled with his new country gospel endeavor. Featuring his trademark rockin' country and big-ballad sound, Cyrus' masterful storytelling speaks of faith and his own personal journey to listeners from all walks of life.



Bonnie Keen
God Of Many Chances (Reborn)

"This record speaks hope in many ways," Bonnie Keen says. "It is about being broken, embracing forgiveness and realizing that we do have second chances. There are so many things that happen in life when it seems like God has left you. Everybody has that secret place in their heart where they wonder, 'Why is God allowing this?'"

As fresh as the music is, it is the lyrical depth of Keen's songs, delivered with heartfelt conviction, that captures her listeners' hearts. "I was inspired to write the title song after an interview I had with a woman named Regina, an ex-prostitute who lives at the Magdalene House," she says. "I began to think about how God's mercies are new every morning, and it is never too late for Him."



John Cox
Worth Dying For (Kalubone)

Many remember John Cox from his critically acclaimed debut CD, *Sunny Day*, and as a supporting act for Petra. He presents himself as what he is: a man in love with God and family who possesses a timeless musical and artistic sensibility. The audience responds to his heartfelt performances and open, honest ministry.

Cox returns with his new project, *Worth Dying For*, which is a musically compelling collection of intense, hard-edged acoustic rock. The lyrics are searching, encouraging and uplifting. They spring from John's deep sense of intimacy and love of Christ, something to which people can connect. The songs sneak up on you and gently capture your heart. This is the beautifully simple, authentic, guitar-driven stuff of real life.



Motivo
Motivo (Crowne)

"This album has been a surreal and humbling journey for us," says Motivo lead singer Jorge Valdez. "It's our debut album, and we got to work with incredible musicians and producers, people we have looked up to for years. Through it we have also learned how much we have to learn about the music business."

"We hope to reach both the English and Spanish pop markets, showing the love that Christ gave to us. We also want to challenge Christians to examine their motives. Jesus told us to love each other, give to the needy and be a light to the word without expecting anything in return. We hope that this album will be not only fun and entertaining, but challenging as well."



Nicole C. Mullen
Live From Cincinnati, Bringin' It Home (Word)

Recorded at the Aaronoff Theater before an audience of friends, family and thousands of fans, *Live in Cincinnati, Bringin' It Home* is a front-row seat at a Nicole C. Mullen concert. Mullen takes us on a whirlwind journey of worship and dance music as she performs songs from her two previous projects, including her signature hit, "Redeemer." Several new songs are also showcased.

Bonus DVD footage includes a tour of Mullen's Cincinnati neighborhood, where you meet the family and friends who shaped who she is today. You also visit Nashville for a peek at Nicole's present life as a mother and artist who also spends time at her Baby Girl's Camp, a weekly mentoring camp where young girls to learn musical instruments and dance, share their poetry and pray. *Live in Cincinnati, Bringin' It Home* captures the energy, fun and worship in the unique Mullen style, and it is sure to become a fan favorite.

Nov. 4



Jars Of Clay
Who We Are Instead (Essential)

Multipatinum Grammy winners Jars Of Clay have often claimed that their records begin with a question. The group's latest studio release, *Who We Are Instead*, tackles the issue of who we are truly called to be as Christians in a world that is not our home. Gracefully balancing the mirror themes of joy and suffering, the band maintains its distinctive harmonies and signature guitar sounds while musically exploring gospel, blues, rock and organic influences.



Tait
Lose This Life (ForeFront)

According to lead singer Michael Tait, there is only one focus for Tait's new release, *Lose This Life*. "We set out to make a record that connects, both musically and lyrically, with our fans," he says. "We wanted to do more than just entertain; we wanted to challenge listeners."

Programmers tagged their last project as "a no-brainer for radio" and "strikingly fitting for our format," and this new offering should gain a similar reputation. "Lose This Life," the debut single and title track from Tait's sophomore release, speaks of the timeless message of abandoning our human desires and pursuing a Christ-centered life.

The CCM Update

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The CCM Update

Editor
Lizza Connor

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Album Preview: Darlene Zschech

Praise & Worship darling to release solo record on Oct. 10

Worship leader and artist Darlene Zschech, best known for penning such praise songs as "Shout to the Lord," will release her first solo album on the Integrity label next month. The Australia-based pastor, fast approaching a decade of service with the Hillsong Church, says that although she's been busy putting the finishing touches on the record, she's not taking a break from her other role to do the full-time artist thing.

"I'm giving it as much time as I can without compromising my commitment to church and my family," Zschech says. "I can't take months off and tour. I don't live that kind of life, and can't. But when we went into this project, everyone was really mindful of that. We're doing it differently than the standard, and perhaps that's why it's taken us a little longer to get this out."

The CCM Update Editor Lizza Connor caught up with Zschech during one of the artist's rare visits to Nashville for a preview of the record.



Darlene Zschech

CCM: This is your first solo effort in years. What prompted you to record this album?

DZ: It's something I've had in my heart to do for a long time; it just hadn't been the right time. Integrity asked me for a long time to do this, but I kept saying no. I also didn't want to muddy the line with church. It's just been a process. I'm still worship pastor at our church, and none of that is changing. I'm not doing a major tour or taking a break from that.

CCM: Where are you recording?

DZ: I'm doing a choir session while I'm here in Nashville, and I've been in quite a few different studios in Australia.

CCM: In what vein, musically, would you place this album?

DZ: It's not all worship. It's worshipful, I think, because that's just who I am, but there are some pretty strong tracks in there. I've done a U2 song, and it's big, with a choir and all. There's an old hymn, "Beautiful Savior," with a beautiful string section. I've redone a couple of worship songs, like "Irresistible" and "Shout to the Lord," along with a few new worship songs. There are also a few pop songs, such as "Wonderful You."

CCM: What's one of the unique songs on the album?

DZ: I've written a song for my husband, Mark, and I wouldn't have put that on a church worship record, so he's pretty pumped about that. I've written songs before about my daughters, other people in my life, and he was like, "When are you going to write a song about me?" Now

CCM UPDATE GALLERY



ARTISTS ON THE RISE Casting Crowns and Essential Records artists Silers Bald performed songs from their upcoming projects at the Provident Music Distribution Sales Conference, held Aug. 6-9 in Nashville. Pictured before their performance are (front row, l-r) Casting Crowns' Juan DeVeVo, Melodee DeVeVo and Megan Bryant; Silers Bald's Jason Jacobs; (back, l-r) Casting Crowns' Chris Huffman, Andy Williams, Mark Hall and Hector Cervantes; and Silers Bald's Marcus Myers, Shane Williams and Warren Bazemore.

I've written a song for him called "Everything About You."

CCM: How long have you been involved in music?

DZ: I've been paid to sing full-time since I was 10 years old. I did a lot of secular stuff, a lot of jingles, but something changed in my heart when I accepted Christ at age 15.

I tried to get involved in church music for a long time, but for me it was like walking into a time warp, like going back 20 years. I remember the first time I took my synthesizer into a church to play and the elder said, "If you play that, you're out of here. It's the devil's instrument." I thought, "I really need to be involved in music, because this is totally wrong."

My husband and I were involved in youth ministry and played in a band when we first got married. When we moved to Sydney and went to our current church, Hillsong, there were only about 180 people. The pastor asked us to be involved in music — and we didn't, initially, but over the years I just fell in love with worship music.

The worship pastor then had written "Power of Your Love," and that really grabbed my heart. I began to understand that if you could lead those songs well, you could help people get free. I stood behind the worship pastor for eight years and just learned.

After he left, our pastor asked me to step up. Before long, I was the first woman worship leader there. It was never my master plan.

CCM: As one of the few female worship pastors, how did you get into that role, and what has the experience been like for you?

DZ: To be honest, it's never been a problem in my own nation. It's been a bit more of a problem here. But apart from that, if guys have a problem with that, they'll just have to get over it.

CCM: Who do you admire? Who have been your role models?



DZ: For years I watched and read everything that Marilyn Hickey put out. I'd seen her on TV, and I finally had the chance to meet her. She was just lavishing on her family. I loved what came out of her. She was proud of being a strong woman, but her soft heart was one of her strengths. That's important for a worship leader. I lead a department of strong, creative men. That's hard. That's where I've had to grow and be strong.

When it comes to work, I have a nickname: The Velvet Sledgehammer. I'm a soft person, but I've had to learn to be strong so I can lead men well. They don't like being led by a teary, emotionally charged woman.

CCM: You oversee the worship music department at your church. Where's worship music headed in your own congregation?

DZ: We're in a really strong season right now. We're seeing a lot of songs about the glory of God, about trusting God, about hope.

SPINWORTHY

Can You Read It?

Jill Phillips *Writing On The Wall* (Fervent)

Released: Aug. 5

Standouts: "Wrecking Ball," "Interlude"

CCM MAGAZINE readers' favorite independent artist of 2002, Jill Phillips, recently released *Writing on the Wall* on Fervent Records. *Writing* doesn't stray far from Phillips' last release, *God and Money*, a singer-songwriter project mostly written by Phillips with contributions from her husband and co-writer, Andy Guillaum. *Writing* is also rooted in acoustic pop, with guitars, strings and understated percussion laying the framework for 11 songs.

Lyrical, Phillips focuses on redemption: "I'm never going to clean this slate at the rate I'm going ... I'll leave it up to You," she admits in "Leave It." "Take these things coming in between us/And wash us clean in the body and the blood," she pleads in "Grace and Peace." "When you can't do right even though you try/God believes in you," she affirms in her cover of Pierce Pettis' "God Believes in You."

On songs like "Even Still" and "Wisdom," Phillips projects as if she's lived every word, braving the flood and fire that life brings and emerging wiser and more in love with the One who held her through them. Her voice, a seasoned alto, is in top shape as always. Her tone is powerful when the song requires it, yet plaintive and soulful in all the appropriate spots as well.

Sonically, the record is a consistent pop effort, with lots of layering and harmonies bulking up the vocals to match the dynamic tunes. "Wrecking Ball" and "Grace and Peace" are sure bets for radio singles. The songs share upbeat melodies, catchy choruses, memorable electric riffs and hopeful messages that radio listeners can digest during drivetime.

One of my personal favorites is "God Believes in You," a holdover from Phillips' last album. Like Switchfoot's "Dare You to Move," which has appeared on the group's last two albums, "God Believes in You" is a song worthy of a second effort, loved by Phillips' fans and sure to be a favorite of new followers.

