

### Country Radio Chooses Blue

New Asylum/Curb Records recording artists **Blue County** grab Most Added honors at Country radio this week with

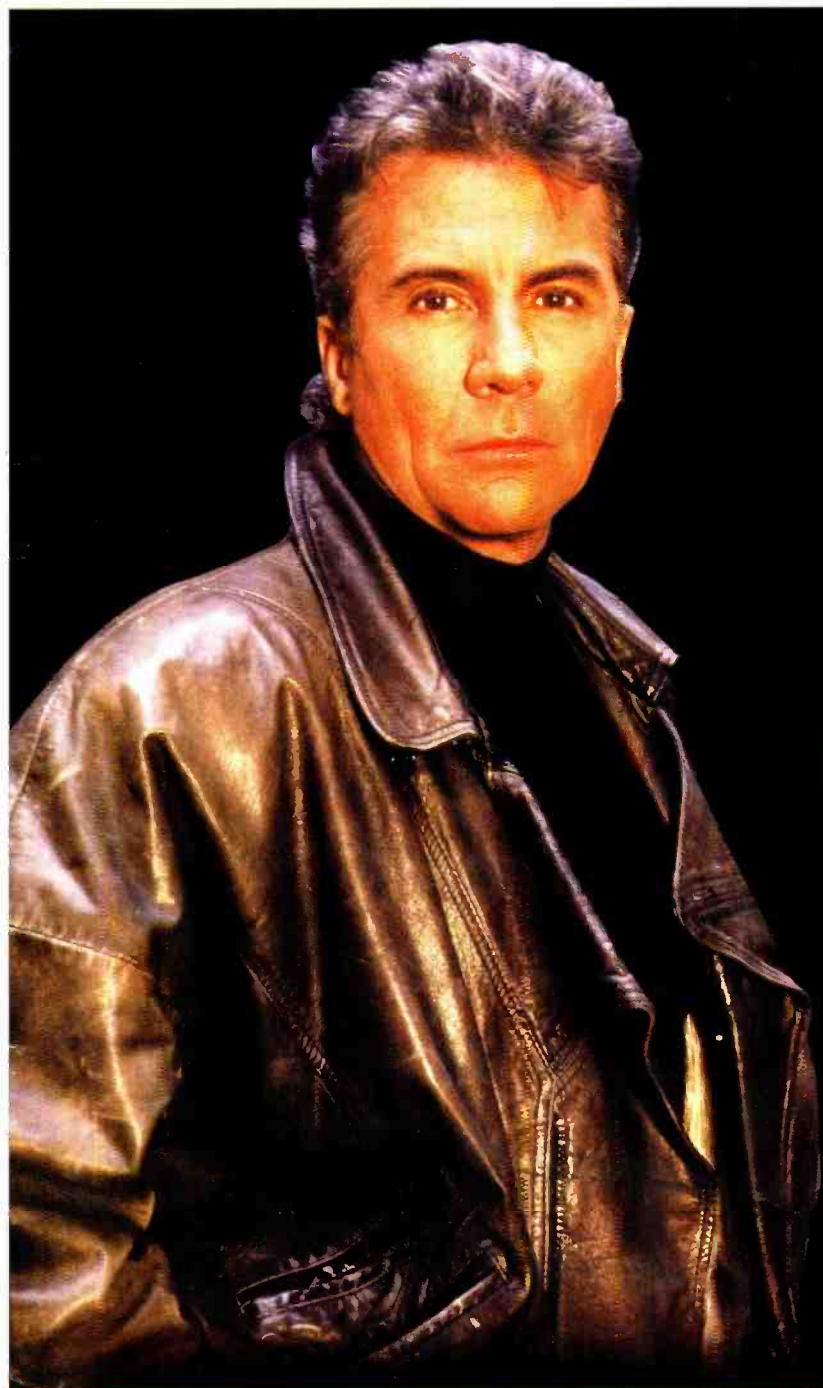


"Good Little Girls," the first single from the duo of Aaron Benward (l) and Scott Reeves.



### Radio Salaries On The Rise

R&R's annual radio-industry salary survey appears in this issue. One of the most anticipated R&R features, the survey reveals the average compensation amounts, broken down by market rank, for five different categories of radio jobs. Twenty positions post increases over last year — get all the details, beginning on the next page.

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# INSIDE

## NOW IS THE TIME FOR EDI

Faster agency payments, fewer missing invoices, less paperwork, a more efficient sales department, elimination of errors, reduced costs — they add up to a compelling argument for radio to embrace electronic invoicing. This week's Management/Marketing/Sales section focuses on the benefits of EI and features the RAB's Mary Bennett. Also: Several RAB EDI Task Force members discuss EI.

Pages 8-12

## IMAGING SPECIALISTS

It's a fact that imaging elements are critical to today's winning radio stations. This week R&R presents two editorials focusing on the need for excellent production value. In the Urban section, Al Twitty of Qsounds Production provides his expertise, while in Rock, Scot Kirk of Pure Radio offers a guest column on the impact of imaging.

Pages 45, 66

## NUMBER ONES

### CHR/POP

• NELLY I/P.DIDDY & M. LEE Shake Ya... (*Bad Boy/Universal*)

### CHR/RHYTHMIC

• BEYONCÉ I/SEAN PAUL Baby Boy (*Columbia*)

### URBAN

• YOUNGBLOODZ I/LIL JON Damn! (*Arista*)

### URBAN AC

• TAMIA Officially Missing You (*Elektra/EEG*)

### COUNTRY

• TIM MCGRAW Real Good Man (*Curb*)

### AC

• UNCLE KRACKER I/DOBBIE GRAY Drift Away (*Lava*)

### HOT AC

• SANTANA I/ALEX BAND Why Don't You & I (*Arista*)

### SMOOTH JAZZ

• PAUL JACKSON JR. It's A Shame (*Blue Note*)

### ROCK

• STAIN'D So Far Away (*Flip/Elektra/EEG*)

### ACTIVE ROCK

• STAIN'D So Far Away (*Flip/Elektra/EEG*)

### ALTERNATIVE

• STAIN'D So Far Away (*Flip/Elektra/EEG*)

### TRIPLE A

• JOHN MAYER Bigger Than My Body (*Aware/Columbia*)

### CHRISTIAN AC

• ZOEGRIL You Get Me (*Sparrow*)

### CHRISTIAN CHR

• SWITCHFOOT Gone (*Sparrow*)

### CHRISTIAN ROCK

• FM STATIC Crazy Mary (*Tooth & Nail*)

### CHRISTIAN INSPO

• JAMIE SLOCUM I Cannot Turn Away (*Curb*)

### SPANISH CONTEMPORARY

• ALJANDRO SANZ No Es Lo Mismo (*Warner M.L.*)

### TEJANO

• INTOCABLE Eso Duele (*EMI Latin*)

### REGIONAL MEXICAN

• INTOCABLE Eso Duele (*EMI Latin*)

### TROPICAL

• CELIA CRUZ Rie Y Lloro (*Sony Discos*)

ISSUE NUMBER 1524



OCTOBER 3, 2003

## Emmis Turns In Stellar Q2

Profits handily beat the street; radio revenue rises

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

While some radio companies and industry analysts recently began lowering their financial forecasts, Emmis Communications gave media investors reason to smile Tuesday by reporting earnings that were well ahead of Wall Street forecasts.

The company's fiscal Q2 2004 quarterly earnings per share reached 14 cents, a nickel ahead of First Call estimates, as net income rebounded from a \$6.8 million loss last year to a profit of \$7.5 million. Radio revenue on an as-reported basis improved 16%, to \$81.2 million; on a pro forma basis, radio revenue improved 10%, to \$83.6 million.

EMMIS ▶ See Page 23

## Salary Survey Says: Radio Pay Up 5.6%

Sales, air talent, programmers pace growth; promotion dept. suffers

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

Led by 8% increases in compensation for sales personnel and air talent, the median payroll for the typical radio station has increased 5.6% over the past two years, according to the latest Miller, Kaplan, Arase & Co. survey of over 200 stations. The full report, complete with market breakouts, appears on Page 14.

The big winners were the No. 2 salesperson (up 16%, to \$103,109) and music directors (up 15%, to \$53,173). Enjoying 13% fatter checks were the station's top-billing seller (\$123,859) and morning team members (\$73,300), followed by PDs (up 12%, to \$86,261). Also seeing double-digit increases were the average-billing account exec (up 10%, to \$57,268) and midday talent (up 10%, to \$45,125).

Three key positions had surprisingly modest showings, with only a 1% increase for the national sales manager (to \$137,186) and GM (to \$231,238), while the median pay for CSMs

remained flat (\$140,047). Evening talent also held steady (\$35,000). Three positions actually lost 2% of their income: promotion directors (\$44,153), continuity directors (\$33,652) and promotion assistants (\$26,555).

The figures were calculated by averaging the median salaries of 25 staff positions — from GM to promotion assistant — in the top 200 markets from 2001 and 2002 and comparing them against Miller, Kaplan's 2001 findings. The salaries include base compensation plus bonuses and incentives and are grouped by markets 1-10, 11-25, 26-50, 51-100, 101-150 and 151-200.

The biggest raises came in markets 51-100, where 12 of the 25 posts saw their best increases, including NSMs, who were up a whopping 33% in that market group. The typical No. 1 and No. 2 AEs earned 23% more.

Interestingly, the worst-performing segment was the top 10 market group, where the salaries for 21 of the 25 jobs fell the most, led by late

SALARY ▶ See Page 23

### Who's Earning More:

PD: +12%

MD/Asst. PD: +15%

DOS: +7%

Highest-billing AE: +13%

2nd-highest biller: +16%

Morning talent: +13%

### Who's Earning Less:

Promo Dir.: -2%

Continuity Dir.: -2%

Full Survey Results: Page 14



## Hannity & The Running Man

California gubernatorial candidate Arnold Schwarzenegger (l) went one on one with ABC Radio Networks-syndicated air talent Sean Hannity during a Sept. 25 live Town Hall broadcast sponsored by KABC/Los Angeles.

## Dixie Chicks Are Flyin' The Coop

Radio reacts to controversial interview

By Lon Helton  
R&R Country Editor  
lhelton@radioandrecords.com

What's happened between The Dixie Chicks and Country radio over the past seven months would almost be laughable if it weren't so tragic. If the comments the Chicks' Martie Maguire made to the German publication *Spiegel Online* (excerpted on Page 50) are heartfelt, the ladies who have meant so much to this format in recent years no longer feel they are part of the country scene and will be going in another direction.

Even Natalie Maines, who sparked the controversy on a London stage in March, has acknowledged the absurdity of this saga. A letter from Maines (excerpted on Page 51) posted on the Chicks' website two days after the *Spiegel* controversy erupted pokes a pointedly sarcastic finger at the intense scrutiny that everything the Chicks say these days attracts.