— Lizza Connor



September 19, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	ZOEGIRL You Get Me (Sparrow)	1657	-15	11	60/0
3	2	MERCYME Word Of God Speak (INO)	1592	-37	21	50/0
2	3	CHRIS RICE Smile (Just Want To Be With You) (Rocketown)	1487	-168	19	54/0
4	4	SONICFLOOD Cry Holy (INO)	1469	+8	14	54/0
6	5	AVALON New Day (Sparrow)	1261	+62	7	51/2
5	6	WARREN BARFIELD My Heart Goes Out (Creative Trust Workshop)	1148	-102	18	43/0
8	7	NEWSBOYS You Are My King (Amazing Love) (Sparrow)	1143	+94	5	47/2
7	8	JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.)	1069	-19	12	42/1
10	9	ACROSS THE SKY Found By You (Word/Curb/Warner Bros.)	1017	+27	9	41/1
12	10	FFH Ready To Fly (Essential)	995	+86	6	44/5
9	11	SHAUN GROVES See You (Rocketown)	991	-8	14	39/0
11	12	NEWSONG Life In My Day (Reunion)	950	+35	8	41/4
13	13	CAEDMON'S CALL Hands Of The Potter (Essential)	894	0	11	35/0
19	14	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	851	+56	7	34/2
16	15	AMY GRANT Simple Things (Word/Curb/A&M/Interscope)	851	-9	9	32/2
20	16	MICHAEL W. SMITH Signs (Reunion)	850	+147	3	45/8
17	17	THIRD DAY You Are So Good To Me (Essential)	805	-13	28	26/0
15	18	PHILLIPS, CRAIG & DEAN Hallelujah (Your Love Is Amazing) (Sparrow)	796	-69	13	32/1
18	19	JEREMY CAMP I Still Believe (BEC)	760	-41	26	28/0
21	20	JAMI SMITH Salt And Light (Integrity)	698	+30	8	29/1
14	21	STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)	690	-187	18	26/0
25	22	BIG DADDY WEAVE Fields Of Grace (Fervent)	636	+67	4	32/2
22	23	TODD AGNEW This Fragile Breath (Ardent)	611	-39	7	25/0
26	24	CASTING CROWNS If We Are The Body (Reunion)	609	+66	5	29/5
23	25	POINT OF GRACE Day By Day (Word/Curb/Warner Bros.)	546	-80	24	19/0
24	26	NICHOLE NORDEMAN Legacy (Sparrow)	518	-58	27	19/0
27	27	PAUL COLMAN TRIO I'll Be With You (Essential)	449	+7	5	21/1
Debut	28	JODY MCBRAYER & JADYN MARIA Never Alone (Nunca Solo) (Sparrow)	415	+190	1	22/6
Debut	29	R. ST. JAMES & C J TOMLIN Expressions Of Your Love (ForeFront/Sparrow)	388	+52	1	18/0
29	30	BY THE TREE Root Of It All (Fervent)	382	-19	3	17/0

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
DARLENE ZSCHECH Pray (INO)	10
MICHAEL W. SMITH Signs (Reunion)	8
MARK SCHULTZ You Are A Child Of Mine (Word/Curb/Warner Bros.)	7
JODY MCBRAYER & JADYN MARIA Never Alone (Nunca Solo) (Sparrow)	6
ERIN O'DONNELL Wide Wide World (Inpop)	6
FFH Ready To Fly (Essential)	5
CASTING CROWNS If We Are The Body (Reunion)	5
NATALIE GRANT Deeper Life (Curb)	5
NEWSONG Life In My Day (Reunion)	4
4HIM Fill The Earth (Word/Curb/Warner Bros.)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
J. MCBRAYER & J. MARIA Never Alone (Nunca Solo) (Sparrow)	+190
MICHAEL W. SMITH Signs (Reunion)	+147
NATALIE GRANT Deeper Life (Curb)	+128
DARLENE ZSCHECH Pray (INO)	+124
ERIN O'DONNELL Wide Wide World (Inpop)	+107
NEWSBOYS You Are My King (Amazing Love) (Sparrow)	+94
FFH Ready To Fly (Essential)	+86
4HIM Fill The Earth (Word/Curb/Warner Bros.)	+84
BIG DADDY WEAVE Fields Of Grace (Fervent)	+67
CASTING CROWNS If We Are The Body (Reunion)	+66

Christian Activity

by Rick Welke

Give 'Em More Stacie

Having stormed onto the mainstream charts over the past few months, Stacie Orrico is making quite a name for herself at CHR/Pop. But she's also slipping around the back door and making waves at Christian AC radio. Her present single, the pop-leaning "(There's Gotta Be) More To Life," leaps up five slots this week and into the top 15.

Looking for some "Signs," Michael W. Smith takes Most Added and biggest play-gain honors this week (20-16, +147), while the new Jody McBrayer & Jodyn Maria tune debuts with a strong six adds and a rise of 190 plays over last week.

Surprise tune of the week goes to Darlene Zschech, who picks up 10 new stations and makes her first appearance on the New & Active list.

62 AC reporters. Songs ranked by total plays for the airplay week of Sunday 9/7 - Saturday 9/13.
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New & Active

KRISTY STARLING I Need You (Word/Curb/Warner Bros.)

Total Plays: 373, Total Stations: 12, Adds: 0

4HIM Fill The Earth (Word/Curb/Warner Bros.)

Total Plays: 337, Total Stations: 18, Adds: 4

CHRISTINE DENTE Summer (Rocketown)

Total Plays: 291, Total Stations: 12, Adds: 0

DARLENE ZSCHECH Pray (INO)

Total Plays: 221, Total Stations: 15, Adds: 10

TAIT Lose This Life (ForeFront)

Total Plays: 210, Total Stations: 10, Adds: 1

AUDIO ADRENALINE Strong (ForeFront)

Total Plays: 203, Total Stations: 10, Adds: 2

GINNY OWENS Simply Love You (Rocketown)

Total Plays: 201, Total Stations: 12, Adds: 0

JONATHAN PIERCE Still The Love Of My Life (Word/Curb)

Total Plays: 195, Total Stations: 9, Adds: 0

TEN SHEKEL SHIRT Poorest King (INO)

Total Plays: 190, Total Stations: 9, Adds: 1

SCOTT KRIPPAYNE You Are Still God (Spring Hill)

Total Plays: 154, Total Stations: 9, Adds: 0

Songs ranked by total plays



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CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	SWITCHFOOT Gone (Sparrow)	1040	-36	12	25/0
3	2	TODD AGNEW This Fragile Breath (Ardent)	912	0	17	22/0
4	3	STACIE ORRICO (There's Gotta Be)... (ForeFront/Virgin)	881	+44	9	26/0
8	4	ZOEGIRL You Get Me (Sparrow)	869	+80	11	25/0
2	5	JEREMY CAMP I Still Believe (BEC)	839	-107	20	20/0
5	6	EVERYDAY SUNDAY Hanging On (Flicker)	782	-36	19	20/0
7	7	W. BARFIELD My Heart... (Creative Trust Workshop)	745	-56	14	18/0
6	8	SEVEN PLACES Everything (BEC)	699	-104	16	20/0
11	9	NATE SALLIE All About You (Curb)	645	+24	7	20/1
9	10	MERCYME The Change Inside Of Me (IND)	617	-53	12	17/1
10	11	DOWNHERE What It's Like (Word/Curb/Warner Bros.)	581	-69	16	17/0
12	12	TOBYMAC Love Is In The House (ForeFront)	567	+13	14	16/0
14	13	NEWSBOYS You Are My King (Amazing Love) (Sparrow)	528	+63	5	19/2
17	14	BIG DISMAL Remember (I.O.U.) (Wind-up)	491	+53	10	14/1
13	15	BY THE TREE Far Away (Fervent)	460	-36	9	13/0
16	16	SIXPENCE NONE... Waiting... (Squint/Curb/Reprise)	457	+14	6	16/1
15	17	RELIENT K Getting Into You (Gotee/EMC)	404	-53	27	11/0
20	18	JEFF DEYO I Give You My Heart (Gotee)	400	-14	12	11/0
18	19	SHAUN GROVES See You (Rocketown)	385	-51	7	15/1
27	20	CASTING CROWNS If We Are The Body (Reunion)	332	+64	2	14/2
24	21	FM STATIC Crazy Mary (Tooth & Nail)	327	+5	3	11/0
19	22	LIFEHOUSE Take Me Away (Sparrow/DreamWorks)	324	-108	19	10/0
25	23	SONICFLOOD Cry Holy (IND)	310	+26	4	11/0
23	24	BEBO NORMAN Falling Down (Essential)	275	-57	25	7/0
22	25	JOY WILLIAMS Every Moment (Reunion)	273	-95	21	8/0
21	26	THIRD DAY You Are So Good To Me (Essential)	261	-115	27	9/0
29	27	SWIFT 'Til I Met You (Flicker)	259	+23	2	11/0
Debut	28	CHRIS RICE Smile... (Rocketown)	257	+36	1	8/0
28	29	AUDIO ADRENALINE Strong (ForeFront)	246	-11	5	11/1
-	30	JARS OF CLAY The Valley Song (Essential)	238	+19	3	5/0

27 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 9/7 - Saturday 9/13.
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New & Active

SOULJAHZ Let Go (Squint/Curb/Warner Bros.)
Total Plays: 235, Total Stations: 9, Adds: 1
BIG DADDY WEAVE Fields Of Grace (Fervent)
Total Plays: 233, Total Stations: 13, Adds: 4
GRITS #JENNIFER KNAPP Believe (Gotee)
Total Plays: 218, Total Stations: 8, Adds: 0
SALVAOOR Can't Keep It In (Word/Curb/Warner Bros.)
Total Plays: 214, Total Stations: 8, Adds: 0
CAEDMON'S CALL Hands Of The Potter (Essential)
Total Plays: 210, Total Stations: 9, Adds: 0

MICHAEL W. SMITH Signs (Reunion)
Total Plays: 181, Total Stations: 8, Adds: 2
JUMP 5 Why Do I Do (Sparrow)
Total Plays: 175, Total Stations: 9, Adds: 0
KJ-52 Dear Slim Pt. 2 (BEC/Uprok)
Total Plays: 165, Total Stations: 7, Adds: 1
ACROSS THE SKY Found By You (Word/Curb/Warner Bros.)
Total Plays: 151, Total Stations: 6, Adds: 0
TAIT Lose This Life (ForeFront)
Total Plays: 136, Total Stations: 7, Adds: 1

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)	438	+19	7	30/0
2	2	RELIENT K Forward Motion (Gotee)	414	+5	9	32/0
6	3	NATE SALLIE All About You (Curb)	384	+46	12	19/1
4	4	SEVENTH DAY SLUMBER Innocence (Crown)	366	0	9	32/0
3	5	JEREMY CAMP Take My Life (BEC)	362	-14	7	35/1
5	6	EAST WEST For Every Wish (Floodgate)	343	-2	13	29/0
7	7	SKY HARBOR In Stereo (Inpop)	317	-14	11	32/1
9	8	38TH PARALLEL Turn... (Squint/Curb/Warner Bros.)	296	-4	14	25/0
8	9	STEREO MOTION Rise (Flicker)	290	-26	7	24/0
13	10	T-BONE, M. TAIT & D. LEWIS Raised In Harlem (Meaux)	286	+27	6	27/1
11	11	BIG DISMAL Reality (Wind-up)	284	+11	5	29/1
12	12	EVERYDAY SUNDAY Lose It Again (Flicker)	265	+1	6	22/1
10	13	PAX217 PSA (ForeFront)	248	-34	15	21/0
20	14	SUPERCHICK Me Against The World (Inpop)	246	+29	2	19/5
15	15	PILLAR Indivisible (MCA)	242	-1	10	29/0
14	16	SWITCHFOOT Ammunition (Red Ink/Columbia)	241	-3	4	31/2
19	17	AUDIO ADRENALINE Worldwide: Two (ForeFront)	235	+15	7	30/2
17	18	ROCK 'N' ROLL WORSHIP... A Beautiful Glow (IND)	234	+9	4	30/1
Debut	19	THOUSAND FOOT KRUTCH Phenomenon (BEC)	222	+113	1	19/7
Debut	20	JONAH33 Faith Like That (Ardent)	221	+115	1	24/7
23	21	OLD MAN SHATTERED Sentimental Time (Acoustic Live)	205	+15	3	12/0
16	22	POOR MAN'S RICHES Motions (Independent)	199	-39	10	17/0
24	23	RADIAL ANGEL Your Name (Squint/Curb/Warner Bros.)	194	+5	3	17/2
22	24	FURTHER SEEMS... The Sound (Tooth & Nail/EMC)	190	-2	6	10/0
25	25	DISCIPLE Wait (Slain)	188	+1	3	14/0
18	26	BENJAMIN GATE Need (ForeFront)	188	-32	15	18/1
26	27	DAKONA Richest Man (Maverick/Warner Bros.)	177	-2	3	18/0
27	28	HANGNAIL I Aspire (BEC)	176	0	2	16/2
Debut	29	KUTLESS Pride Away (BEC)	175	+58	1	16/5
21	30	MODERN DAY JOHN Disdain (Independent)	173	-35	13	15/0

42 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 9/7 - Saturday 9/13.
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New & Active

ANBERLIN Cadence (Tooth & Nail)
Total Plays: 156, Total Stations: 16, Adds: 2
LUCERIN BLUE Monday In Vegas (Tooth & Nail)
Total Plays: 152, Total Stations: 10, Adds: 0
COOL HAND LUKE This Is Love (Floodgate)
Total Plays: 151, Total Stations: 9, Adds: 0
PETRA Jekyll And Hyde (Inpop)
Total Plays: 150, Total Stations: 20, Adds: 1
SPOKEN Promise (Tooth & Nail)
Total Plays: 149, Total Stations: 9, Adds: 1

NUMBER ONE GUM On And On (Salvage/Floodgate)
Total Plays: 148, Total Stations: 11, Adds: 0
SLICK SHOES Now's The Time (SideOneDummy)
Total Plays: 144, Total Stations: 16, Adds: 6
TAYLOR Follow Me (Rocketown)
Total Plays: 119, Total Stations: 13, Adds: 3
WATASHI WA Ai Of Me (Tooth & Nail)
Total Plays: 117, Total Stations: 9, Adds: 1
KJ-52 Dear Slim Pt. 2 (BEC/Uprok)
Total Plays: 106, Total Stations: 9, Adds: 0



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new music from jars of clay
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INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	JAMIE SLOCUM I Cannot Turn Away (Curb)	377	-3	8	22/0
3	2	PHILLIPS, CRAIG & DEAN Hallelujah... (Sparrow)	367	7	1	18/0
5	3	NATALIE GRANT I Desire (Curb)	337	+20	9	19/1
1	4	CHRIS RICE Smile... (Rocketown)	336	-3	13	20/0
4	5	TWILA PARIS God Of All (Sparrow)	326	+5	9	20/0
6	6	JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.)	310		6	19/1
9	7	CHARMAINE All In All (Elevate/Inpop)	235	-16	10	15/0
7	8	MERCYME Word Of God Speak (INO)	229	5	19	15/0
8	9	AL DENSON Trusting You Alone... (Spring Hill)	219	-52	16	12/0
13	10	JIM WITTER You Are The Son (Curb)		+32	7	16/1
15	11	SCOTT KRIPPAYNE You Are Still God (Spring Hill)	217	+42	3	16/1
12	12	NEWSBOYS He Reigns (Sparrow)	211	+7	20	11/1
16	13	WATERMARK... There Is... (Creative Trust Workshop)	200	+30	2	17/2
14	14	CDREY EMERSON Sanctuary (Discovery House)	200	+20	5	4/1
18	15	CAEDMON'S CALL Hands Of The Potter (Essential)	198	+31	3	13/0
17	16	RUSS LEE Satisfied In You (Discovery House)	185	+17	4	14/1
10	17	MICHAEL W. SMITH The Wonderful Cross (Reunion)	176	-61	13	11/0
Debut	18	4HIM Fill The Earth (Word/Curb/Warner Bros.)	166	+42	1	17/4
Debut	19	JILL PHILLIPS Wrecking Ball (Fervent)	134	+15	1	8/0
	20	C. BILLINGSLEY A Loss... (Perpetual Entertainment)	126	-88		8/0

22 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 9/7 - Saturday 9/13.
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CHR Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
BIG DADDY WEAVE Fields Of Grace (Fervent)	4
JONAH33 Faith Like That (Ardent)	3
NEWSBOYS You Are My King (Amazing Love) (Sparrow)	2
CASTING CROWNS If We Are The Body (Reunion)	2
FFH Ready To Fly (Essential)	2
MICHAEL W. SMITH Signs (Reunion)	2
JODY MCBRAYER & JADYN MARIA Never Alone (Nunca Solo) (Sparrow)	2
RELIENT K Falling Out (Gotee)	2
MARK SCHULTZ You Are A Child Of Mine (Word/Curb/Warner Bros.)	2
JOY WILLIAMS By Surprise (Reunion)	2

Rock Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
SKILLET Savior (Ardent)	8
JONAH33 Faith Like That (Ardent)	7
THOUSAND FOOT KRUTCH Phenomenon (BEC)	7
SLICK SHOES Now's The Time (SideOneDummy)	6
SUPERCHICK Me Against The World (Inpop)	5
KUTLESS Pride Away (BEC)	5
TAYLOR Follow Me (Rocketown)	3

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 (Uprok)
3	KJ-52 Dear Slim Pt. 2 (BEC/Uprok)
4	JOHN REUBEN Run The Night (Gotee)
5	SOULJAHZ Jubilee (Squint/Curb/Warner Bros.)
6	CROSS MOVEMENT Forever (BEC)
7	LPG Never Did I (Uprok)
8	OUT OF EDEN Showpiece (Gotee)
9	DJ MAJ The Ringleader (Gotee)
10	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)

Inspo Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
4HIM Fill The Earth (Word/Curb/Warner Bros.)	4
DARLENE ZSCHECH Pray (INO)	3
MARK SCHULTZ You Are A Child Of Mine (Word/Curb/Warner Bros.)	3
WATERMARK (SHANE & SHANE) There Is None Like You (In The Garden) (Creative Trust Workshop)	2
VICKI YOHE I Just Want You (PureSprings/EMI Gospel)	2

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KJTY Topeka, KS, Joy 88 Radio

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JACKIE MADRIGAL
 jmadrigal@radioandrecords.com

Hail To Mexico's Artists

A look at some of Mexico's hitmakers

As we celebrate Mexican Independence Day, it is only fitting that we pay tribute to Mexican music and Mexican artists of all types.

The impact and influence that Mexican artists have had on Latin music can be traced back for many decades. José Alfredo Jiménez, Agustín Lara, Lola Beltrán, Javier Solís, Jorge Negrete and Pedro Infante are all legends of Mexican music whose art transcended borders. Their music is still heard today throughout the world.

But times have changed. Mexican artists not only sing traditional Mexican music, they now record pop and rock and are writing their own history and opening doors for future generations. A number of these artists are featured here. Some have careers that span decades, and others are just beginning to leave their mark. They are Mexico's success stories.

Regional Mexican

Los Tigres Del Norte (Fonovisa)

Los Tigres del Norte have a career that spans more than 33 years, and they have sold more than 32 million records. The awards the band have received include many platinum and gold records, one Grammy and one Latin Grammy.



Los Tigres Del Norte

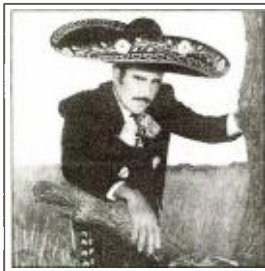
The band are not only successful in Mexico and the United States; they also have a strong following in Central and South America and in countries like Japan, France, Germany, Italy and Spain. The band's success in Spain has reached such heights that Spanish author Arturo Pérez-Reverte wrote the novel *La Reina Del Sur* based on their songs.

Los Tigres del Norte's songs speak of the working class and reflect on the struggles immigrants go through when coming to the United States in search of jobs and a bet-

ter way of life. Their corridos have become legendary, and they just released their best ones on the album *Herencia Musical: 20 Corridos Inolvidables*.

Vicente Fernández (Sony Music Norte)

Vicente Fernández is a living ranchero legend in Mexico. He's the great one, the most cherished, the one still making hits and still selling out venues. Vicente's career has been more than 30 years in the making, and he has 56 albums to his name. He is Mexico's king.



Vicente Fernández

Some of the songs he's made famous and that have transcended borders are "Tu Camino Y El Mío," "Volver Volver," "De Qué Manera Te Olvido," "Hoy Platiqué Con Mi Gallo," "El Rey," "Cruz De Olvido," "Mujeres Divinas," "Las Llaves De Mi Alma," "De Un Rancho A Otro," "Mi Viejo," "Lástima Que Seas Ajena" and "Nos Estorbó La Ropa."

Los Tucanes De Tijuana (Universal Music Latino)

Norteño band Los Tucanes De Tijuana have received worldwide recognition. They have headlined massive events in New York, in Mexico City's Azteca Stadium, in



Los Tucanes De Tijuana

Chicago and at Acapulco's Festival Acapulco. Their success is such that, for the past five years, without interruption, they have booked 120 concerts per year with average attendance of 5,000 people.

Los Tucanes are also one of the few acts to release two different records at the same time with full promotional and marketing campaigns for each. They are famous for their videos and the beautiful Latin celebrity co-stars that headline them, like Odalys García, Paty Alvarez, Luz Elena González, Galilea Montijo, Eugenia Cauduro, Aline Hernández, Susana González and Adriana Fonseca.

Los Originales De San Juan (EMI Latin)

Los Originales De San Juan began their musical career in 1987 and have recorded 19 albums to date. Their record sales have reached 2.5 million copies. Jesús "Chuy" Chávez leads the band, which includes Domingo Torres, Humberto Castro and Alfonso Vargas. Los Originales' use of lyrics with double meanings has caused some controversy, but the band have been able to handle it well, especially because their public has always remained loyal.



Los Originales De San Juan

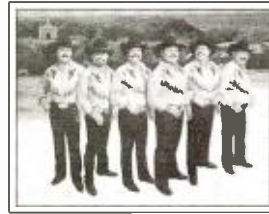
With hits like "El Encabronado," "El Original," "La Caspa Del Diablo," "El Cara De Chango" and "Perrito Malagradecido," the band have seen their career take off over the years.

Ramón Ayala (Freddie Records)

Ramón Ayala has been a performer, accordionist, vocalist, producer and arranger as the head of two of norteño music's most successful bands. He began in the 1960s, when he teamed up with the late Cornelio Reyna to form Los Relámpagos Del Norte. They split in 1971.

After the split Ayala formed his

new band, Ramón Ayala Y Sus Bravos Del Norte. For more than 30 years he has not strayed from the basic accordion and his original and simple but strong vocal style. He's one of the greatest in norteño music.



Ramón Ayala

Pesado (Warner Music Latina)

Pesado came together in Monterrey Nuevo León, Mexico in 1993. This is a band that has always added new ideas to the norteño music style, like fusing it with other Latin sounds and bringing the guitar and drums to the forefront.

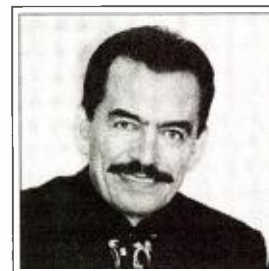


Pesado

Pesado reached the top of the charts with their music both in Mexico and the United States with hits like "Quiero," "Día Tras Día," "Llegó El Amor," "Ayúdame" and "Pídeme." Their music is not only a favorite on Regional Mexican stations, but on Tejano stations as well. The band's latest album is titled *No Te La Vas A Acabar*.

Joan Sebastian (Balboa Records)

Joan Sebastian is a renowned singer, songwriter, producer, arranger and actor. His musical talent has kept him at the top of the charts for years.



Joan Sebastian

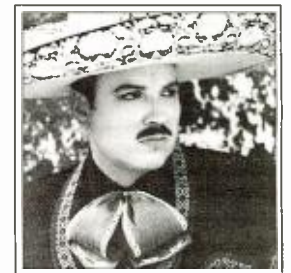
He's recorded 32 albums to date, and some of Latin America's superstar artists have recorded his songs, like Antonio Aguilar, Pepe Aguilar, Alberto Vázquez, Beatriz Adriana, Chelo, Lisa López, Los Freddy's,

Banda Machos, Banda R-15, José Manuel Figueroa, Graciela Beltrán, Rocio Dúrcal and the great Vicente Fernández.

Sebastian is one of the few artists who can easily and successfully navigate between ballads, banda and mariachi music and get airplay on both Contemporary and Regional Mexican radio stations.

Pepe Aguilar (Univision Music Group)

Pepe Aguilar is the darling of fans of ranchero music and is credited with creating the newest craze, ranchera ballads. In 1989 his career took a turn when, for the first time, he sang the traditional "tambora" style of banda. He went on to reach the top of the charts with songs like "Son Las Dos De La Mañana" and "Pídele Al Cielo."



Pepe Aguilar

In 1998 he found international success with songs like "Por Mujeres Como Tú," off the album of the same title. This album went multi-platinum and catapulted Aguilar to superstardom.

In 2003 he signed with Univision Music Group and released *Y Tenerte Otra Vez*. As part of his current U.S. tour he played three sold-out concerts at the Kodak Theater in Los Angeles, becoming the first Latin artist to perform in this venue, known as the Home of the Oscars.

Los Razos (BMG U.S. Latin)



Los Razos

Los Razos are another of those bands that have caused controversy with their music, but it has not stopped them from filling venues and selling more than 1.5 million records with their current label, BMG U.S. Latin, and more than 4 million throughout their career.