While industry insiders and the media have time to ponder the ramifications of such blowups, Country radio, ever on the front lines as

See Page 50

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## NUMB

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## Cagle New WFOX/Atlanta PD

Cox Radio has hired Lee Cagle to head up programming at Urban WFOX (97.1 Jamz)/Atlanta, effective Oct. 13. Cagle replaces Janet G., who held the PD position briefly before resigning earlier this summer due to a family illness.



Cagle

Cox/Atlanta VP Tony Kidd says of the new hire, "We look forward to Lee's commitment to the wonderful new product and taking it to higher levels."

Cagle was most recently Director/

Programming for American General Media CHR/Rhythmics KPAT/Santa Maria, CA and KWWV/San Luis Obispo, CA. He has also been PD for KXHT (Hot 107.1)/Memphis, MD at KQKS/Denver and Asst. MD/Promotions Director at WEZB/New Orleans.

"I am extremely excited to be a part of the team at Cox Radio and to be back home in the South," Cagle said. "I also look forward to programming a station as unique as 97.1 Jamz."

## WYCA Flips To Urban AC

After a weekend of stunting, Crawford Broadcasting on Tuesday flipped Gospel WYCA/Chicago to Urban AC as "Soul 106-3, The Best Mix of R&B." Crawford/Chicago GM Taft Harris had told the *Chicago-Sun Times* that the station would be called "The Groove," but that name is trademarked in the market.

Working on the launch were Jay Alan, PD of Urban clustermate WPWX (Power 92), and consultant Tony Gray. A PD and staff have yet to be named.

The new Soul 106-3 is targeting Clear Channel's crosstown WVAZ (V103) and Smooth Jazz WNUA. During its first hour, Soul 106-3 played songs by format mainstays Luther Vandross, Bobby Caldwell, Al Green, LTD, Anita Baker and others.

## McCarthy Moves To KMLE PD

WQIK & WROO/Jacksonville PD Jay McCarthy is leaving Clear Channel after four years to become PD of Infinity's Country KMLE/Phoenix. KMLE has been overseen by Infinity/Phoenix Programming Asst. John Clay since Infinity VP/Oldies Tim Maranville, who also programmed co-owned



McCarthy

KOOL and KZON/Phoenix, was named PD of Infinity's KFRC-AM & FM/San Francisco in early September. Maranville had been in charge of KMLE's programming since November 2002, when KMLE PD Jeff Garrison transferred to the OM post at KILT/Houston.

McCarthy told R&R, "There

might only be two situations I'd consider leaving Jacksonville for, and Infinity's KMLE/Phoenix is one of them. Clear Channel has been great to me for over four years and I love the beach, but this opportunity is just impossible to pass up. I look forward to great things in the future with [VP/Market Manager] Paul Talbot, Jeff and the entire 'Camel' crew."

McCarthy has only been in Jacksonville since early May. He transferred there from the PD posts at Clear Channel's WWYZ/Hartford and WPXX/Springfield, MA. He

MC CARTHY ▶ See Page 23

## KZON/Phoenix Ups Mannion

Infinity Alternative KZON (The Zone)/Phoenix has promoted Asst. PD/MD Kevin Mannion to PD. He takes over from Infinity/Phoenix Programming Asst. John Clay, who has been overseeing KZON, Country KMLE and Oldies KOOL in Phoenix since the departure of Infinity VP/Oldies and Phoenix programmer Tim Maranville for KFRC-AM & FM/San Francisco.



Mannion

Mannion got his start in radio as an intern at KYOT/Phoenix in

December 1994. He joined The Zone in April 1995 as a part-timer/sports reporter and assumed Asst. MD duties shortly thereafter. In 1998 he was promoted to MD and took on Asst. PD responsibilities in late 1999.

"I'm excited to be presented with this opportunity and look forward to great things from KZON," Mannion told R&R. "Tim Maranville left me with a fantastic staff and an awesome station. It's a great situation to be stepping into, and I'm excited about the challenge."

## Hansen Joins KDKA/Pittsburgh

Twenty-five-year broadcast veteran Steve Hansen has been named Director/News & Programming at legendary News/Talker KDKA/Pittsburgh, effective Oct. 6. He replaces P.J. Kumanchik, who stepped down earlier this year to return to his previous position as Asst. PD and Exec. Producer of the station.

Hansen is well known to Steel City radio listeners: He has served as morning co-host at the city's Oldies WWSW, Rock WDVE and Classic Rock WMYG (now WRRK) over the past two decades. Hansen's resume also includes an on-air stint at KFRC/San Francisco.

Most recently he was a member of Woods and Hansen Associates, a corporate writing and presentation firm. For the past several months Hansen has been doing on-air fill-in work at KDKA and performing some off-air duties for the station.

"We talked to a lot of very qualified people about this opening," Infinity/Pittsburgh VP/Programming Keith Clark told R&R. "It was a long and grueling search to find a person who had the right combination of market knowledge and understanding of the history and idiosyncrasies of KDKA, along with

HANSEN ▶ See Page 20

## Douglas Hops To KFRG As OM

Former Clear Channel/Salt Lake City OM Lee Douglas has been appointed OM for Infinity Country KFRG/Riverside, as well as simulcast partners KVFG/Victor Valley, CA and KXFG/Temecula, CA. He succeeds Ray Massie, who was recently named PD of new Country outlet KZBR/San Francisco.

Infinity Sr. VP/Market Manager Tom Hoyt told R&R, "We are absolutely delighted to have someone of Lee's experience and maturity join us. His personality fits very well

with our team, and his multiformat knowledge is invaluable."

Douglas spent four years with Clear Channel/Salt Lake City and was OM for the cluster when he left about a year ago. Prior to that he spent four years as PD of WCKG/Chicago.

"I am really happy — or should I say 'hoppy' — to be with this entire crew who have been doing a great job here for so long," Douglas told R&R. "I look forward to working with the K-Frog family in what really is a wonderful family atmosphere created by Tom and his team."

## Schock, Richards Swap PD Posts

XTRA-FM (91X)/San Diego PD Bryan Schock and KGB/San Diego PD Jim Richards have traded programming responsibilities. Schock will program talk-heavy Classic Rocker KGB, while Richards, who continues as Regional VP/Programming for Clear Channel, will program Alternative 91X, which the company operates via a programming, marketing and sales agreement with XTRA Comunicaciones.

"It's *deja vu* all over again," said Schock, who started his radio career as a 91X overnight jock in 1982 and moved to KGB in 1985, first han-



Schock



Richards

dling overnights and then nights. "I have been interested in programming KGB for many years and was

SAN DIEGO ▶ See Page 23

## Kalodner To Sanctuary SVP/A&R

Knowles sells mgmt. firm, will head urban division

Former Columbia Records Sr. VP/A&R John Kalodner has been tapped for similar duties at Sanctuary Records Group. The Sanctuary Group also announced that it is acquiring Mathew Knowles' Music World Entertainment management firm for \$7 million in cash and \$3 million in Sanctuary stock, with Knowles becoming President of Sanctuary's new urban division.

Regarding Kalodner's appointment, Sanctuary Group CEO Merck Mercuriadis said, "John and I have

worked together for close to 20 years, and he is arguably the greatest rock A&R man of our time. His expertise and deep relationships with artists, producers, writers and managers will make him an incredible resource for all of our artists and managers across the entire Sanctuary Group of companies."

Kalodner said, "It's a pleasure to work with my longtime friend Merck Mercuriadis and join a company

SANCTUARY ▶ See Page 23

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## Kidd Heads To Baltimore As PD of WSMJ

After a year and a half as PD of Clear Channel CHR/Pop WKST/Pittsburgh, Jason Kidd transfers to the PD post at the company's new Smooth Jazz WSMJ/Baltimore. Kidd will be the first PD of the station, which flipped from Classic Rock WXFB only four weeks ago.



Kidd

Prior to his stint at WKST Kidd programmed WWHT/Syracuse, but he began his radio career in Baltimore as Music Coordinator/night host at WXYV and as an intern in 1989 at then-WBSB (B104) — now the station he'll be overseeing.

"Jason serves up just the kind of energy we need to win huge with WSMJ," VP/Market Manager Jim Dolan said. "He gets the vibe of the format, and he's been a winner every place that he's been. The new Kidd in town is someone you'll want to keep your eye on."

Kidd told R&R, "I've always been a huge fan of the music they use behind the 'Local Forecast' segment on the Weather Channel, so this is a dream come true for me. But, seriously, to be given the opportunity

KIDD ▶ See Page 20

# Karmazin: Radio Still A Strong Business

Viacom, Salem reduce quarterly estimates

There's nothing fundamentally wrong with radio," Viacom President/COO Mel Karmazin told attendees at the Goldman Sachs Communacopia XII conference in New York on Tuesday. "The radio business is a free-cash-flow machine."

Karmazin acknowledged that radio's ad-revenue growth has been lagging the overall advertising market but said radio should benefit from the lack of available advertising slots on over-the-air TV and from an increase in political advertising.

According to Karmazin, radio saw a Q3 revenue rise of 3% in July 2003 and August was flat, while September is up about 4%. He expects radio revenue to grow in the mid- to high-single-digit percentage range in 2004.

ABC President/COO Bob Iger told conference attendees that his company expects ABC's radio operations to enjoy mid- to high-single-digit advertising improvement in fiscal Q4 2003 and said the strong advertising market is helping both ABC's radio properties and its TV

division. Disney's fiscal 2004 began Oct. 1.

Infinity Broadcasting parent Viacom last week lowered its net earnings and earnings-per-share growth forecasts from its previous prediction of mid-teen percentage growth to the low- to mid-teen growth range. The company also trimmed its revenue-growth forecast from high single digits to mid- to high single digits and reduced its operating income forecast from double-digit to mid- to high-single-digit growth.

Viacom said in a statement that while national advertising has been robust, the pace of recovery in local advertising going into Q4 "is not as rapid as had been anticipated." Still, the multimedia conglomerate expects to set new highs for revenue,

operating income, net earnings and EPS in 2003 and forecasts "strong growth" for 2004, thanks to an improving economy, political advertising and the Super Bowl on CBS.

Meanwhile, Banc of America's Douglas Shapiro upgraded Viacom from "neutral" to "buy" one day after the revised Q3 estimates were released. He explained that the sell-off of stock after the new forecast came out was beneficial for those willing to purchase Viacom shares and added that the company "is well-leveraged to an expected economic recovery next year, and even beyond the benefits of an economic recovery, 2004 should be extremely strong in almost all segments."

Salem has also revised its guidance and now expects to see Q3 2003 net broadcast revenue of \$42.5 million to \$42.8 million, compared to its previous projections of \$42.8 million-\$43.3 million. Additionally, the company now anticipates station

## BUSINESS BRIEFS

### Journal Communications Goes Public

Journal Communications, parent of Journal Broadcast Group, debuted on the New York Stock Exchange late on Sept. 23, trading as "JRN" and selling 17.25 million shares at an offering price of \$15 per share. Journal also granted its underwriters the option to purchase up to an additional 2.6 million shares to cover overallocations. The company intends to use the proceeds of the IPO to fund a tender offer for some of its own class B common stock. Journal owns 38 radio stations and enjoys a grandfathered monopoly in its hometown of Milwaukee, where it owns WTMJ-AM & TV, WKTI-FM and the *Milwaukee Journal-Sentinel*. JRN stock closed at \$16.55 on Tuesday, up 15 cents.