One of the band's most important

Continued on Page 100

Mexico's Artists

Continued from Page 99

records was *Hierbabuena*. It contained the song "María Chuchena," which took them to the top of the charts. Their next album is set to be released this fall.

Los Razos' music has been featured on several movie soundtracks. "El Chingón de Chingones" appeared in *El Crimen Del Padre Amaro*, and their latest contribution to a soundtrack is "Sony," which appears in *Sin Ton Ni Sonia*.

Contemporary/Pop

Luis Miguel
(Warner Music Latina)



Luis Miguel

Known as "El Sol de México," Luis Miguel began his musical career at the age of 12 and won his first Grammy at age 15, for "Me Gustas Tal Como Eres," a duet with Sheena Easton. Among his many accomplishments: His 1988 album *Un Hombre Busca Una Mujer* broke records by staying at the top of Latin radio charts for seven months, and seven singles were released from it. His 1991 release *Romance*—the first of a series of bolero albums—sold more than 7 million copies internationally and is credited with the commercial revival of boleros.

Luis Miguel's second Grammy came in 1993, when *Aries* won for Best Latin Pop Album. He released *Segundo Romance* in 1994, which earned him his third Grammy, for Best Latin Pop Performance.

In 1996 he received a star on the Hollywood Walk of Fame. His 1997 release *Romances* sold over 4.5 million copies. He also twice broke the record for most consecutive concerts at Auditorio Nacional in Mexico City—first in 1996, with 16 consecutive performances, and then in 2000, with 21.

Luis Miguel has sold over 45 million albums worldwide and won four Grammys and three Latin Grammys. "Te Necesito" is the single that introduced his 2003 album, 33.

Paulina Rubio
(Universal Music Latino)

Rubio began her musical career at the age of 10 as an original member of the pop band Timbiriche. After spending nearly a decade as part of that successful band, she released her first solo album, *La Chica Dorada*. The album spawned three No. 1 singles and achieved platinum sales.



Paulina Rubio

While she was enjoying a successful career in the world of music, she also debuted as an actress in Mexican soap operas.

Rubio reached international stardom with the album *Paulina*, released in 2000. The singles "Lo Haré Por Ti," "El Último Adiós," "Y Yo Sigo Aquí" and "Yo No Soy Esa Mujer" had enormous success on the radio.

Her English-language debut album, *Border Girl*, put her on the map on American radio, but her Latin fans weren't disappointed, because the Spanish-language singles "Si Tú Te Vas," "Baila Casanova" and "Todo Mi Amor" off the album were smash hits at Spanish-language radio.

Thalía
(EMI Latin)

As a young girl, Thalía was a member of one of Mexico's most popular pop bands, Timbiriche. She stood out from the beginning, and it was no surprise that she later left the band and launched a solo career.



Thalía

Thalía's worldwide record sales are approaching 7 million units. Some of her hits include "Arrasando," "Amor A La Mexicana," "Piel Morena" and, most recently, "Tú Y Yo," "No Me Enseñaste" and "A Quien Le Importa." She has also had enormous success in Mexican soap operas, many of which have been broadcast internationally in Europe and Asia.

Last year the singer-actress debuted as an entrepreneur in the United States with the launch of her eye-wear collection. A few weeks ago she launched her new clothing, footwear, lingerie and accessories line, Thalía Sodi.

Thalía recently debuted in the American market with a self-titled album. The first single, "I Want You" featuring Fat Joe, exploded on CHR and Urban stations.

Juan Gabriel
(BMG U.S. Latin)

Juan Gabriel is one of the most important figures in 20th-century Mexican music not only as a singer

and showman, but also as a songwriter. He is one of the few artists who records ballad albums and mariachi records and sells in both genres.

His songs are sure hits, and almost every Latin artist wants to work with him. Some of his most famous songs are "Querida," "Hasta Que Te Conocí," "Amor Eterno," "Yo No Nací Para Amar," "Se Me Olvidó Otra Vez," "Inocente Pobre Amigo" and "La Farsante." One of his latest hits was A.B. Quintanilla's (Kumbia Kings) remake of Gabriel's classic "No Tengo Dinero."



Juan Gabriel
Guillermo Plata
(Balboa Records)

Guillermo Plata's career began at age 15, when he won the talent show *La Voz De Querétaro* and recorded his first album. He has had success as an actor and a singer, but where he really shines is as a songwriter.



Guillermo Plata

Singer Edith Marquez recorded his song "Mi Nombre," which was nominated for a Premio Oye in 2001, and Grammy winner Banda Cuisillos recorded "No Voy A Llorar." In 2002 Plata recorded and released *Guillermo Plata* with Discos Musart (Balboa Records). He is set to be Latin music's next romantic singing sensation.

Rock/Alternative
Molotov
(Universal Music Latino)



Molotov

Molotov is Mexico's premier metal band. Their success in Latin music is unprecedented, especially because of the social and political message of their songs. Their first album, *Dónde Jugarán Las Niñas*, hit Mexico and the world like a storm.

Their sophomore release was called *Apocalipsis*.

The band's latest record, *Dance and Dense Denso*, is as controversial as the previous two and has received much critical acclaim. The record's first single, "Frijolero," depicts, with humor and harsh language, the racism Mexican immigrants face when coming to the United States. Their second single in the U.S. is "Here We Kum." Molotov were nominated for four Latin Grammys in 2003 and won for Best Music Video.

Jaguares
(BMG U.S. Latin)

The story of Jaguares begins with Caifanes, the band's previous incarnation. From 1987 to 1995 Caifanes released some of Latin rock's most brilliant albums: *Caifanes*, *El Diablito*, *El Silencio* and *El Nervio del Volcán*. These records contained classic singles like "La Célula Que Explota," "No Dejes Que," "Hasta Morir," "Viento" and "Los Dioses Ocultos."



Jaguares

On Aug. 18, 1995, in San Luis Potosí, Mexico, Caifanes said goodbye, ending their first chapter to make way for Jaguares.

Jaguares' history begins with the 1996 release *El Equilibrio De Los Jaguares*. Band leader Saúl Hernández gives the band a unique touch of magic and reality, placing them at the forefront of the Latin rock movement. Their other albums are *Bajo El Azul De Tu Misterio*, *Cuando La Sangre Galopa* and the latest, *El Primer Instante*. Jaguares are rock royalty.

El Gran Silencio
(EMI Latin)



El Gran Silencio

El Gran Silencio was formed in the summer of 1992 in Monterrey, Nuevo León, Mexico, when Tony and Cano Hernández, who had been playing in rock bands, decided to find a way to combine their love for hip-hop and norteño music. The other bandmembers are Isaac Valdez and Ezequiel Alvarado.

EGS are considered one of today's most original and talented rock bands. Their music fuses many sounds and musical styles, traveling through rock, hip-hop, norteño,

cumbia, pagoda, ragamuffin, rumba flamenco and even raga.

The band's latest release is a two-album set. The first is *Super Riddim Internacional*, Vol. 1. The second, *Super Riddim Internacional*, Vol. 2, will be out this fall.

AKWID
(Univision Music Group)

AKWID are the voice of the 21st century and a new sound for American Hispanics. Brothers Francisco



Akwid

and Sergio Gómez present the passion and feelings of a bilingual and bicultural generation of Hispanics who before had been lacking true representation. AKWID have bridged the gap between the two worlds they live in and identify with—the U.S. and Mexico—with their music.

"No Hay Manera" is the first single off their debut album, *AKWID 2002*. The song opens with wind instrumentation and the traditional sounds of Mexican banda, but then goes into urban hip-hop background beats. AKWID is the first band that has dared to fuse Regional Mexican music with hip-hop, and the response has been extremely positive.

Maná
(Warner Music Latina)



Maná

Maná have achieved international and commercial success, selling more than 16 million albums worldwide. They established an enormous following in Latin America in the early '90s with records like *Dónde Jugarán Los Niños* and *Cuando Los Angeles Lloran*.

Their massive appeal caught the eye of musical legend Carlos Santana, who invited them to appear on his comeback album, *Supernatural*, on the song "Corazón Espinado."

In 1995 Maná founded the Selva Negra Foundation to protect hundreds of miles of Pacific coastline in Mexico. The foundation has also funded schooling for the indigenous people of Chiapas; provided food to people in need; and is involved with Greenpeace, Amnesty International and several other groups.

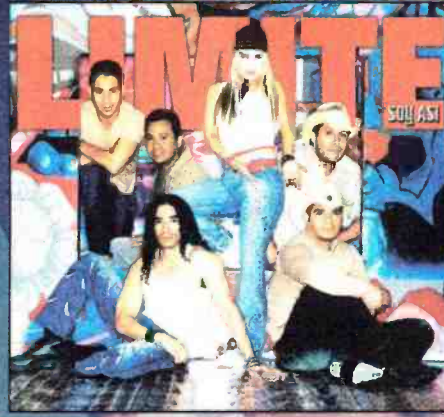
Maná's most recent album is *Revolución De Amor*, which won them two Latin Grammys in 2003.

UNIVERSAL MUSIC LATINO

Regional Mexican



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CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	JUANES & NELLY FURTADO <i>Fotografía (Universal)</i>	169
2	CHAYANNE <i>Un Siglo Sin Ti (Sony Discos)</i>	122
3	ALEJANDRO SANZ <i>No Es Lo Mismo (Warner M.L.)</i>	112
4	RICKY MARTIN <i>Asignatura Pendiente (Sony Discos)</i>	112
5	CRISTIAN <i>No Hace Falta (BMG)</i>	100
6	OBIE BERMUDEZ <i>Antes (EMI Latin)</i>	95
7	MARCO A. SOLIS <i>Tu Amor O Tu Desprecio (Fonovisa)</i>	90
8	AREA 305 <i>Vive La Vida (Univision)</i>	89
9	ALEXANDRE PIRES <i>Quitémonos La Ropa (BMG)</i>	78
10	GLORIA ESTEFAN <i>Hoy (Sony Discos)</i>	72
11	RICKY MARTIN <i>Tal Vez (Sony Discos)</i>	66
12	MANA <i>Mariposa Traicionera (Warner M.L.)</i>	65
13	DAVID BISBAL <i>Lloraré Las Penas (Universal)</i>	60
14	RICARDO MONTANER <i>Qué Ganas (Warner M.L.)</i>	57
15	PEPE AGUILAR <i>Me Falta Valor (Univision)</i>	53
16	AXE BAHIA <i>Beso En La Boca (Balboa)</i>	53
17	RICARDO ARJONA <i>Minutos (Sony Discos)</i>	53
18	LA OREJA DE VAN GOGH <i>Puedes Contar Conmigo (Sony Discos)</i>	52
19	LUIS MIGUEL <i>Te Necesito (Warner M.L.)</i>	50
20	SHALIM <i>Se Me Olvidó Tu Nombre (Crescent Moon)</i>	43
21	TEMERARIOS <i>Te Regalo Mi Tristeza (Fonovisa)</i>	42
22	EROS RAMAZZOTTI <i>Una Emoción Para Siempre (BMG)</i>	39
23	GILBERTO S. ROSA <i>Si Te Dijeron (Sony Discos)</i>	37
24	OLGA TAÑON <i>Cuando Tú No Estás (Warner M.L.)</i>	37
25	MOENIA <i>En Qué Momento (BMG)</i>	36

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IMPACTO MC *Golosa (Balboa)*
SORAYA *Sólo Por Ti (EMI Latin)*
LORNA & EL CHOMBO *Papi Chulo (Balboa)*
ALEX UBAGO *Qué Pides Tú (Warner M.L.)*
REAL CHINO *El Cusanito (Balboa)*
CABAS *La Caderona (EMI Latin)*
YAHIR *Déjame (Warner M.L.)*
4 EN DO *Pirata (Balboa)*
LA LEY *Más Allá (Warner M.L.)*
GUILLERMO PLATA *Contigo Y Sin Ti (Balboa)*
PUERTO RAICES *Enamorados (Sony Discos)*
BODEGA SONICA *Ametralladora (Balboa)*
MYRIAM *Sin Ti No Hay Nada (EMI Latin)*
DUEÑOS DEL SOL *Que Por Qué Te Quiero (Balboa)*
BACILOS *Odio El Silencio (Warner M.L.)*
VILMA PALMA *Los Besos Que Vendí (Balboa)*

TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	CELIA CRUZ <i>Ríe Y Llora (Sony Discos)</i>	188
2	INDIA <i>Soy Mujer (Sony Discos)</i>	124
3	VICTOR MANUELLE <i>Poco Hombre (Sony Discos)</i>	111
4	CHAYANNE <i>Un Siglo Sin Ti (Sony Discos)</i>	105
5	ELVIS MARTINEZ <i>Así Te Amo (Premium)</i>	102
6	OBIE BERMUDEZ <i>Antes (EMI Latin)</i>	92
7	KEVIN CEBALLO <i>Tú Volverás (Universal)</i>	89
8	DANIEL RENE & JENNIFER PEÑA <i>El Deseo De Ti (Univision)</i>	83
9	SON DE CALI <i>Son De Cali (Univision)</i>	82
10	AREA 305 <i>Vive La Vida (Univision)</i>	76
11	EDDIE DAVIS <i>La Buena Vida (Silva Line)</i>	73
12	GLORIA ESTEFAN <i>Hoy (Sony Discos)</i>	67
13	GILBERTO S. ROSA <i>Un Amor Para La Historia (Sony Discos)</i>	64
14	FRANKIE J. <i>Ya No Es Igual (Sony Discos)</i>	59
15	THALIA / FAT JOE <i>Me Pones Sexy (EMI Latin)</i>	57
16	JUANES & NELLY FURTADO <i>Fotografía (Universal)</i>	54
17	FRANKIE RUIZ <i>Que Siga La Fiesta (Universal)</i>	54
18	OLGA TAÑON <i>Cuando Tú No Estás (Warner M.L.)</i>	53
19	JUNNY <i>Bella Idiota (MP)</i>	48
20	SOPHY <i>Cuéntale A Ella (Premium)</i>	47
21	TITO ROJAS <i>Cuidala (MP)</i>	46
22	HUEY DUNBAR <i>Sin Poderte Hablar (Sony Discos)</i>	46
23	ALEJANDRO SANZ <i>No Es Lo Mismo (Warner M.L.)</i>	45
24	ANTHONY RIOS <i>El Bolsillo Izquierdo (Premium)</i>	45
25	ORO SOLIDO <i>Tu Mamá Y Tu Papá (24K)</i>	43

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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)	383
2	INTOCABLE Eso Duele (EMI Latin)	306
3	MONTEZ DE DURANGO Hoy Empieza Mi Tristeza (Disa)	242
4	CONJUNTO PRIMAVERA Ave Cautiva (Fonovisa)	190
5	JOAN SEBASTIAN Así Te Quiero (Balboa)	179
6	AOLFO URIAS Amor Bésame (Fonovisa)	146
7	TEMERARIOS Te Regalo Mi Tristeza (Fonovisa)	138
8	CONJUNTO PRIMAVERA Actos De Un Tonto (Fonovisa)	133
9	TIGRES DEL NORTE Cásame La Muerte (Fonovisa)	124
10	HURACANES DEL NORTE Nomás Por Tu Culpa (Univision)	123
11	LIBERACION Cuánto Me Apuestas (Disa)	103
12	TUCANES DE TIJUANA El Águila Blanca (Universal)	91
13	PALOMO Te Metiste En Mi Cama (Disa)	90
14	ANGELES DE CHARLY Déjenme Si Estoy Llorando (Fonovisa)	89
15	LA ORIGINAL BANDA EL LIMON Ya No Te Vayas (Universal)	84
16	CUISILLOS Corazón (Balboa)	80
17	COYOTE Y SU BANDA TIERRA SANTA El Rancho Grande (EMI Latin)	79
18	NINEL CONOE Callados (Universal)	73
19	TUCANES DE TIJUANA El Sinvergüenza (Universal)	68
20	LIMITE Soy Así (Universal)	63
21	BANDA EL RECODO Acá Entre Nos (Fonovisa)	63
22	VICTOR GARCIA Otra Vez (Sony Discos)	60
23	ARROLLADORA BANDA EL LIMON En Los Puritos Huesos (Disa)	60
24	ORIGINALES DE SAN JUAN La Motosierra (EMI Latin)	60
25	KUMBIA KINGS Insomnio (EMI Latin)	58

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 CASIMIRO EL MEXICANO Cómo Olvidarla (Balboa)
 CONJUNTO TARAHUMARA Tu Mirada (Univision)
 PESADO Mátame (Warner M.L.)
 PABLO MONTERO Cuando Calienta El Sol (BMG)
 BANDA PIRINOLA Cuarenta Grados (Balboa)
 EL APOMEÑO Cada Quien (Univision)
 CELSO PIÑA Oye Cantinero (Warner M.L.)
 TOÑITA De Mi No Te Vas A Burlar (BMG)
 BANDA COACOS Don Pepe (Balboa)
 DUELO Desde Hoy (Univision)
 NICO FLORES Para Morir Iguales (BMG)
 REAL CHICANO El Gusano (Balboa)
 NADIA La Duda (Warner M.L.)
 DANIEL RENE & JENNIFER PEÑA El Deseo De Ti (Univision)

TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	INTOCABLE Eso Duele (EMI Latin)	259
2	BIG CIRCO La Endiablada (EMI Latin)	148
3	QUELO Desde Hoy (Univision)	148
4	KUMBIA KINGS Insomnio (EMI Latin)	133
5	PALOMINOS Tócame (Fonovisa)	118
6	JIMMY GONZALEZ & GRUPO MAZZ Junto A Ti (Freddie)	96
7	ELIDA REYNA Te Voy A Olvidar (Tejas)	94
8	JAY PEREZ No Me Dejes (Sony Discos)	90
9	FRIJOLE ROMANTICOS & BOBBY PULIOO Dónde Está Mi Raza (Universal)	90
10	MARCOS OROZCO Río Rebelde (Catalina)	81
11	RUBEN RAMOS Quiero Una Cita (Revolution)	73
12	SOLIDO Contando Los Segundos (Freddie)	70
13	CONTROL Me Quiero Casar (EMI Latin)	64
14	FRANKIE J. Ya No Es Igual (Sony Discos)	63
15	COSTUMBRE Cuánto Te Amo (Warner M.L.)	62
16	DANIEL RENE & JENNIFER PEÑA El Deseo De Ti (Univision)	61
17	LA CONTRA Ya Tengo Mi Vida (Univision)	60
18	IMAN Amor De Dos Caras (Univision)	58
19	LIMITE Soy Así (Universal)	57
20	JAIME Y LOS CHAMACOS f BOBBY PULIDO Conjunto No Morirá (Freddie)	49
21	VICTOR GARCIA Otra Vez (Sony Discos)	47
22	JIMMY GONZALEZ & GRUPO MAZZ Dame Un Minuto (Freddie)	45
23	COSTUMBRE Cómo Olvidarte (Warner M.L.)	39
24	ALAZZAN Cómo Olvidarte (Freddie)	37
25	ESTRUENDO Conquistar Tu Corazón (Univision)	36

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CELSO PIÑA Oye Cantinero (Warner M.L.)
 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)
 TIGRILLOS Todo Me Sale Mal (Warner M.L.)
 SIGGNO Prefiero (Crown)
 LIDIA SAN MIGUEL Tal Vez (Seven Rivers)
 JESSE MARROQUIN Preciosa Y Bonita (JLM)
 ORIGINALES DE SAN JUAN La Motosierra (EMI Latin)
 LOS HURACANES DEL NORTE Nomás Por Tu Culpa (Univision)
 PAUL VIDAL & DYAMANTE Boom Boom Boom (Seven Rivers)
 PESADO Mátame (Warner M.L.)
 AKWID No Hay Manera (Univision)

Rock/Alternative

TW	ARTIST Title Label(s)
1	PLASTILINA MOSH Peligroso Pop (EMI Latin)
2	MOLOTOV Here We Kum (Universal)
3	CAFE TACUBA EO (MCA)
4	CIRCO La Sospecha (Universal)
5	LA LEY Más Allá (Warner M.L.)
6	PANTEON ROCOCO Tu Recuerdo Y Yo (BMG)
7	FASE Tania (Universal)
8	T.E.T.A.S. Tómalá (Universal)
9	LA MOSCA TSE TSE Muchachos, Esta Noche Me Emborracho (EMI Latin)
10	MUNDO APARTE Jamás (Access Denied Productions)
11	GUSTAVO CERATI Karaoke (BMG)
12	LA LEY Amate Y Sálvate (Warner M.L.)
13	JUMBO Bajo Control (BMG)
14	YERBA BUENA Guajira (I Love U 2 Much) (Razor & Tie)
15	MODERATTO El Rey (BMG)

Songs ranked by total number of points. 18 Rock/Alternative reporters.

Record Pool

TW	ARTIST Title Label(s)
1	CELIA CRUZ Ríe Y Llorá (Sony Discos)
2	SONORA CARRUSELES La Comay (Fuentes)
3	JOHNNY VENTURA Allá Se Quedó (MP)
4	FRUKO Y SUS TESOS Gringo Rumbero Pachanguero (Fuentes)
5	ORQUESTA GUAYACAN Vas A Llorar (MP)
6	DON DINERO Ahí Parí (Universal)
7	RICKY MARTIN Jaleo (Sony Discos)
8	NICHE Salao (PPM)
9	INDIA Soy Mujer (Sony Discos)
10	OLGA TAÑON Cuando Tú No Estás (Warner M.L.)
11	OBIE BERMUDEZ Antes (EMI Latin)
12	SON CALLEJERO No Sé (Cutting)
13	TITO ROJAS Cúdalá (MP)
14	GLORIA ESTEFAN Hoy (Sony Discos)
15	EL GRINGO DE LA BACHATA Cómo Duele (Mock & Roll)

Songs ranked by total number of points. 21 Record Pool reporters.

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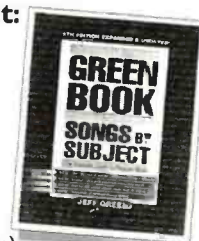
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Deadline

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.

HOW TO REACH US

RADIO & RECORDS INC. / 10100 SANTA MONICA BLVD., THIRD FLOOR, LOS ANGELES, CA 90067

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CHR/POP

LW	TW	
1	1	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)
2	2	NELLY ft. P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)
3	3	CHRISTINA AGUILERA ft. LIL' KIM Can't Hold Us Down (RCA)
4	4	BEYONCE ft. JAY-Z Crazy In Love (Columbia)
5	5	JUSTIN TIMBERLAKE Sonarita (Jive)
6	6	CHINGY Right Thurr (DTP/Capitol)
7	7	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)
8	8	3 DOORS DOWN Here Without You (Republic/Universal)
9	9	SANTANA ft. ALEX BAND Why Don't You & I (Arista)
10	10	ATARIS The Boys Of Summer (Columbia)
11	11	MAROON 5 Harder To Breathe (Dctone/L)
12	12	MYA My Love Is Like...Whoa (A&M/Interscope)
13	13	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)
14	14	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)
15	15	MATCHBOX TWENTY Unwell (Atlantic)
16	16	BEYONCE ft. SEAN PAUL Baby Boy (Columbia)
17	17	FABOLOUS ft. TAMIA Into You (Desert Storm/Elektra/EEG)
18	18	KELLY CLARKSON Miss Independent (RCA)
19	19	EVANESCENCE Bring Me To Life (Wind-up)
20	20	GOOD CHARLOTTE Girls & Boys (Daylight/Epic)
21	21	KELLY CLARKSON Low (RCA)
22	22	UNCLE KRACKER ft. DOBBIE GRAY Drift Away (Lava)
23	23	ASHANTI Rock Wit U (Iwww Baby) (Murder Inc./DJMG)
24	24	TRAPT Headstrong (Warner Bros.)
25	25	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)
26	26	LIL' KIM ft. 50 CENT Magic Stick (Queen Bee/Atlantic)
27	27	LUMIDEE Never Leave You - Uh Ooh, Uh Ooh! (Universal)
28	28	JENNIFER LOPEZ Baby I Love U (Epic)
29	29	THALIA ft. FAT JOE I Want You (EMI Latin/Virgin)
30	30	HILARY DUFF So Yesterday (Buena Vista/Hollywood)

#1 MOST ADDED

PINK Trouble (Arista)

#1 MOST INCREASED PLAYS

BEYONCE ft. SEAN PAUL Baby Boy (Columbia)

TOP 5 NEW & ACTIVE

BOW WOW Let's Get Down (Columbia)

R. KELLY Thoa Thoi (Jive)

BT Simply Being Loved (Sommabulisti) (Nettwerk)

NICKELBACK Someday (Roadrunner/DJMG)

EVANESCENCE Going Under (Wind-up)

CHR/POP begins on Page 25.

AC

LW	TW	
1	1	UNCLE KRACKER ft. DOBBIE GRAY Drift Away (Lava)
2	2	CELINE DION Have You Ever Been In Love (Epic)
3	3	MATCHBOX TWENTY Unwell (Atlantic)
4	4	LUTHER VANDROSS Dance With My Father (J)
5	5	SHANIA TWAIN Forever And For Always (Mercury/DJMG)
6	6	DANIEL BOONFIELD If You're Not The One (Island/DJMG)
7	7	EAGLES Hole In The World (EPC)
8	8	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)
9	9	SANTANA ft. MICHELLE BRANCH The Game Of Love (Arista)
10	10	MERCYME I Can Only Imagine (MCA/Curb)
11	11	NORAH JONES Don't Know Why (Blue Note/Virgin)
12	12	PHIL COLLINS Can't Stop Loving You (Atlantic)
13	13	CHRISTINA AGUILERA Beautiful (RCA)
14	14	SIMPLY RED Sunrise (simplyred.com)
15	15	TRAIN Calling All Angels (Columbia)
16	16	CLAY AIKEN This Is The Night (RCA)
17	17	LEANN RIMES We Can (Asylum/Curb)
18	18	JIM BRICKMAN Peace (Where The Heart Is) (A&L)
19	19	DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)
20	20	FLEETWOOD MAC Say You Will (Reprise)
21	21	MICHAEL BOLTON When I Fall In Love (Passion Group)
22	22	GLORIA ESTEFAN Wrapped (Epic)
23	23	AMY GRANT Simple Things (Word/Curb/A&M/Interscope)
24	24	PHIL COLLINS Look Through My Eyes (Walt Disney/Hollywood)
25	25	KENNY LOGGINS With This Ring (All The Best)
26	26	MICHAEL BUBLE How Can You Mend A Broken... (143/Reprise)
27	27	K. CARLSON ft. B. MAROONES I Know You By Heart (Kathaphonic)
28	28	STEVEN CURTIS CHAPMAN How Do I Love Her (Sparrow)
29	29	SEAL Waiting For You (Warner Bros.)
30	30	ANNIE LENNOX Wonderful (J)

#1 MOST ADDED

PHIL COLLINS Look Through My Eyes (Walt Disney/Hollywood)

#1 MOST INCREASED PLAYS

PHIL COLLINS Look Through My Eyes (Walt Disney/Hollywood)

TOP 5 NEW & ACTIVE

PAUL CARRACK Happy To See You Again (SLG)

DIDD White Flag (Arista)

CHRIS EMERSON Baby's Gone (Monomoy)

LAURA TURNER Soul Deep (Curb)

JOHN MAYER Bigger Than My Body (Arista/Columbia)

AC begins on Page 48.

CHR/RHYTHMIC

LW	TW	
1	1	BEYONCE ft. SEAN PAUL Baby Boy (Columbia)
2	2	NELLY ft. P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)
3	3	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)
4	4	CHINGY Right Thurr (DTP/Capitol)
5	5	PHARRELL ft. JAY-Z Frontin' (Star Trek/Arista)
6	6	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)
7	7	BOW WOW Let's Get Down (Columbia)
8	8	BABY BASH Suga Suga (Universal)
9	9	FABOLOUS ft. TAMIA Into You (Desert Storm/Elektra/EEG)
10	10	YOUNGBLOODZ ft. LIL' JON Damn! (Arista)
11	11	YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/DJMG)
12	12	GINUWINE In Those Jeans (Epic)
13	13	MYA My Love Is Like...Whoa (A&M/Interscope)
14	14	LUDACRIS ft. SHAWNNA Stand Up (Def Jam South/DJMG)
15	15	CHINGY ft. SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol)
16	16	BEYONCE ft. JAY-Z Crazy In Love (Columbia)
17	17	LUMIDEE Never Leave You - Uh Ooh, Uh Ooh! (Universal)
18	18	DBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)
19	19	BUBBA SPARXXX Delivrance (Beatclub/Interscope)
20	20	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)
21	21	DMX Where The Hood At? (Ruff Ryders/DJMG)
22	22	CHRISTINA AGUILERA ft. LIL' KIM Can't Hold Us Down (RCA)
23	23	R. KELLY Thoa Thoi (Jive)
24	24	50 CENT ft. I Can't (Shady/Aftermath/Interscope)
25	25	ASHANTI Rain On Me (Murder Inc./DJMG)
26	26	OUTKAST The Way You Move (Arista)
27	27	T.J. 24's (Grand Hustle/Atlantic)
28	28	FAT JOE & P. DIDDY ft. DRE Girl I'm A Bad Boy (Bad Boy/Universal)
29	29	M. LEE ft. J. DUPRI Wat Da Hook Go Be (Fo' Real/Universal)
30	30	MARY J. BLIGE Ooh! (Geffen)

#1 MOST ADDED

WYCLEF JEAN FMISSY ELLIOTT Party To Damascus (J)

#1 MOST INCREASED PLAYS

MURPHY LEE ft. FERMAINE DUPRI Wat Da Hook Go Be (Fo' Real/Universal)

TOP 5 NEW & ACTIVE

HI-C ft. DJ QUIK Let Me Know (Independent)

ELEPHANT MAN Pon De River (VP)

ERYKHAH BADU Danger...Block On Lock (Motown/Universal)

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

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

CHR/RHYTHMIC begins on Page 31.

HOT AC

LW	TW	
1	1	TRAIN Calling All Angels (Columbia)
2	2	MATCHBOX TWENTY Unwell (Atlantic)
3	3	SANTANA ft. ALEX BAND Why Don't You & I (Arista)
4	4	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)
5	5	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)
6	6	LIVE Heaven (Radioactive/Geffen)
7	7	UNCLE KRACKER ft. DOBBIE GRAY Drift Away (Lava)
8	8	LIZ PHAIR Why Can't I? (Capitol)
9	9	JOSH KELLEY Amazing (Hollywood)
10	10	JOHN MAYER Bigger Than My Body (Arista/Columbia)
11	11	DIDD White Flag (Arista)
12	12	EVANESCENCE Bring Me To Life (Wind-up)
13	13	3 DOORS DOWN When I'm Gone (Republic/Universal)
14	14	MATCHBOX TWENTY Bright Lights (Atlantic)
15	15	3 DOORS DOWN Here Without You (Republic/Universal)
16	16	KELLY CLARKSON Miss Independent (RCA)
17	17	SALIVA Rest In Pieces (Island/DJMG)
18	18	ATARIS The Boys Of Summer (Columbia)
19	19	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)
20	20	VERTICAL HORIZON I'm Still Here (RCA)
21	21	WILSHIRE Special (Columbia)
22	22	SUGAR RAY Is She Really Going Out With Him? (Atlantic)
23	23	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)
24	24	MERCYME I Can Only Imagine (MCA/Curb)
25	25	STAINO So Far Away (Fiji/Elektra/EEG)
26	26	BARENAKED LADIES Another Postcard (Chimps) (Reprise)
27	27	SARAH MCLACHLAN Fallen (Arista)
28	28	STING Send Your Love (A&M/Interscope)
29	29	GAVIN DEGRAW Follow Through (J)
30	30	D.A.R. Hey Girl (Lava)

#1 MOST ADDED

SARAH MCLACHLAN Fallen (Arista)

#1 MOST INCREASED PLAYS

SARAH MCLACHLAN Fallen (Arista)

TOP 5 NEW & ACTIVE

SHERYL CROW First Cut Is The Deepest (A&M/Interscope)

THIRD EYE BLIND Crystal Baller (Elektra/EEG)

MARIA I Give, You Take (DreamWorks)

HOOTIE & THE BLOWFISH Space (Atlantic)

HOLLY PALMER Just So You Know (Warner Bros.)

AC begins on Page 48.

URBAN

LW	TW	
1	1	NELLY ft. P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)
2	2	YOUNGBLOODZ ft. LIL' JON Damn! (Arista)
3	3	PHARRELL ft. JAY-Z Frontin' (Star Trek/Arista)
4	4	BEYONCE ft. SEAN PAUL Baby Boy (Columbia)
5	5	FABOLOUS ft. TAMIA Into You (Desert Storm/Elektra/EEG)
6	6	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)
7	7	CHINGY Right Thurr (DTP/Capitol)
8	8	R. KELLY Thoa Thoi (Jive)
9	9	YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/DJMG)
10	10	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)
11	11	BOW WOW Let's Get Down (Columbia)
12	12	ASHANTI Rain On Me (Murder Inc./DJMG)
13	13	AALIYAH ft. ANK Come Over (Blackground/Universal)
14	14	MARQUES HUSTON ft. JOE BUDDEN & PIED PIPER Clubbin' (T.U.G.)
15	15	LUDACRIS ft. SHAWNNA Stand Up (Def Jam South/DJMG)
16	16	MARY J. BLIGE Ooh! (Geffen)
17	17	JAGGED EDGE Walked Outta Heaven (Columbia)
18	18	GINUWINE In Those Jeans (Epic)
19	19	ERYKHAH BADU Danger...Block On Lock (Motown/Universal)
20	20	MONICA So Gone (J)
21	21	MONICA Knock Knock (J)
22	22	SEAN PAUL Like Glee (VP/Atlantic)
23	23	AVANT Read Your Mind (Geffen)
24	24	TYNE Signs Of Love Makin' (J)
25	25	T.J. 24's (Grand Hustle/Atlantic)
26	26	R. KELLY Step In The Name Of Love (Jive)
27	27	BEYONCE ft. JAY-Z Crazy In Love (Columbia)
28	28	DMX Where The Hood At? (Ruff Ryders/DJMG)
29	29	NAPPY ROOTS Roun The Globe (Atlantic)
30	30	OUTKAST The Way You Move (Arista)

#1 MOST ADDED

WYCLEF JEAN FMISSY ELLIOTT Party To Damascus (J)

#1 MOST INCREASED PLAYS

MURPHY LEE ft. FERMAINE DUPRI Wat Da Hook Go Be (Fo' Real/Universal)

TOP 5 NEW & ACTIVE

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

ELEPHANT MAN Pon De River (VP)

LIL' MO 1st Time (Elektra/EEG)

MS. DYNAMITE Dya-na-mi-te (Interscope)

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

URBAN begins on Page 35.