### R&R Stock Index

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

	9/26/02	9/19/03	9/26/03	9/26/02	9/19/03-9/26/03
<b>R&amp;R Index</b>	<b>208.56</b>	<b>209.61</b>	<b>189.29</b>	<b>-9%</b>	<b>-10%</b>
<b>Dow Industrials</b>	<b>7,997.12</b>	<b>9,644.82</b>	<b>9,313.08</b>	<b>+16%</b>	<b>-3%</b>
<b>S&amp;P 500</b>	<b>854.94</b>	<b>1,036.31</b>	<b>996.85</b>	<b>+17%</b>	<b>-4%</b>

operating income of \$14.9 million-\$15.2 million, down slightly from previous guidance of \$15 million-\$15.5 million. Salem retains its EPS estimate of 6 cents to 7 cents for the quarter.

The revised guidance came as Salem's holding corporation announced that its \$150 million credit facility, arranged by administrative agent BNY Capital Markets, now

consists of a \$75 million term loan maturing September 2009 and a \$75 million revolver facility maturing March 2010. The combined facility provides for a maximum total debt leverage ratio of 7.25 times. With the new credit facility, Salem canceled a contemplated debt offering, resulting in a one-time expense of approximately \$700,000.

— Adam Jacobson

## FCC Diversity Committee Holds Inaugural Session

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

The FCC's Advisory Committee on Diversity for Communications in the Digital Age held its first session Monday afternoon at the commission's Washington, DC headquarters. The occasion was noteworthy for many reasons, including the fact that all five FCC commissioners finally agreed on something: that the committee is of paramount interest to the FCC and to minority and female broadcasters in the U.S.

The four Commissioners in attendance thanked the committee members for their time and their work in bringing economic empowerment

to women and minorities. "The advisory committee has a historic opportunity to advance the cause of minority participation in

communications companies," FCC Chairman Michael Powell said, explaining that the committee members have a chance to "define and advance diversity on the ground floor."

He continued, "The committee members are an extraordinarily accomplished group of leaders with a proven commitment to minority advancement. I encourage them to bring bold and creative solutions to this age-old issue."

Powell also said that, for many reasons, this is the first era of economic opportunity for many Americans. "When our children look back on this era, it'll be proudful, rather than being shameful," he said.

Commissioner Kathleen Abernathy noted that the FCC has "the best minds working on the diversity committee," while colleague Michael Copps called diversity an issue that is "so important for our country."

Commissioner Jonathan Adelstein offered similar sentiments but said that while the agency needs the knowledge of those on the committee, "The FCC needs to do more of its own data-gathering. We need to keep track of the progress we are making on this issue. It was Ein-

stein who said, 'In the middle of opportunity lies diversity.'"

NetCommunications President Julia Johnson, who chairs the committee, noted that by 2020, women will account for 50% of all workers and said, "This is about opportunity, but not just opportunity for women and minorities; it is about opportunity for this nation to be a greater nation."

Johnson also named the subcommittee chairs: KMC Telecom CEO Roscoe Young, New Technologies; Barrett Group Managing Director Andrew Bennett, Financial Issues; Council Tree Communications President Steve Hillard, Transactional; and National Association for Multiethnicity in Communications President Jenny Alonzo, Career Advancement.

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## NABOB

Continued from Page 1

"This effort is going to draw talent from a broad cross section of the entire communications industry," he said, noting that financial and legal experts will add their input to that of top management from the media industry. "In essence, it will be about everything."

Powell criticized those who are already predicting that the committee will fail. "That defeatist attitude will make it a self-fulfilling prophecy," he said. "That attitude will ensure that it doesn't [succeed]. But it has everything it needs to do so, including the resources, the people and the commitment of the commission. It has my personal commitment, and I will stand here before you and pledge that with every sincere fiber of my being."

### FCC 'Asleep At The Wheel'?

FCC Commissioner Jonathan Adelstein — who voted against approval of the recent Hispanic Broadcasting Corp.-Univision merger — said someone at the commission "must have been asleep at the wheel" in letting the deal proceed. He told the NABOB luncheon crowd on Sept. 25 that the companies themselves made the case that the marriage was bad for the public interest.

In their merger submissions, Adelstein said, the two told the FCC one story and their customers and the Securities & Exchange Commission another. Specifically, he said they provided detailed information about the Spanish-language market to clients and the SEC while telling the FCC they didn't believe the Spanish-language and English-language markets should be treated separately.

"They talked about the U.S. Hispanic 'market' in the title of a brochure they put out," Adelstein said of HBC, "and then they argued that there is no market. Then why was it

the title of their brochure? You don't have to believe me, just believe them."

Further, Adelstein said the companies bragged that once the merger was completed, they would enjoy a larger reach in the Spanish-language marketplace than Clear Channel enjoys in the general market. "To me, this merger represented another major setback for diversity," he said. "It just shows that anything goes now in the wide-open media grab of the future."

He said that anyone who intends to challenge the merger in court may face an uphill struggle. "I think that would be a difficult battle," Adelstein told R&R, adding that a *Wall Street Journal* item suggesting that he supports the notion of a court challenge to the deal was incorrect. "I would never advocate someone spending their scarce resources on that," he said. "They have to make an evaluation."

He also harbors little hope that the FCC itself would reconsider the approval if a challenge was mounted at the agency, because the commission's Republican majority would likely defend the decision. "The majority seem pretty set in their ways on this," he said. "I tried to see if there were ways to place conditions on this to make it something I could live with, but there seemed to be a lot of resistance to that." Despite his doubts about a reversal, Adelstein said he would be open to reconsidering the decision.

### No End In Sight To Rules Debate

With several efforts underway in Congress and the courts to revoke some or all of the FCC's new media-ownership rules, Adelstein said there's no end in sight to the debate over the controversial new rules. "We're still in the middle of battle," he said, "and the jury is still out on where this is going to go."

Adelstein criticized his Republican colleagues for saying actions by Congress and the courts forced their

hand in passing the new rules — which were approved by a party-line 3-2 vote — and he noted that the rules have now been stayed by a federal court and vetoed by the U.S. Senate.

Adelstein also called on the minority broadcasters in the audience to help him and fellow Democrats fight for regulations that will better help minorities enter broadcast ownership, adding that the FCC's new rule that orders owners to sell clusters that violate the new ownership limits to minority or small-business buyers won't do enough.

"This meager exception does little," he said. "Unless these rules are overturned, small businesses and minorities will find it harder and harder to get in."

### Next Review Already Set

FCC Media Bureau Chief Ken Ferree told NABOB attendees on Sept. 26 that his bureau is already working on a notice of the next biennial media-ownership-rules review, set for February 2004 — even though the rules adopted by the commission after the last review are facing revocation.

The commission has a congressionally mandated responsibility to conduct the rules reviews every two years, and Ferree said that whether the rules are in effect by February has no bearing on that obligation. "The markets can change, regardless of what the rules say," Ferree told R&R. "The world can change even if the rules never go into effect."

During a panel that featured several FCC staffers, Ferree noted that it's the agency's job to study the markets and see if rules already on the books still serve the public interest. "You look at what the market looks like, and you determine what kind of rule you can justify," he said. "We can't just say we like a rule because we like it; we need something on the record to justify it. If there is nothing on the record, the rule goes away."

Meanwhile, Powell Legal Advi-

sor Paul Gallant pointed out that one of the reasons the FCC decided against raising ownership caps in radio was its recognition that radio is the easiest media industry for minority aspiring owners to enter. Gallant said the FCC noticed the trend when it was gathering data during the media-ownership-rules review, especially as it considered the price disparity between TV stations and radio stations in larger markets. "We found that radio was the best entry vehicle," he said.

### Keys To Financing

According to private equity lenders appearing on a finance panel, management and planning are key to acquiring the financing for station acquisitions. The lenders said that for securing small-business financing, one should assemble a solid management team, since lenders are more apt to pony up capital if they believe in the people who will put their money to work.

"When you are trying to make it happen, you've got to have a great CEO," Wicks Group principal Dan Black said. That was a sentiment shared by Opportunity Capital Partners Managing Partner J. Peter Thompson, who said a more experienced management team is less likely to make mistakes.

"We're more inclined to give financing to a team that covers all the bases," Thompson said. "It's also important that the collective goals of the management team are consistent with our goals."

Fleet Development Ventures Partner Francisco de Jesus believes the primary goal of private equity lenders is simple: to make money. "Our limited partners give us money so we can make money for them," he said, advising those planning to seek loans from private equity lenders to

have a strategy to sell out within three to five years, since private lenders aren't typically interested in long-term investments. For those interested in buying a station and hanging on to it, de Jesus recommended a trip to "your friendly neighborhood bank."

### Liberal Talk Network

Like Powell, comedian and author Al Franken paid an unexpected visit to the NABOB conference on Sept. 26 and shared, during a luncheon address, some plans of the AnShell Media-backed left-leaning Talk network Franken hopes will serve as an alternative to the conservative personalities who currently dominate the Talk format.

Franken said the 14-hour-a-day network is slated to debut in January and that an announcement should be made in the next few weeks. "I want to do this very badly," Franken said. "I want to do a hard-hitting, entertaining show."

He said he hopes the network will be on the air in time to have an effect on the 2004 presidential election and noted that his current book, *Lies and the Lying Liars Who Tell Them: A Fair and Balanced Look at the Right*, will serve as a blueprint for his show.

Indeed, personalities like Bill O'Reilly — with whom Franken recently got into a heated exchange at an event promoting their respective books — Rush Limbaugh and Sean Hannity will be targeted. "I want to hold their feet to the fire," Franken said of the conservative talkers.

He also couldn't resist taking a shot at the media in response to R&R's question about which markets will debut the network: "I'm not going to tell you — because I don't trust you."

— Joe Howard

Radio transactions listings will return in next week's R&R. For complete transactions information, posted daily, visit [www.radioandrecords.com](http://www.radioandrecords.com).