ROCK

LW	TW	
1	1	STAINO So Far Away (Fiji/Elektra/EEG)
2	2	NICKELBACK Someday (Roadrunner/DJMG)
3	3	AUDIOSLAVE Show Me How To Live (Interscope/Epic)
4	4	LINKIN PARK Faint (Warner Bros.)
5	5	GODSMACK Serenity (Republic/Universal)
6	6	TRAPT Headstrong (Warner Bros.)
7	7	SHINEDOWN Fly From The Inside (Atlantic)
8	8	BLACK LABEL SOCIETY Stillborn (Spitfire)
9	9	AUDIOSLAVE Like A Stone (Interscope/Epic)
10	10	FUEL Falls On Me (Epic)
11	11	A PERFECT CIRCLE Weak And Powerless (Virgin)
12	12	3 DOORS DOWN Here Without You (Republic/Universal)
13	13	WHITE STRIPES Seven Nation Army (Third Man/V2)
14	14	FOO FIGHTERS Times Like These (Roswell/RCA)
15	15	DISTURBED Liberate (Reprise)
16	16	TRAPT Still Frame (Warner Bros.)
17	17	SEETHER Gasoline (Wind-up)
18	18	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)
19	19	KORN Did My Time (Immortal/Epic)
20	20	JANE'S ADDICTION Just Because (Capitol)
21	21	METALLICA Frantic (Elektra/EEG)
22	22	JET Are You Gonna Be My Girl (Elektra/EEG)
23	23	QUEENSRYCHE Open (Sanctuary/SRG)
24	24	COLO Suffocate (Fiji/Geffen/Interscope)
25	25	LIMP BIZKIT Eat You Alive (Fiji/Interscope)
26	26	ZZ TOP Piece (RCA)
27	27	IRON MAIDEN Wildest Dreams (Columbia)
28	28	MUDVAYNE How So Cold (Epic)
29	29	LIL NINO World Can I Live (Roadrunner/DJMG)
30	30	SEVENDUST Enemy (TVT)

#1 MOST ADDED

AUDIOSLAVE I Am The Highway (Interscope/Epic)

#1 MOST INCREASED PLAYS

3 DOORS DOWN Here Without You (Republic/Universal)

TOP 5 NEW & ACTIVE

EVANESCENCE Going Under (Wind-up)

POWERMAN 5000 Action (DreamWorks)

CHEVELLE Closure (Epic)

THREE DAYS GRACE (I Hate) Everything About You (Jive)

BLACK LABEL SOCIETY The Blessed Hellride (Spitfire)

ROCK begins on Page 59.

URBAN AC

LW	TW	
1	1	LUTHER VANDROSS Oance With My Father (J)
3	2	KEM Love Calls (Motown/Universal)
4	3	TAMIA Officially Missing You (Elektra/EEG)
2	4	HEATHER HEADLEY I Wish I Wasn't (RCA)
6	5	R. KELLY Step In The Name Of Love (Jive)
7	6	JAHEIM Put That Woman First (Divine Mill/Warner Bros.)
5	7	JAVIER Crazy (Capitol)
8	8	ARETHA FRANKLIN Only Thing Missing Is You (Arista)
9	9	RUBEN STUDDARD Superstar (J)
10	10	DWELE Find A Way (Virgin)
15	11	GERALD LEVERT U Got That Love (Elektra/EEG)
14	12	SMOKIE NORFUL I Need You Now (EM) Gospel
12	13	KINDRED Far Away (Epic)
11	14	FLOETRY Say Yes (DreamWorks)
17	15	CALVIN RICHARDSON Keep On Pushin' (Hollywood)
13	16	RHIAN BENSON Say How I Feel (DKG)
20	17	FLOETRY Getting Late (DreamWorks)
16	18	ISLEY BROTHERS HRDN ISLEY Busted (DreamWorks)
19	19	MONICA So Gone (J)
26	20	JAHEIM Backlight (Divine Mill/Warner Bros.)
23	21	ANTHONY HAMILTON Comin' From Where I'm From (So So Def/Arista)
24	22	VIVIAN GREEN What Is Love? (Columbia)
27	23	ANN NESBY Make Me Better (UTR Music Group)
21	24	TYRESE Signs Of Love Makin' (J)
30	25	MANHATTANS Turn Out The Stars (Love-Lee)
28	26	BEYONCE f!JAY-Z Crazy In Love (Columbia)
29	27	ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)
25	28	SYLEENA JOHNSON Faithful To You (Jive)
-	29	IMPROMPT 2 Mocha Soul (Big3)
-	30	MARY J. BLIGE Ooh! (Geffen)

#1 MOST ADDED

ARETHA FRANKLIN Wonderful (Arista)

#1 MOST INCREASED PLAYS

GERALD LEVERT U Got That Love (Elektra/EEG)

TOP 5 NEW & ACTIVE

- DETRICK HADDON Sinner's Prayer (Verity)
- LJ Fortunately (Cool Joe)
- WILL DOWNING A Million Ways (GRP/VMG)
- JESSE POWELL By The Way (J 3/Liquid 8)
- GOAPELE Even Closer (Slyblaz)

URBAN begins on Page 35.

ACTIVE ROCK

LW	TW	
1	1	LINKIN PARK Faint (Warner Bros.)
2	2	STAIN'D So Far Away (Fip/Elektra/EEG)
3	3	AUDIOSLAVE Show Me How To Live (Interscope/Epic)
4	4	NICKELBACK Someday (Roadrunner/IDJMG)
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)
13	11	TRAPT Still Frame (Warner Bros.)
12	12	TRAPT Headstrong (Warner Bros.)
14	13	WHITE STRIPES Seven Nation Army (Third Man/V2)
11	14	CHEVELLE Send The Pain Below (Epic)
15	15	LIMP BIZKIT Eat You Alive (Fip/Interscope)
16	16	MUDVAYNE World So Cold (Epic)
19	17	FUEL Falls On Me (Epic)
22	18	SEETHER Gasoline (Wind-up)
17	19	COLD Stupid Girl (Fip/Geffen/Interscope)
20	20	AUDIOSLAVE Like A Stone (Interscope/Epic)
21	21	SEVENDUST Enemy (TVT)
23	22	COLD Suffocate (Fip/Geffen/Interscope)
20	23	METALLICA Frantic (Elektra/EEG)
25	24	MOTOGRATER Down (No Name/EEG)
27	25	THREE DAYS GRACE (I Hate) Everything About You (Jive)
26	26	SLOTH Someday (Hollywood)
29	27	3 ODORS DOWN Here Without You (Republic/Universal)
30	28	ILL NINO How Can I Live (Roadrunner/IDJMG)
35	29	CHEVELLE Closure (Epic)
32	30	POWERMAN 5000 Action (DreamWorks)

#1 MOST ADDED

AUDIOSLAVE I Am The Highway (Interscope/Epic)

#1 MOST INCREASED PLAYS

STATIC-X The Only (Warner Bros.)

TOP NEW & ACTIVE

- MARILYN MANSON This Is The New S*** (Nothing/Interscope)
- LACUNA COIL Heavens A Lie (Century Media)
- IRON MAIDEN Wildest Dreams (Columbia)
- JANE'S ADDICTION True Nature (Capitol)

ROCK begins on Page 59.

COUNTRY

LW	TW	
2	1	DIERKS BENTLEY What Was I Thinkin'? (Capitol)
1	2	A. JACKSON AND J. BUFFETT It's Five O'Clock Somewhere (Arista)
4	3	TIM MCGRAW Real Good Man (Curb)
5	4	BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)
6	5	MARTINA MCBRIDE This One's For The Girls (RCA)
8	6	GARY ALLAN Tough Little Boys (MCA)
7	7	KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)
9	8	CLAY WALKER A Few Questions (RCA)
10	9	RASCAL FLATTS I Melt (Lyric Street)
11	10	TOBY KEITH I Love This Bar (DreamWorks)
12	11	PAT GREEN Wave On Wave (Republic/Universal South)
16	12	GERGEE STRAIT Cowboys Like Us (MCA)
14	13	BILLY CURRINGTON Walk A Little Straighter (Mercury)
15	14	PATTY LOVELESS Lovin' All Night (Epic)
17	15	CHRIS CAGLE Chicks Dig It (Capitol)
19	16	MONTGOMERY GENTRY Hell Yeah (Columbia)
21	17	REBA MCENTIRE I'm Gonna Take That Mountain (MCA)
20	18	RUSHLOW I Can't Be Your Friend (Lyric Street)
18	19	RACHEL PROCTOR Days Like This (BNA)
22	20	ROONEY ATKINS Honestly (Write Me A List) (Curb)
24	21	SHERIE AUSTIN Streets Of Heaven (CA/BBR)
26	22	LONESTAR Walking In Memphis (BNA)
27	23	BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)
29	24	TRACY BYRD Drinkin' Bone (RCA)
28	25	JO DEE MESSINA I Wish (Curb)
30	26	DERRYL WORLEY Tennessee River Run (DreamWorks)
31	27	MARK WILLS And The Crowd Goes Wild (Mercury)
32	28	DIAMOND RIO Wrinkles (Arista)
33	29	JOSH TURNER Long Black Train (MCA)
34	30	SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)

#1 MOST ADDED

BROOKS & DUNN You Can't Take The Honky Tonk Out Of The Girl (Arista)

#1 MOST INCREASED PLAYS

ALAN JACKSON Where Were You (When...) (Arista)

TOP 5 NEW & ACTIVE

- SUSAN ASHTON She Is (Capitol)
- BRAD WOLF Strictly Business (Warner Bros.)
- BILLY DEAN I'm In Love With You (View2)
- BRIAN MCCOMAS You're In My Head (Lyric Street)
- JAMES OTTO Days Of Our Lives (Mercury)

COUNTRY begins on Page 41.

ALTERNATIVE

LW	TW	
2	1	STAIN'D So Far Away (Fip/Elektra/EEG)
1	2	LINKIN PARK Faint (Warner Bros.)
3	3	A PERFECT CIRCLE Weak And Powerless (Virgin)
4	4	AUDIOSLAVE Show Me How To Live (Interscope/Epic)
5	5	NICKELBACK Someday (Roadrunner/IDJMG)
7	6	EVANESCENCE Going Under (Wind-up)
9	7	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)
5	8	311 Creatures (For A While) (Volcano)
10	9	WHITE STRIPES Seven Nation Army (Third Man/V2)
6	10	ATARI'S The Boys Of Summer (Columbia)
13	11	DASHBOARD CONFSSIONAL Hands Down (Vagrant)
12	12	TRAPT Headstrong (Warner Bros.)
11	13	CHEVELLE Send The Pain Below (Epic)
19	14	WHITE STRIPES The Hardest Button To Button (Third Man/V2)
22	15	TRAPT Still Frame (Warner Bros.)
15	16	RANCID Fall Back Down (Hellcat/Warner Bros.)
17	17	GODSMACK Serenity (Republic/Universal)
16	18	FUEL Falls On Me (Epic)
18	19	AFI The Leaving Song Part II (DreamWorks)
25	20	THREE DAYS GRACE (I Hate) Everything About You (Jive)
21	21	LIMP BIZKIT Eat You Alive (Fip/Interscope)
14	22	EVE 6 Think Twice (RCA)
23	23	JANE'S ADDICTION Just Because (Capitol)
27	24	DISTURBED Liberate (Reprise)
24	25	KORN Did My Time (Immortal/Epic)
28	26	THRICE All That's Left (Island/IDJMG)
29	27	BILLY TALENT Try Honesty (Atlantic)
30	28	SWITCHFOOT Meant To Live (Red Ink/Columbia)
32	29	JET Are You Gonna Be My Girl (Elektra/EEG)
31	30	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)

#1 MOST ADDED

AUDIOSLAVE I Am The Highway (Interscope/Epic)

#1 MOST INCREASED PLAYS

STROKES 12.51 (RCA)

TOP 5 NEW & ACTIVE

- KILL HANNAH Kennedy (Atlantic)
- AUDIOSLAVE I Am The Highway (Interscope/Epic)
- ALIEN ANT FARM Glow (DreamWorks)
- STATIC-X The Only (Warner Bros.)
- GOOD CHARLOTTE Girls & Boys (Daylight/Epic)

ALTERNATIVE begins on Page 64.