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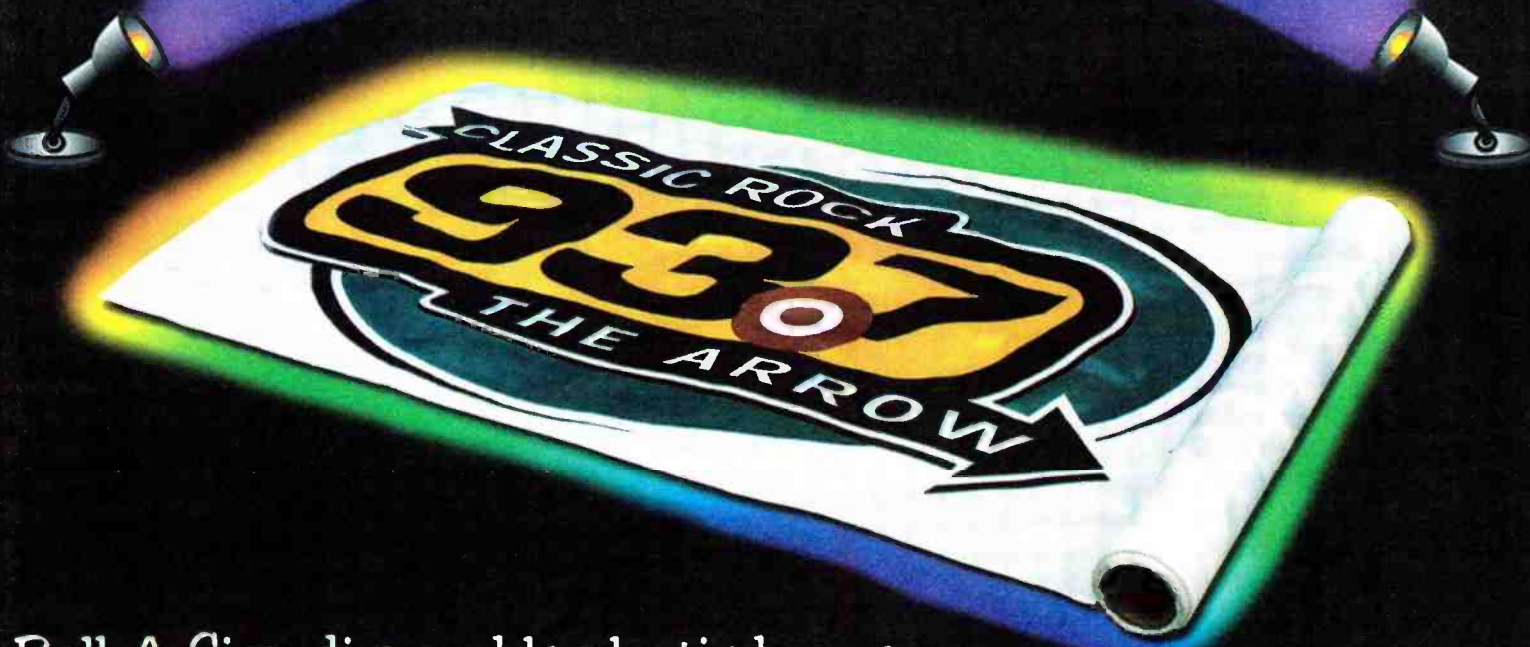
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# Ten Reasons You Need Electronic Invoicing

## Radio still lags TV, cable in adopting new technology

By Mary Bennett

At the RAB's spring board meeting three years ago, radio-industry executives were presented with the first of a number of compelling presentations from the radio-vendor and agency communities regarding the status of electronic data interchange — the comprehensive electronic business-communications platform among stations, agencies and clients — and the fundamental issue of electronic invoicing for radio.

Since that time the RAB board of directors has formed an EDI Task Force to address the issue of electronic invoicing first, then full electronic data interchange for the contracting and avail process. Though the work of the task force continues — it is now focusing on planning and standards for full EDI transactions — electronic invoicing is still being underutilized by the radio industry. Meanwhile, most major traffic vendors in other media now have access to EI.

Stations and traffic vendors give myriad reasons for radio's lagging behind in this area, but the reason mentioned most often is that clients are not requesting electronic invoicing.



Mary Bennett

(In the case of traffic vendors, the clients are the stations; in the case of the stations, the clients are the ad agencies.) But the RAB's perspective is very different.

At a recent EDI/XML symposium sponsored by the American Association of Advertising Agencies, agency software vendors pointed out that, regardless of the hard work of the RAB EDI Task Force, agencies are currently receiving electronic invoices from only about 100 radio stations. But 100% of cable systems and 80% of TV stations are now EI-capable.

### The Conditional Buy

The RAB frequently receives calls and e-mails from agencies requesting

information on the radio industry's progress in the area of EI — and has recently begun receiving copies of national buys where electronic invoicing is either requested or a condition of the buy. These are not necessarily top 10-market buys, either. And we believe you can count on seeing more of these conditions from agencies in the future.

But don't just take the RAB's word for it. At a recent meeting, Diann Secor, Sr. VP/Director, Local Broadcast Operations at LCI (the spot-buying agency for General Motors), told RAB National Marketing:

"Effective April 28, we pulled the switch for electronic invoicing for GM. Dual invoicing — paper and electronic — will be required for a 90-day test period. After that, no more paper invoices.

"Radio has always been a very targeted medium, but cable has made tremendous inroads in that area. However, when the cable industry realized that its cumbersome transaction process — including invoicing — was going to cost billing, it took the industry about a year to address the situation. They developed technology to vastly improve their efficiencies and began electronic processing of

orders and invoicing for GM before [broadcast] television did. Cable is now easier to buy, as well as to account for after the buy has run."

This is not intended to suggest that radio is being eliminated from LCI or GM's media strategy. But it's a heads-up to our industry that as the bar is raised, and met, by our media competitors, the expectations for radio are being raised as well. Radio should be as persistent as the cable industry has been in proving the need for our medium and the speed of our responsiveness to clients.

Below are 10 important reasons radio should adopt electronic invoicing, drafted by the RAB EDI Task Force's Communication Committee. Read them, then ask your management and your vendors, "Where are we with electronic invoicing?" You'll be hearing and seeing more about EI as radio catches up with its electronic-media brethren.

### Why Use Electronic Invoicing?

**1. Increased accountability and credibility with advertisers and agencies.** In all areas of business, customers and consumers are demanding a higher level of accountability and integrity from the companies they do business with, and media and advertising are no exception.

Increased pressure from advertisers on their agency and media partners is rapidly making electronic commerce the accepted standard for back-room business functions. This issue is becoming increasingly significant to the

advertising, agency and media communities.

**2. Competitive pressures.** The radio industry is significantly behind its competitors in broadcast and cable television when it comes to the ability to deliver invoices electronically. It is estimated that more than 80% of the roughly 1,200 television stations nationwide are engaging in electronic invoicing at some level. Virtually all the major cable networks and thousands of local cable providers have EI capability.

Meanwhile, radio's participation in EI is limited to considerably less than 10% of the country's commercial radio stations. Given the competitive nature of the media marketplace, can anyone doubt that our industry will lose revenue if we continue to turn our back on technological innovations that others have wholeheartedly embraced?

**3. Agency demand.** Our advertising-agency and media-buying business partners are drowning in a sea of paperwork. They need EI. You will be enhancing the service you provide to agencies if you opt to do business electronically. By greatly reducing the amount of time spent resolving discrepancies, you will also be contributing to a more productive station-agency relationship.

Although we are not yet faced with losing buys, in time stations that are unable to accommodate agencies' EI needs may suffer financial consequences. At one time a number of

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"In all my years in HR," she says, "this company is the best that I've seen for concern of all employees — at every level. Every position is viewed as being vital to

the company's success." Although she's worked in other industries, Myrtis has found radio to be the most fun. "The structure is definitely different, but it's the best choice I could have ever made." Then she adds, "You don't really work for Susquehanna; it's more like Susquehanna works for you!"



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# The EDI Task Force Speaks Out

Issues remain, but adoption of EDI is necessary and will inevitably improve business

**R**&R recently spoke with several members of the RAB EDI Task Force for their comments about the importance of electronic data interchange to their businesses, the complexities of integrating electronic invoicing into their operations and their advice to broadcasters considering making the transition. Providing their insights are Clear Channel VP/Enterprise Yield Management Allan Ginsburg, Clear Channel VP/Broadcast Revenue Systems Michael Rooney, Univision Radio VP/Business Processes Justin Seagraves, Susquehanna Radio Sr. VP/Controller Joseph Barlek and Katz Media Group Chief Information Officer David Prager.

**R&R:** How important is EDI to your company's business, now and over the next year?

**AG:** EDI is important to our business in two critical areas: accountability to our clients and the elimination of human interface errors. When we are able to generate electronic work flows, beginning with the client proposal and through order approvals, traffic-system entry and scheduling, confirmations, statements and invoices, everyone benefits.

Manual entry errors, beginning with the salesperson and traffic manager, are eliminated, and campaigns are scheduled and aired as ordered. Stations run fewer make-goods and generate fewer credits. Agencies receive statements and invoices on a



Allan Ginsburg

timely basis and earn their full commissions.

**MR:** I believe it's critical not just for our company, but for the benefit of all radio now and, increasingly, in the future. The benefits that EDI provides have already been seen in both television and cable. For radio to compete, we must continue to look for ways to make radio easier to buy, as well as making the buy easier to verify. Electronic invoicing can go a long way toward providing better accountability to the customer and creating cost efficiencies and benefits in all areas of the transaction.

**JS:** It's important in the near future for our organization. Efficiency of billing the completed schedule is important, as is getting the invoices into the

agencies' hands quickly. The sooner those are reviewed and processed, the sooner payments will be made or discrepancies discovered and resolved.

**JB:** Our company is committed to providing state-of-the-art service to our clients, as well as to creating efficiencies wherever possible. We believe EDI has the potential to significantly reduce human error and speed up the spot-verification process with our clients. In fact, we are already finding this to be the case in several of our markets. It's very important.

**DP:** EDI is a critical element of our company's strategic direction. During the next year there will be some major developments, particularly in the area of electronic invoicing, but also in other aspects of the transaction process, from order through invoice. Use of technology to replace manual data entry will increase our efficiency and reduce discrepancies caused by human error. That not only saves us money, it results in better service for our customers.

**R&R:** What complications have you seen or do you expect in implementing EDI at your stations? Do all your stations use the same system?

**AG:** Implementing EDI over an enterprise requires system standardization and seamless integration. Otherwise, we face the task of training and supporting multiple system and

technical platforms. Additionally, whatever systems are chosen for our stations must offer output compatibility with our clients' systems.

**MR:** The biggest complication has always had more to do with developing and agreeing on a standard for this capability, which is the focus of the task force. EDI has been available for a long time, and the issue is not the ability to send, but rather the ability to have the file accepted, verified and read by the receiver.

Developing the capability for one agency system does not necessarily cover the needs of all. The more standardization that can be agreed upon, the sooner EDI can be implemented for wider use. We are ready, willing and able to support any agreed-upon standard. From a development standpoint, this makes the most sense for all.

**JS:** Our station software platforms are consistent across the board. We would all use the same system in the delivery of electronic invoices. Our concern is more on the agency side, in their adhering to a common platform and getting notification that electronic invoices have been received and are being processed for payment.

We have been told that agencies are not using EDI to speed up collections or payment, nor are they relying solely on EDI. The word on the street is that most agencies are still requesting faxed or mailed copies when they are contacted by stations regarding late payments. This defeats the purpose of EDI. Until both sides fully commit, the initiative will not have an impact.

**JB:** We are using EDI in all our markets except our York, PA cluster, which is scheduled to implement EDI this

quarter. Our group is standardized on the Marketron traffic and billing system, and thus uses Marketron's EDI system.

We have not run into any technical complications in our implementation of EDI; in fact, it has gone quite smoothly. The only complicating factor has been getting agencies to accept EDI transactions. In most cases, while we send agencies our invoices via EDI, we are still required to send paper invoices as well. Some may say this defeats the purpose of EDI, and I can't argue with that.

But I see it as a necessary step in moving toward a paperless system.

We are willing to accommodate this redundant request because we believe it is all part of the transition process. In the end, if it will eventually help our clients feel comfortable with the process, it is well worth the extra effort now.

**DP:** There have been many complications with implementing EDI in our industry. These include some technology hurdles, which have recently diminished and been almost completely resolved due to the widespread use of the Internet and the adoption of open standards.

Up until now, proprietary solutions have placed vendors in competition with each other, leaving the trading-partner community without



David Prager

a common approach or direction. The net result has been that EDI solutions have been sporadically adopted, mainly by the larger players, often leaving out small agencies and stations altogether.

Today, this has changed. With the work being done by the RAB, a standards-based approach will ensure that every buyer and seller should be able to send or receive electronic messages using their current business system. It will not matter

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## Electronic Invoicing

Continued from Page 8

agencies threatened to impose a \$100-per-invoice surcharge on TV stations for the processing of paper invoices. At some point, such threats could become a reality.

4. Quicker payment. EI greatly reduces the time agencies must spend to accumulate, consolidate and reconcile the data to generate invoices. Your invoice data is distributed to agencies via the Internet within a few hours after you've run billing. If there are no discrepancies, the invoice is automatically processed by the agency's stewardship system, then invoiced to the advertiser. The more quickly the agency gets paid, the faster you get paid.

In fact, there are a number of agencies that are now guaranteeing payment within 30 days of all non-discrepant invoices sent electronically. Turning sales into cash more quickly means more dollars to your bottom line.

5. Minimized human error. The more often human beings have to handle and process paperwork in any endeavor, the greater the potential for error. With a paper invoice, every reference line for every spot on every one of your invoices must be manually rekeyed into an agency's system. EI eliminates the errors caused by inaccurate re-keying of invoice data.

Your invoices are delivered electronically in a standardized format, and the invoice data is imported directly into the agency's billing system. Fewer opportunities for keying errors mean fewer discrepancies for your business and your salespeople to deal with.

6. Fewer credits and bad debts. With EI, agencies are able to reconcile spots electronically. Non-discrepant station invoices are processed into client invoices sooner, and problem items are flagged immediately.

By electronically monitoring the status of invoices that have been transmitted to agencies, you can identify potential problems soon after billing.

This allows you to take a more proactive approach to resolving discrepancies much earlier in the receivable cycle, increasing the likelihood that you'll be paid. The resulting reduction in credit memos and bad-debt write-offs increases your broadcasting cash flow.

## A number of agencies threatened to impose a \$100-per-invoice surcharge to TV stations for the processing of paper invoices. At some point, such threats could become a reality for radio.

7. Eliminate missing invoices. With EI, you get timely electronic confirmation that agencies have received your invoices. Since the invoices never travel through the postal system, there is no chance of their being lost in the mail.

Furthermore, if agency personnel misplace your invoice, additional copies can simply be printed from the agency database. Your business and sales staff will never again need to spend time copying and faxing duplicate invoices. Even better, you'll never again have to hear "I never got the invoice" when following up on outstanding receivables.

8. Reduce costs and improve uti-

lization of staff. EI saves you money on postage and materials and eliminates the labor required to print, fold and stuff invoices. You save money not only on the initial invoice, but on followup phone calls and faxes. The resulting savings should more than offset the processing charges associated with EI.

In addition, while EI is unlikely to reduce your head count, it will allow you to utilize your personnel more effectively. Employees in the business and sales departments will spend less of their time resolving discrepancies and processing paperwork. This will allow them to devote more of their energy to tasks that can more directly add value to your bottom line.

9. It's the first step toward true EDI. EI is just the beginning — the first step in a revolution in the way we do business. Even more exciting opportunities lie over the horizon, on the buy side of the revenue cycle. In time, virtually the entire order-entry process will take place electronically. Avail requests and responses, sales proposals, insertion orders and confirmations will all be communicated electronically.

EI does not eliminate the need for salespeople. On the contrary, your account executives will spend less time on paperwork and more time selling. EI is the first phase of the radio industry's implementation of a true end-to-end EDI solution for sales, traffic, billing and collection. We are on our way to a truly paperless environment.

10. The radio industry will benefit. If the above hasn't convinced you that your stations need to begin planning for EI, then do it for the greater good of the radio industry. As the saying goes, size matters, and you can help us achieve the critical mass necessary to make this important industry initiative a reality by joining in this effort. EI — it's an excellent idea whose time has come. Just do it!

Mary Bennett is Exec. VP/National Marketing for the Radio Advertising Bureau. Reach her at 248-476-4155 or mbennett@rab.com.

## EDI Task Force

Continued from Page 10

what system they use, because the vendor community will use the standard conventions to talk between systems. The only question that remains is how long it will take for vendors to update their systems with the new standards.

R&R: *What advice do you have for other broadcasters about EDI technology?*

AG: Please support the efforts of the RAB EDI Task Force. The task force is working to develop a standard for packaging, receiving and delivering information between radio buyers and sellers. Their efforts offer us a road map to the technologies we will need to accomplish these tasks at our stations and to maintain credibility with our clients. Let's not risk the chance of losing advertising shares to television and cable.

MR: I believe this capability will become a necessary part of our business. It is part of the technological and economic change that will be required in radio operations in order to compete for a larger share of the advertising dollar. This capability will eventually happen, and it should be a win-win solution for all.

JS: With full acceptance, EDI will make stations more efficient in that contracts and invoices will, it's hoped, be matched sooner to help resolve discrepancies and, in the long run, eliminate them altogether. We hope the turnaround time for payment will also decrease as groups such as Univision Radio bill contract-end on a weekly basis, getting the invoice in front of the agency or advertiser much more quickly.

Full acceptance of the initiative will mean upgraded traffic systems for better execution of customer orders. Once EDI is fully adopted by agencies, stations have to be ready for implementation. If they are not ready, business could be lost.

To convert to EDI, vendors have to supply an easy, extremely reliable means of creating and delivering elec-

tronic invoices, plus the ability to give assurance that invoices were, in fact, delivered to the agency for payment. It is going to take cooperation among software vendors on all fronts to come together and maintain a solid connection while each individual vendor continues to upgrade its individual software.

It cannot be advantageous to anyone if reliability is not there and if it is a function that continually changes. It also cannot be a process that has to be continually monitored to make sure it is functioning correctly.

JB: EDI is not the way of the future; it is here today and should be considered a normal course of business for radio broadcasters. Implementing EDI is not technically difficult. The difficulties arise when there is a lack of communication.

We have found that in order to successfully implement EDI, you need to communicate before, during and after with agencies in order to ensure that all parties understand their responsibilities. This means verifying with agencies that they will accept EDI transactions, notifying agencies when you will begin sending EDI files and following up each month with agencies to make sure they have received your EDI file.

DP: Broadcasters should no longer consider this to be a peripheral issue. It has become vital for radio to prove itself to its customers not in terms of the value of the medium, but in terms of the integrity and the efficiency of the business process. If other media are using technology effectively, making them easier to purchase, radio will lose share to them. The greater the doubt in the minds of agencies and advertisers as to whether their buys will be processed as ordered and whether the invoices will match what is run, the greater the risk to our business.

Broadcasters must get involved and help implement solutions that will make radio easy to buy, make it easy to execute the orders and ensure that accurate invoices are delivered electronically to the customers.

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**FACT:** Better than 90% of Clear Channel radio stations have a dedicated sales staff whose primary focus is to sell that station. When demographically or formatically advantageous, our sellers work collaboratively to offer the best multi-station options for advertisers.

**MYTH:** Clear Channel Radio has increased the cost of buying radio time.

**FACT:** Rates are a function of the marketplace—it’s Economics 101. If demand increases, rates will likely increase and if demand decreases, rates will likely decrease. Clear Channel Radio operates in a highly competitive marketplace and CANNOT unilaterally “raise rates.”

**MYTH:** Local rates differ from national rates.

**FACT:** At Clear Channel Radio, the rate is the rate. Clear Channel Radio prices inventory the same regardless of who sells it. Our inventory management program, TradeWinds, provides real-time pricing and is used by both local and national sellers. There is no difference in pricing based upon who sells it, but rather the terms, conditions, and timing of a buy ultimately affects costs.