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)
6	4	URBAN KNIGHTS Got To Give It Up (Narada)
5	5	KENNY G. Malibu Dreams (Arista)
4	6	RICHARD ELLIOT Corner Pocket (GRP/VMG)
8	7	CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)
11	8	PRAFUL Sigh (Rendezvous/N-Coded)
7	9	M. MCCOONALD I Heard It Through The Grapevine (Motown/Universal)
10	10	LUTHER VANDROSS Dance With My Father (J)
13	11	MINDI ABAIR Firt (GRP/VMG)
14	12	DAVE KOZ Honey-Dipped (Capitol)
9	13	CHIELI MINUCCI Kickin' It Hard (Shanachie)
15	14	PAUL TAYLOR On The Move (Peak)
12	15	JEFF LOBER Gigabyte (Narada)
17	16	RICK BRAUN Green Tomatoes (Warner Bros.)
16	17	DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)
19	18	JAZZMASTERS Puerto Bonas (Trippin' N' Rhythm)
18	19	ACOUSTIC ALCHEMY No Messin' (Higher Octave)
20	20	CHUCK LOEB e8op (Shanachie)
21	21	SIMPLY RED Sunrise (SimplyRed.com)
22	22	JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)
-	23	DARYL HALL She's Gone (Rhythm & Groove/Liquid 8)
23	24	JEFF GOLUB Boom Boom (GRP/VMG)
-	25	CHRIS BOTTI Indian Summer (Columbia)
25	26	STEVE OLIVER Positive Energy (Native Language)
26	27	FATBURGER Sizzlin' (Shanachie)
24	28	RONNY JORDAN At Last (N-Coded)
29	29	GREGG KARUKAS Riverside Drive (N-Coded)
27	30	BLAKE AARON She's So Fine (Innovision)

#1 MOST ADDED

CHRIS BOTTI Indian Summer (Columbia)

#1 MOST INCREASED PLAYS

DARYL HALL She's Gone (Rhythm & Groove/Liquid 8)

TOP 5 NEW & ACTIVE

- CHRIS STANDRING I Ain't Mad Atcha (Mesa Entertainment/Blue Moon)
- PAMELA WILLIAMS Afterglow (Shanachie)
- HIROSHIMA Revelation (Heads Up International)
- MICK COLIGNONE High Flyin' (3 Keys Music)
- MARC ANTOINE Funky Picante (Rendezvous)

Smooth Jazz begins on Page 57.

TRIPLE A

LW	TW	
4	1	JOHN MAYER Bigger Than My Body (Awaro/Columbia)
6	2	BEN HARPER Diamonds On The Inside (Virgin)
3	3	PETE YORIN Crystal Village (Columbia)
2	4	JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)
1	5	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)
5	6	EASTMOUNTAINSOUTH You Dance (DreamWorks)
7	7	STING Send Your Love (A&M/Interscope)
8	8	DAVE MATTHEWS Gravedigger (RCA)
10	9	JASON MRAZ You And I Both (Elektra/EEG)
11	10	WALLFLOWERS Closer To You (Interscope)
14	11	JONNY LANG Red Light (A&M/Interscope)
9	12	NICKEL CREEK Smoothie Song (Sugar Hill)
12	13	TRAIN Calling All Angels (Columbia)
13	14	COLDPLAY Clocks (Capitol)
17	15	LOS LONELY BOYS Heaven (Dr)
16	16	HOWIE DAY Perfect Time Of Day (Epic)
19	17	COLDPLAY God Put A Smile Upon Your Face (Capitol)
16	18	DIOO White Flag (Arista)
15	19	ANNIE LENNOX Pavement Cracks (J)
-	20	SARAH MCLACHLAN Fallen (Arista)
21	21	GRANDDADDY Now It's On (V2)
-	22	BARNAKED LADIES Another Postcard (Chimps) (Reprise)
-	23	R.E.M. Bad Day (Warner Bros.)
20	24	BLUES TRAVELER Let Her & Let Go (Sanctuary/SRG)
22	25	TRAIN When I Look To The Sky (Columbia)
25	26	SANTANA I Alex Band Why Don't You & I (Arista)
24	27	FLEETWOOD MAC Say You Will (Reprise)
29	28	WARREN ZEVON Knockin' On Heaven's Door (Artemis)
23	29	JAYHAWKS Tailspin (American/Lost Highway/IDJMG)
-	30	DAMIEN RICE Volcano (Vector Recordings)

#1 MOST ADDED

R.E.M. Bad Day (Warner Bros.)

#1 MOST INCREASED PLAYS

R.E.M. Bad Day (Warner Bros.)

TOP 5 NEW & ACTIVE

- STEELY DAN Things I Miss The Most (Reprise)
- JOHN HATTI Circle Back (New West)
- NORTH MISSISSIPPI ALLSTARS Eyes (Tone-Cool/ATO)
- LYLE LOVETT My Baby Don't Tolerate (Curb/Lost Highway)
- JOE FIRSTMAN Breaking All The Ground (Atlantic)

TRIPLE A begins on Page 88.

Publisher's Profile

By Erica Farber



J.D. MAY
Executive Director, Americana Music Association



What do Johnny Cash, Delbert McClinton and Allison Moorer have in common? They are just some of the best artists in the genre known as Americana. Being responsible for building a free-standing industry is no easy task, and J.D. May knows that firsthand. This former indie label executive is currently serving as the first full-time Executive Director of the Americana Music Association. With membership just shy of 1,000, the AMA is helping to increase the profile of Americana music. This week, for the fourth year in a row, Nashville is the host city for the AMA's annual convention.

Getting into the business: "I have been a music enthusiast for as long as I can remember. As a kid I listened to the really diverse music collection my dad had. He had everything from Elvis and The Beach Boys to Buddy Holly and some great blues records. I remember being turned on to a lot of different styles of music. Realizing that some of my other aspirations required more talent than I had, my love of music really drove me to the business side of music. I really like things that fall outside of the mainstream and have always enjoyed pursuing opportunities and outlets that might lend themselves to helping that kind of music."

Founding of the AMA: "The official Americana format came into being around the beginning of 1995. Certainly, the music wasn't new. It had been around for a long time. But there was a group of us who kept running into each other — small labels, certain artists, radio promotion people and publicists — a core group of about 30. We were all fighting the same battles and realizing the same frustrations. Instead of continuing to go down that road and banging our heads, we decided that our efforts would be more rewarding if we combined resources and formed some sort of a group that could provide a unified front on behalf of what we were all doing."

"At the time there were 10 different names for the music — alternative country, insurgent country, roots rock, Americana — so, first and foremost, we had to agree on what we were going to call it. Then we created a strategy that would allow us to raise our profile in the industry. The AMA was born out of the frustration of watching people continue to deny the merits and achievements of this music and the people involved with it. We had a couple of meetings in '98 and '99 at South by Southwest. From those meetings we came up with the idea of forming an actual trade association. In October of '99, after a two-day retreat with the original group of 30, we came away with a mission to form the association."

The mission of the association: "The Americana Music Association is a professional trade organization whose mission is to provide a forum for the advocacy of Americana music, to promote awareness of the genre and to support the creative and economic viability of professionals in this field. We want to do projects and create ongoing initiatives that

allow us to bring the industry together in a way that will draw attention to it, whether that's through the media, performances or other things we're doing."

"These efforts are not only about branding Americana; they're also about bringing the music and the people involved with it to the masses that buy music. You might not yet hear it on one of the mainstream radio stations you listen to, but there's a huge network bubbling underneath. Our hope is to grow this through our continuing efforts and to create more options so that both the record-buying and the radio-listening public will have the opportunity to find out about the music, listen to it, purchase it and see these artists in concert."

Structure of the organization: "We have a 17-person, all-volunteer board of directors. For the first two years we attempted to run the organization through the volunteer time we put in. There are a lot of great ideas, but when it comes to implementing them, you really do need full-time support to be able to do so effectively. When the opportunity arose, I jumped at the chance to come in and be the first Executive Director. It was an exciting opportunity to work with the founding members to shape the way the organization was going to make an impact. Fortunately for me, it was a quick and painless process. The board agreed that I could do a good job of getting us started."

Describe Americana: "We've shied away from coming up with a written definition. We've been more effective in using the description that Americana is a combination of influences and styles, including country, rock, folk, blues, bluegrass and gospel. It's really rooted in American music and culture. When you combine those various influences and sprinkle in a little attitude and some outside-the-mainstream production, it creates a distinct and different sound."

Biggest challenge: "The biggest challenge is that there are more opportunities than we have time to deal with. That's frustrating. Each year we create a strategic plan for that year that fits within our overall three-to-five-year vision. We tackle those items we've said we were going to accomplish, finish them and move on to the next set of goals that are going to help create that place we envision, which is our own free-standing format, a niche within the industry that is economically and financially successful."

State of the industry: "Not being an expert in mainstream radio formats, just a casual listener, it's certainly an interesting and challenging time right now from the standpoint of the music. If you take a 12-hour drive across the country, as you go through the various cities, listening to different radio stations, you honestly can't distinguish when one signal ends and another one starts. It seems like playlists are fairly narrow, and the production on all of the stations is relatively similar."

"You end up hearing the same six or eight songs every 90 to 120 minutes. Every DJ's delivery is the same, the ads are the same, the songs are the same. That's great if you're one of those artists or one of the companies that controls the stations, but in the long run I don't know if it's going to be of great benefit to anyone. There are tried-and-true methods behind this, and solid reasoning, but, as a radio listener, it's just not a very satisfying listen."

State of Americana: "We're at the opposite end of the spectrum from mainstream radio, but we're making progress. First and foremost, we need to have more Americana programs in larger markets on stations that have larger signals that reach more people. Those types of opportunities are limited. We have to take advantage of the fact that there are a growing number of syndicated Americana shows being picked up by commercial stations in major markets."

"From an internal standpoint, we need to come up with a slightly more cohesive programming strategy that will better target our message so people understand and become more familiar with who the artists are, what the records are and how to find them. We also need quality,

reputable research and demographics that will show that programming Americana music on your station can have a desirable effect on advertising revenue or, for noncommercial stations, fundraising ability."

On the convention: "This is our fourth. We're expecting 750-800 people this year. That said, more impressive than the percentage growth we see is the registrant directory of who's coming. It reads like a who's who of the industry. It's all the key labels, distributors, retailers, stations, festival and event producers, managers, agents and artists."

What someone will miss by not attending: "They'll miss a hall of fame-like lineup of performers this year. They'll miss the frustration of so many great artists being scheduled at the same time at our three venues, and they'll miss pulling their hair out wondering what idiot scheduled the evening showcases and put all these great artists up against each other. They'll miss knowledgeable and respected people in the industry giving their views and sharing their stories at panel and roundtable sessions on a wide array of topics. They'll miss our awards show and a number of surprises that we have lined up in the way of performers and presenters. And they'll miss out on probably the most spirited and enthusiastic industry event they'd have the opportunity to go to. The fact that we can accomplish a lot of business during the event is a bonus."

Something about the AMA that might surprise our readers: "Among our almost 1,000 members, there is more than just a handful of people that your readers do business with on a regular basis. Their companies either use their resources to have their artists included in events and projects that we do or have somehow taken a behind-the-scenes role in helping foster an environment that will ultimately benefit anyone who likes music."

Most influential individual: "I really admire a lot of artists and a lot of the smaller business owners who have stuck to their guns as the trends have changed every few years. I don't think I could single out any particular company or person. I admire people who have a passion for what they do and who work hard at fulfilling those dreams regardless of the naysayers and changing times and trends."

Career highlight: "I've been able to be true to myself and to the people I currently work with and have worked with in the past. At the end of the day I would like to be able to have continuing relationships with everyone I've worked with and have mutual respect for the things we've done while we were either working together or at each other's throats. I try to conduct myself in a way that would be acceptable in any kind of business and to stay away from the old-school clichés about the record business."

Career disappointment: "Not yet, but I'm only 32, so there's still plenty of time."

Favorite radio format: "Besides listening to Americana and noncommercial radio, I really appreciate commercial and noncommercial Triple A."

Favorite television show: "The Sopranos and the Tennessee Titans, when they're not in town."

Favorite artist: "The Rolling Stones and The Beatles."

Favorite movie: "Blade Runner."

Favorite restaurant: "The Palm here in Nashville."

Beverage of choice: "I drink way too many Diet Cokes."

Hobbies: "I play a lot of golf. I don't have a handicap. It used to be scratch, but now I just scratch my head and watch a lot of bad shots come off my club. I like to water- and snow ski, and I find myself in the gym too many days when I could be doing something more productive."

E-mail address: "jd@americanamusic.org."

Advice for broadcasters: "Research is good. Studying and knowing the lay of the land is good, but at the end of the day you've got to go with your gut. I don't know that those other things can replace good instincts and following a decisionmaking process that leaves you satisfied and knowing that you're doing the right thing."

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