<http://knowthefacts.clearchannel.com>



October 3, 2003

By MARKET RANK

	1-10	11-25	25-50	51-100	101-150	151-200	All Markets	% Chg. '01-'02
<b>MGMT.</b>	General Manager	322,646 (-3%)	236,000 (-2%)	221,368 (+1%)	167,500 (+5%)	212,275 (+3%)	115,370 (+3%)	231,238 +1%
	Director Of Sales	234,442 (-12%)	182,490 (+4%)	177,500 (+13%)	111,250 (+14%)	110,000 (na)	78,500 (+5%)	168,750 +7%
	General Sales Manager	195,052 (-13%)	142,859 (+2%)	112,625 (nc)	102,916 (+12%)	103,000 (-10%)	76,929 (+1%)	140,047 nc
	Program Director	168,191 (-4%)	111,717 (+7%)	88,563 (-2%)	63,829 (+6%)	51,500 (-3%)	46,250 (+1%)	86,261 +12%
	Promotion Director	65,133 (-19%)	43,409 (nc)	38,500 (-6%)	34,550 (-4%)	35,250 (+12%)	31,670 (+12%)	44,153 -2%
<b>PROGRAMMING</b>	News Director	81,600 (-7%)	48,281 (+7%)	39,516 (-1%)	32,500 (+2%)	32,000 (na)	31,949 (-2%)	44,067 +5%
	Production Director	52,752 (-14%)	47,750 (+6%)	39,400 (-2%)	34,250 (-2%)	31,128 (+4%)	31,875 (+13%)	45,185 +3%
	Music Director/Asst. PD	66,074 (-6%)	42,650 (+2%)	*	*	*	*	53,173 +15%
	Morning Producer	42,500 (-6%)	37,815 (+11%)	27,100 (+8%)	23,193 (+1%)	28,500 (+6%)	21,913 (-2%)	31,840 +2%
<b>ON AIR</b>	Morning Drive Team Member	126,292 (-9%)	100,115 (+17%)	72,550 (+21%)	41,651 (+4%)	67,000 (+12%)	33,023 (-13%)	73,300 +13%
	Midday Talent	72,346 (-8%)	51,628 (+3%)	40,273 (+7%)	30,500 (+5%)	34,000 (+3%)	27,138 (-6%)	45,125 +10%
	Afternoon Drive Talent	76,830 (-11%)	64,684 (+4%)	41,901 (+5%)	36,390 (+9%)	35,800 (+4%)	27,773 (-9%)	51,715 +7%
	Evening Talent	53,590 (-20%)	36,804 (+5%)	31,000 (-6%)	25,000 (nc)	26,000 (+4%)	21,000 (+5%)	35,000 nc
	Late Night Talent	44,100 (-24%)	26,866 (-2%)	24,250 (-5%)	19,890 (nc)	*	*	28,400 +5%
<b>SALES</b>	Local Sales Manager	177,754 (-3%)	128,570 (+10%)	78,700 (-3%)	101,100 (+12%)	101,500 (nc)	73,034 (+3%)	119,300 +6%
	National Sales Manager	171,372 (-8%)	136,509 (+1%)	107,375 (+3%)	104,160 (+33%)	107,500 (nc)	*	137,186 +1%
	New Bus./Retail/Co-Op	164,238 (-8%)	91,240 (+11%)	97,916 (+26%)	70,000 (na)	35,000 (nc)	*	92,500 +9%
	AE/Highest Biller	199,097 (nc)	131,200 (+9%)	110,875 (+16%)	79,872 (+23%)	92,898 (+2%)	72,000 (+13%)	123,859 +13%
	AE/2nd Highest Biller	156,750 (+1%)	107,329 (+13%)	90,101 (+12%)	66,532 (+23%)	65,750 (+8%)	66,250 (+12%)	103,109 +16%
	AE/Avg. Others	80,000 (nc)	59,750 (+9%)	51,875 (+7%)	45,000 (+13%)	35,750 (-11%)	39,091 (+2%)	57,268 +10%
<b>OS/SUPPORT</b>	Promo Assistant	32,500 (-7%)	26,795 (+1%)	23,000 (nc)	20,163 (+4%)	27,500 (-2%)	23,250 (+3%)	26,555 -2%
	Traffic Director	50,850 (-4%)	37,229 (+1%)	35,500 (+1%)	32,750 (+1%)	35,250 (+1%)	25,703 (+7%)	36,750 +4%
	Continuity Director	40,015 (-4%)	31,000 (+3%)	31,329 (-4%)	26,045 (-7%)	*	30,138 (-7%)	33,652 -2%
	Chief Engineer	84,600 (-1%)	69,121 (+2%)	62,083 (+5%)	48,748 (-1%)	65,225 (+9%)	45,586 (+1%)	67,377 +4%
	Sales Assistant	29,900 (nc)	28,874 (+3%)	24,125 (-11%)	24,825 (-3%)	26,875 (-7%)	23,800 (+10%)	28,500 +2%

Data gathered for R&R by Miller, Kaplan, Arase & Co.

Compensation figures are for calendar year 2002 and include salary plus bonuses and incentives. Many responses include personnel with multiple duties, and many positions cover more than one commonly owned station.  
 \* = Salary information not available. na = previous year's salary not available. nc = a percentage figure change of less than 0.5%.

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# Stream On: 50 Million Americans Use Online Media Every Month

Newest Arbitron-Edison study says 'Net access continues to grow

By Brida Connolly  
Associate Managing Editor

What with all the hoopla over illegal downloading and attendant lawsuits, it's easy to neglect that other, entirely legal side of the digital-entertainment business, streaming media. But Arbitron and Edison Media Research haven't forgotten, and last week they released "Internet and Multimedia 11: New Media Enters the Mainstream," the latest of the companies' twice-yearly reports on how consumers use the Internet and online entertainment.

In July Arbitron and Edison surveyed 2,005 randomly selected spring 2003 Arbitron diarykeepers aged 12 and older, and they found that streaming audio and video are moving steadily into the mainstream. An estimated 50 million Americans, about 21%, have used Internet broadcasting in the past month, and 30 million, or about 13%, have used streamed audio or video in the last week. That weekly figure is up from just 9% in July 2001.

About 108 million Americans (45%) have now tried streaming audio or video and thus qualify as what the people who write these reports like to call "Streamies" for some reason. These streamed-media fans cover a wide age spectrum, with persons 35-44 showing the largest concentration using Internet broadcasting every month, 23%. That's followed by persons 24-34, with 20%, then 12-17s, at 15%, identical to the figures for 45-54s and 18-24s.

Sixty-seven percent of Americans now have access to the Internet at home, and 80% of Americans have access somewhere, whether that's at home, work, school or at a public library. And they're all staying online longer. The average daily time spent online has risen from 41 minutes in

July 2001 to one hour, three minutes in July 2003.

But Internet access hasn't spread evenly, "Internet 11" found. Ninety percent of those with four or more years of college have Internet access, compared to 61% of those with a high school education. The racial and ethnic divides seen in previous studies are shrinking but still exist: Eighty-one percent of white Americans have 'Net access from any location, compared to 78% of African Americans and 70% of Hispanic Americans. Seventy-five percent of white Americans have Internet access at home or work, compared to 67% of African Americans and 57% of Hispanics.

Broadband's expansion is key to the growth of streaming media, and fast connections are spreading. Twenty-one percent of Americans now have high-speed hookups in their homes — up from 7% just three years ago. Not surprisingly, the folks who have broadband at home spend the most time online — two hours a day — while home dial-up users spend an hour and 16 minutes with the 'Net.

## The Adopter Scale

With "Internet 11" Arbitron and Edison begin applying a new index to the data: the "adopter scale." Says the

study, "We have fresh new research that classified today's consumers in five groups, based on when people try new products and services relative to their friends and family." Here's how Americans break out:

- Among the first to buy or try new products or services: 11%
- Buy or try new products or services before most but not first: 14%
- Buy or try new products or services at the same time as most: 27%
- Buy or try new products or services after most but not last: 24%
- Among the last to buy or try new products or services: 20%

The people in that first group are considered "early adopters," and they have rather different habits than those less infatuated with tech toys. A full third of early adopters live in homes with broadband, compared to about a fifth of other folks, and people who use Internet broadcasts weekly are 50% more likely to be early adopters than the total population. That, Arbitron and Edison point out, could mean 'Net media is a good deal for advertisers that want to reach an upscale and tech-savvy audience.

## Trends & Perceptions

Though many fewer radio stations stream their signals online than in 'Net audio's heyday, listening to the remaining simulcasts continues to rise — 33% of Americans have tried it out, compared to 25% just last year, and 10% have listened in the last month. And, possibly due to advertising pushes by AOL and Yahoo, listening to 'Net-only programming in the last month is right behind, at 9%.

Internet-audio fans seem to understand that advertising is a necessary evil, and they vastly prefer it to paying upfront: A full 61% say they favor free streams with several commercials per hour. Just 14% said they'd pay a small fee for fewer commercials, and the same number would pay a higher fee for commercial-free streams.

Do you let advertisers place pops on your station website? Consider this: Sixty-five percent of Americans with Internet access consider pops the most annoying type of Internet advertising. They hate them far more than spam: Just 9% cited e-mail from advertisers as the most irritating online ads. Commercials during Internet broadcasts, however, aggravate only 3% of 'Net users most, and commercials before the broadcast seriously annoy just 2%.

There's lots more of interest to both radio and online companies in "Internet 11." Take a look at the whole presentation at [www.arbitron.com](http://www.arbitron.com) or [www.edisonresearch.com](http://www.edisonresearch.com).

## 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. 29, 2003.

### Top 10 Songs

1. SARAH MCLACHLAN *Fallen*
2. SHERYL CROW *The First Cut Is The Deepest*
3. SARAH MCLACHLAN *Fallen* (album version)
4. OUTKAST *Hey Ya*
5. DIDO *White Flag*
6. BLACK EYED PEAS *Where Is The Love?*
7. R.E.M. *Bad Day*
8. JOHNNY CASH *Hurt*
9. BEYONCÉ #/SEAN PAUL *Baby Boy*
10. BEYONCÉ #/JAY-Z *Crazy In Love*

### Top 10 Albums

1. OUTKAST *Speakerboxx/The Love Below*
2. LIMPBIKIT *Results May Vary*
3. WARREN ZEVON *The Wind*
4. JOHNNY CASH *American IV: The Man...*
5. VERTICAL HORIZON *Go*
6. SEAL *Seal IV*
7. SHERYL CROW *The First Cut Is The Deepest* (single)
8. VARIOUS ARTISTS *Verve Remixed 2*
9. DASHBOARD CONFIDENTIAL *A Mark, A Mission...*
10. ERYKAH BADU *Worldwide Underground*



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## DIGITAL TOP 25™

LW	TW	ARTIST Album Title	Weeks On
—	1	OUTKAST <i>The Love Below</i>	1
1	2	EVANESCENCE <i>Fallen</i>	30
2	3	NORAH JONES <i>Come Away With Me</i>	74
3	4	EMINEM <i>The Eminem Show</i>	71
4	5	50 CENT <i>Get Rich Or Die Tryin'</i>	34
5	6	COLDPLAY <i>A Rush Of Blood To The Head</i>	56
8	7	LINKIN PARK <i>Meteora</i>	27
7	8	JOHN MAYER <i>Heavier Things</i>	3
—	9	LIMPBIKIT <i>Results May Vary</i>	1
11	10	CHRISTINA AGUILERA <i>Stripped</i>	47
10	11	RED HOT CHILI PEPPERS <i>By The Way</i>	63
9	12	AVRIL LAVIGNE <i>Let Go</i>	67
—	13	OUTKAST <i>Speakerboxx</i>	1
12	14	JUSTIN TIMBERLAKE <i>Justified</i>	46
—	15	NICKELBACK <i>The Long Road</i>	1
15	16	AUDIOSLAVE <i>Audioslave</i>	44
—	17	A PERFECT CIRCLE <i>Thirteenth Step</i>	1
13	18	BEYONCÉ <i>Dangerously In Love</i>	14
14	19	WHITE STRIPES <i>Elephant</i>	26
—	20	MUSE <i>Absolution</i>	1
19	21	METALLICA <i>St. Anger</i>	17
20	22	VARIOUS ARTISTS <i>8 Mile</i>	47
16	23	SHANIA TWAIN <i>Up!</i>	44
21	24	ROLLING STONES <i>Forty Licks</i>	51
22	25	ALEJANDRO SANZ <i>No Es Lo Mismo</i>	4

## DIGITAL BITS

### RIAA Will Begin Warning Lawsuit Targets

RIAA Chairman/CEO Mitch Bainwol on Sept. 30 told the Senate Permanent Subcommittee on Investigations that from now on Internet users the RIAA believes have infringed on label copyrights will get a warning letter that encourages them to settle before a lawsuit is filed. The 261 people who were sued last month by the RIAA for peer-to-peer infringement received no such warning, though they did receive settlement information with the suits. Bainwol told the subcommittee, "We are trying to be reasonable and fair and allow these cases the opportunity to be resolved without litigation."

He also challenged peer-to-peer operators to help stop such lawsuits by changing the default settings on their software so files are not shared automatically, clearly notifying their users that exchanging copyrighted material is illegal and filtering out copyrighted works. Bainwol said, "The law is clear, yet the understanding of the law [among consumers] is hazy. Why? In large part it's because the file-sharing networks like KaZaa deliberately induce people to break the law."

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**Elliott Trades One 'Lazer' For Another**



**Elliott**

Sean Elliott has been named PD of Saga Active Rocker WLZR (Lazer 103)/Milwaukee, effective Oct. 13. He is currently PD of another "Lazer," Saga's Active Rock KAZR (Lazer 103.3)/Des Moines, and replaces Mike Stern, who is headed to Emmis Alternative WKQX (Q101)/Chicago as PD.

"Sean is like the [Tampa Bay Buccaneers head coach] Jon Gruden of radio — a young, bright, experienced programmer with a lot of enthusiasm and passion," WLZR President/GM Tom Joerres told R&R. "He is definitely someone **ELLIOTT** See Page 23

**Bolke Becomes A-Ware VP/COO**



**Bolke**

Twenty-eight-year industry veteran Mark Bolke has been named VP/COO for A-Ware Software. He remains based in the Minneapolis area and will preside over the day-to-day operations of A-Ware, developer of the MusicMaster for Windows music-scheduling system and other radio-industry software.

A-Ware President Joe Knapp said, "The new MusicMaster for Windows rocks, and so does Mark Bolke. Mark's programming and management skills are well-recognized in our industry, and we couldn't have picked a better time **BOLKE** See Page 20

**IN MEMORIAM**

**Robert Palmer, 1949-2003**

By Frank Correia  
R&R Music Editor  
fcorreia@radioandrecords.com



**Palmer**

Robert Palmer, the sharp-dressed singer of such hits as "Addicted to Love" and "Simply Irresistible," died Sept. 26 of a heart attack. He was 54.

Palmer was found dead in a Paris hotel, where he was staying during a stopover following a promotional tour of Britain for his new album on Compendia, the blues-influenced *Drive*.

Perhaps best known for his iconic 1986 video for "Addicted to Love," Palmer scored a number of hits after his 1974 solo debut, *Sneakin' Saily Through the Alley*, including 1978's "Every Kind of People" and his take on Moon

Martin's "Bad Case of Lovin' You (Doctor, Doctor)" in 1979.

In 1985 he fronted The Power Station, which also featured Duran Duran bassist John Taylor and guitarist Andy Taylor and Chic drummer Tony Thompson. The

group scored hits with "Some Like It Hot" and a cover of T. Rex's "Get It On (Bang a Gong)." The Power Station's guitar-driven sound influenced Palmer's next — and most successful — solo record, 1985's *Riptide*. The album featured the No. 1 hit "Addicted to Love," which earned Palmer a Grammy in

**PALMER** See Page 20

**Kaufman Now PD At WSIX/Nashville**

Clear Channel/Nashville Director/Marketing & Broadcast Operations Keith Kaufman has been promoted to PD of WSIX/Nashville. He succeeds Mike Moore, who recently left for the PD post at Entercom's Country KWJL/Portland, OR. The news comes just a week after Clear Channel Regional VP/Programming and WUSY/Chattanooga, TN PD Clay Hunnicutt was announced as Director/Programming for Clear Channel/Nashville.

Hunnicutt told R&R, "Keith has been an integral part of WSIX and the Clear Channel/Nashville organization for a long time. He knows the market, he knows how WSIX does business, and he

knows the station and the staff as well as anybody. It just makes sense that he would be the one to have the day-to-day interaction with and responsibility for WSIX."

When asked about the new gig, Kaufman told R&R, "I'm a man of few words, but I can't tell you how excited I am — and I can't wait to meet [WSIX morning legend] Gerry House."

Kaufman has spent 11 years in Nashville, the last nine with Clear Channel. He was elevated to Marketing & Promotions Manager for the company's five station Music City cluster five years ago and to Director/Marketing & Broadcast Operations a year ago.

**EXECUTIVE ACTION**

**Wagner Back In Tucson As CC VP/Market Mgr.**

Debra Wagner has returned to the Southwest after two years in New England to serve as VP/Market Manager for Clear Channel's seven-station Tucson cluster.

Wagner departed Clear Channel/Tucson in 2001 to become Market Manager for the company's Springfield, MA stations. In August of this year she reassumed management duties for KNST, KOHT, KOYT, KRQQ, KTZR, KWFM & KXEW/Tucson, commuting between Massachusetts and Arizona. She's now officially given up her duties in Springfield.

A 23-year industry veteran, Wagner joined Clear Channel following the company's acquisition of AMFM in 2000. She reports to Sr. VP Charlie Rahilly, who said, "Debbie was a tremendous influence on the Tucson market during her 18-year tenure here. She knows the market, the sponsors, our employees and the community. I couldn't ask for a more qualified individual to take the helm in Tucson."

**ABC, Premiere Dominate RADAR 78**

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

ABC's Daytime Direction Network has repeated in the top spot in Arbitron's RADAR 78 survey. RADAR surveys measure the audience size for network-radio commercials within programs aired on 37 radio networks. Daytime Direction increased its AQH rating from a 3.7 in RADAR 77, released in June, to a 3.9 share. Audience in-

creased from approximately 8.8 million listeners to close to 9.3 million listeners.

As was the case in RADAR 77 and RADAR 76, ABC scored four of the top 10 positions. Five of the top 10 slots in RADAR 78 belong to Premiere Radio Networks.

Overall, 75% of U.S. consumers 12+ heard one or more network-radio commercials in the course of a **RADAR** See Page 20

**RADAR 78**

(June 2002-June 2003, Persons 12+)

Rank	Network	Audience (in thousands)	AQH rating
1	ABC Daytime Direction Network	9,292	3.9
2	Westwood CNN Max Radio Network	7,555	3.2
3	Premiere Pulse Network	5,440	2.3
4	ABC Morning News Radio Network	5,264	2.2
5	Premiere Morning Drive AM Network	5,038	2.1
6	ABC Young Adult Radio Network	4,432	1.9
7	Premiere Focus Network	4,103	1.7
8	Premiere Morning Drive FM Network	4,074	1.7
9	Premiere Mediabase Network	3,910	1.6
10	ABC Prime Reach Radio Network	3,896	1.6
11	Premiere Diamond Network	3,779	1.6
12	Premiere Evening Network	3,623	1.5
13	American Urban Pinnacle Network	3,572	1.5
14	Premiere Action Network	3,557	1.5
15	Westwood Source Max Radio Network	3,298	1.4

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## Dillard Appointed Salem Network PD

Salem Communications has named Vance Dillard PD for two of its Nashville-based networks, *Today's Christian Music* and *Word in Praise*, as well as for Christian CHR simulcast WFFH & WFFI (The One)/Nashville. He succeeds Don Burns, who exited the company a few weeks ago.

Dillard previously served as PD for South Central Communications' AC WJXB and Oldies combo WRMX & WTXM in Knoxville. He was also an in-house consultant at South Central's WIKY/Evansville, IN and WJXA/Nashville.

"Vance has a very impressive track record of successfully programming major-market AC radio stations, an intimate knowledge of the Nashville market and a passion for Christian music," Salem Music

## Palmer

Continued from Page 18

1986 for Best Rock Male Vocal, and the No. 2 followup, "I Didn't Mean to Turn You On."

In 1988 Palmer's *Heavy Nova* yielded the hit "Simply Irresistible," which brought another Rock Male Vocal Grammy to Palmer's mantle. His albums during the 1990s showed a return to his eclectic musical tastes, including Tin Pan Alley

## RADAR

Continued from Page 18

week — a statistic consistent with the last two RADAR surveys. Among persons 35-49, 78% heard at least one network advertisement per week.

RADAR 78 marks the second

## Jones Now CC/Louisville Market Mgr.

Earl Jones, a six-year Clear Channel veteran who serves as GM of Urban WJLB and Urban AC WMXD in Detroit, has been tapped as VP/Market Manager for the company's Louisville cluster. Jones will oversee Country WAMZ, News/Talk WHAS, Smooth Jazz simulcast WJZL & WJZO, Talk WKJK, Classic Rock WQMF, Rock WTEF-FM, Sports WXXA and CHR/Pop WZKF and report to Sr. VP/Central Division Bill Gentry, who has been overseeing the cluster.

Clear Channel Radio CEO John Hogan said, "Earl has demonstrated superior leadership and operating skill as a sales manager and as a GM. He has earned the opportunity to be the Market Manager of Louisville, and I am confident that he will more than fill the big shoes left by Bill Gentry."

Gentry said, "I am proud to turn the reins over to Earl in Louisville. The extremely talented team here has built a tremendous radio cluster over the last few years, and I know Earl will arrive with even more new and exciting ideas for the market."

Network GM Michael Miller said, "His mature leadership and demonstrated ability to grow highly rated radio stations make him a perfect fit for our Nashville-based music-programming operations."

Dillard worked in the Tampa market in the 1970s and '80s with various adult AM stations. He was on staff with Jacor Communications and then Clear Channel for 12 years and has been OM of WLW/Cincinnati and PD of then-WPCH/Atlanta.

## Bolke

Continued from Page 18

for him to join our company."

Bolke said, "Joe Knapp, Scott Wirt and the A-Ware team have developed an incredible piece of software in the MusicMaster for Windows program. It's the next generation in music-scheduling technology, and I'm thrilled to be joining the company at this exciting time and to participate in its continued growth."

Before joining A-Ware Bolke served as co-founder and Exec. Director of RateTheMusic, the industry's No. 1 Internet music-testing product. He also spent many years in radio programming, most notably at KRXY and KPKE in Denver and KDWB/Minneapolis.

phase of a sample increase that will culminate in a sample size of 70,000 diarykeepers in March 2004. The measured networks in the RADAR surveys are operated by ABC Radio Networks, American Urban Radio Networks, Dial Communications-Global Media, Premiere Radio Networks and Westwood One.

## UPDATE

### Levas Names Camiolo President/Broadcast Ops

Philadelphia radio veteran Art Camiolo has joined Levas Communications as President/Broadcast Operations. Camiolo will oversee the company's three radio stations: Urban Talk WURD/Philadelphia, and recently purchased Gospel/Talk WLGO/Columbia, SC and block-programmed/Gospel WZJY/Charleston, SC.

Camiolo was most recently Philadelphia Market Manager for Mega Communications. He has also been GM at Sports/Talk WIP/Philadelphia and CHR/Pop WIOQ/Philadelphia.

"Art brings a wealth of knowledge in all areas of radio to our fast-growing company," Levas CEO Michael Thomas said. "His experience with both large and small stations and group operations will give Levas the leadership necessary to build a strong broadcast company."

Levas Communications was formed in 2002 to purchase WURD. The company plans to continue its expansion into the country's top Urban markets.

### Johnson Heads To CC/Greenville, SC

Scott Johnson is relinquishing his duties as Regional VP/Programming for Clear Channel's Mississippi region and Director/Programming for the company's Jackson, MS cluster to become OM of Clear Channel's Greenville, SC stations: Rock WBZT, Country combo WESC & WSSL, Regional Mexican WGVL and AC WMYI. He will also serve as PD of WESC & WSSL when the appointment becomes effective on Oct. 7.

Johnson succeeds Bruce Logan, who transferred to Clear Channel/Charlotte as OM last month but continues to oversee Greenville as

part of his Regional VP/Programming duties.

"Leaving Clear Channel/Jackson is like leaving family," Johnson told R&R. "But the opportunity in Greenville is too good to pass up. [VP/Market Manager] Bill McMartin and Bruce Logan have assembled a terrific team, and I'm honored to be joining them."

Johnson came to the Jackson cluster of stations, then owned by Capstar, as OM in October 1998. His background includes programming and operations stints in Phoenix, West Palm Beach and Mobile.

## Hansen

Continued from Page 3

being someone who will also be a valuable partner and resource to the station's lineup of great personalities. The more we talked to Steve, the more he just blew us away with his vision for what KDKA can become and his understanding of what the station's heritage means to its future. In the end, he was the obvious choice."

## Kidd

Continued from Page 3

to come back and work in my hometown as a programmer is fantastic. Plus, I'm able to remain with Clear Channel. I feel like I've come full circle."

In other station news, host Lori Lewis, who stayed with the station through its format flip, becomes Asst. PD/MD/afternoon personality. WJZZ/Philadelphia host Bill Simpson joins WSMJ as middayer.

## 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](http://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.

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Jim Bohannon



Michael Jackson



Mel Karmazin



Orion Samuelson



Induction Gala Hosted by Larry King



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Damon Williams  
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G-UNIT Gangstasht  
JAY-Z 150 CENT Reebok  
SLEEK LDUCH 2 Guns Up

**ROCK**  
Gary Susalis  
LINKIN PARK Numb  
P.O.D. Will You

**ALTERNATIVE**  
Adam Neiman  
JANE'S ADDICTION True Nature  
IGGY POP Little Know H I All  
POSTAL SERVICE Such Great Heights  
STROKES 12:51  
TAKING BACK SUNDOY You're So Last Summer

**TODAY'S COUNTRY**  
Liz Opoka  
LONESTAR Walking In Memphis

**PROGRESSIVE**  
Liz Opoka  
BARENAKED LADIES Another Postcard (Chimps)  
MATTHEW RYAN The Little Things  
JESS STONE The Chokin' Kind  
STEVE WINWOOD Now That You're Alive

**SMOOTH JAZZ**  
Gary Susalis  
TWIST OF MOTOWN Inner City Blues  
ERIC MARIENTHAL Sweet Talk  
JOE MCBRIDE Adderley Street

**AMERICANA**  
Liz Opoka  
JOHN HIATT My Dog And Me  
CHRIS KNIGHT Hello Did Man  
KELLY JOE PHELPS Rustling Gate  
LUCINDA WILLIAMS Ventura

---



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**WEST**

- HILARY DUFF So Yesterday
- SEAL Love's Divine
- TIM MCGRAW Real Good Man
- BARENAKED LADIES Another Postcard (Chimps)
- EVA CASSIDY Drowning In The Sea Of Love

**MIDWEST**

- HILARY DUFF So Yesterday
- SEAL Love's Divine
- BARENAKED LADIES Another Postcard (Chimps)
- TIM MCGRAW Real Good Man
- EVA CASSIDY Drowning In The Sea Of Love

**SOUTHWEST**

- HILARY DUFF So Yesterday
- BARENAKED LADIES Another Postcard (Chimps)
- KEITH URBAN Who Wouldn't Wanna Be Me
- SEAL Love's Divine
- SUZIE K Gabriel

**NORTHEAST**

- HILARY DUFF So Yesterday
- SEAL Love's Divine
- TIM MCGRAW Real Good Man
- BARENAKED LADIES Another Postcard (Chimps)
- EVA CASSIDY Drowning In The Sea Of Love

**SOUTHEAST**

- HILARY DUFF So Yesterday
- SEAL Love's Divine
- BARENAKED LADIES Another Postcard (Chimps)
- SUZIE K Gabriel
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A PERFECT CIRCLE The Package  
EMMYLOU HARRIS Here I Am  
TIZIANO FERRO Si No Hubiera Nacido  
DAVID BOWIE New Killer Star  
R.E.M. Bad Day  
DIANNE REEVES What A Little Moonlight Can Do  
SEAL My Vision  
EDWARD GREGSDN Blazon For Orchestra

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

**CHR/POP**  
Jack Patterson  
MICHELLE BRANCH Breathe  
PINK Trouble  
NICKELBACK Someday

**CHR/RHYTHMIC**  
Mark Shands  
LIL WAYNE Get Something

**URBAN**  
Jack Patterson  
CASSIDY I/R KELLY Hotel  
MVA Fallen  
2PAC I/NOTORIOUS B.I.G. Runnin'  
G-UNIT Stunt

**ALTERNATIVE**  
Dave Sloan  
COLDPLAY Moses  
ATARIS The Saddest Song

**ROCK**  
Stephanie Mondello  
P.O.D. Will You  
REVIS Seven  
JANE'S ADDICTION True Nature  
THREE DAYS GRACE (I Hate) Everything About You

**ADULT ALTERNATIVE**  
Stephanie Mondello  
SUSAN TEDESCHI Wrapped In The Arms Of Another  
THORNIS Blue

**DANCE**  
Danielle Ruyschaert  
CHEMICAL BROTHERS One Too Many Mornings  
MISTI BLU Amilionsons  
RUCKUS Bittersweet  
ANDY HUNTER Go (Antillas Remix)

**RAP/HIP-HOP**  
Mark Shands  
LIL WAYNE Get Something  
DAVID BANNER Cadillac On 22's  
MISSY ELLIOTT Pass That Dutch  
OUTKAST Roses  
OUTKAST Dracula's Wedding  
OUTKAST A Life In The Day Of Benjamin Andre  
OUTKAST Tomb Di Doom  
OUTKAST Flip Flop Rock  
OUTKAST Reset  
OUTKAST Last Call  
DA BAND Bad Boy This, Bad Boy That

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Artist/Title Total Plays

HILARY DUFF So Yesterday	75
CHEETAH GIRLS Cinderella	74
HILARY DUFF Why Not	74
LIZZIE MCGUIRE What Dreams Are Made Of	72
STEVIE BROCK All For Love	72
LINDSAY LOHAN Ultimate	72
KELLY CLARKSON Miss Independent	69
BAHA MEN Who Let The Dogs Out	66
ATOMIC KITTEN Tide Is High...	31
AVRIL LAVIGNE Sk8er Boi	31
HAMPTON Hampslerdance 2	30
ALL-AMERICAN REJECTS Swing, Swing	30
AARON CARTER I Want Candy	30
AVRIL LAVIGNE Complicated	30
JIMMY EAT WORLD The Middle	30
'N SYNC It's Gonna Be Me	30
MICHELLE BRANCH Everywhere	29
BRITNEY SPEARS Lucky	28
VANESSA CARLTON A Thousand Miles	28
'N SYNC Bye Bye	27

Playlist for the week of Sept. 22-29.

## SIRIUS

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

**Planet Dance**  
Swedish Egil  
DJ DERO Revolution 07  
KID GORGEDUS Supersonic  
PHIL KIERAN Youth

**The Pulse**  
Haneen Ararat  
MICHELLE BRANCH Breathe  
SHERYL CROW The First Cut Is The Deepest  
JASON MRAZ You And I Both

**U.S. 1**  
Kid Kelly  
MICHELLE BRANCH Breathe  
MOST VALUABLE PLAYS... Rock Ya Body Mic Check 1.2

**Hip Hop Nation**  
2PAC I/NOTORIOUS B.I.G. Runnin'  
DA BAND Bad Boy This, Bad Boy That  
MISSY ELLIOTT Pass That Dutch  
TIFFANY V Rewind The Time  
WYCLEF I/MISSY ELLIOTT Party To Damascus

**New Country**  
KELLIE COFFEY Texas Plates  
VINCE GILL Young Man's Town  
SHANIA TWAIN She's Not Just A Pretty Face  
WARREN BROTHERS Sell A Lot Of Beer

**Octane**  
3 DOORS DOWN Here Without You  
LIMP BIZKIT Eat You Alive

**The Beat**  
Geronimo  
DJ SAMMY Sunlight  
JOCELYN ENRIQUEZ Why  
MANIJAMA No No No

---



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50 CENT In Da Club  
BUSTARHYMES I/MARIAH CAREY I Know What You Want  
CHINGY Right Thurr  
FABLOUS Can't Let You Go  
SNOOP DOGG Beautiful

**Top Latin**  
CELIA CRUZ Rie Y Lloro  
JAVIER Crazy  
MOENIA En Que Momento  
GILBERTO S. ROSA Si Te Dijeron  
JOE VERAS Intentalo Tu

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ARETHA FRANKLIN Wonderful  
ANTHONY HAMILTON Comin' From Where I'm From

**Tom Joyner Morning Show**  
Vern Catron  
ARETHA FRANKLIN Wonderful

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**Alternative**  
Steve Young/Kristopher Jones  
CHEVELLE Closure  
P.O.D. Will You  
R.E.M. Bad Day  
STATIC-X The Only

**Active Rock**  
Steve Young/Kristopher Jones  
AUDIOSLAVE I Am The Highway  
P.O.D. Will You

**HOT AC**  
Steve Young/Josh Hosler  
SHERYL CROW The First Cut Is The Deepest  
SARAH MCLACHLAN Fallen  
SHANIA TWAIN Forever And For Always

**CHR**  
Steve Young/Josh Hosler  
BABY BASH Suga Suga  
MICHELLE BRANCH Breathe  
FEFE DOBSON Take Me Away  
LIL JON & THE EASTSIDE BOYZ Get Low  
OUTKAST Hey Ya!  
PHARRELL VJAY-Z Frontin'

**Rhythmic CHR**  
Steve Young/Josh Hosler  
BABY BASH Shorty Doowop  
MISSY ELLIOTT Pass That Dutch  
JAGGED EDGE Walked Dutta Heaven  
LIMP BIZKIT I/SNOOP DOGG Red Light, Green Light  
OUTKAST Hey Ya!

**Mainstream AC**  
Mike Bettelli/Teresa Cook  
SHERYL CROW The First Cut Is The Deepest

**Dave Wingert Show**  
Mike Bettelli/Teresa Cook  
BRYAN ADAMS Here I Am

**Alan Kabel Show**  
Steve Young/John Fowlkes  
SARAH MCLACHLAN Fallen

**Mainstream Country**  
Ray Randall/Hank Aaron  
TRACY BYRD Drinkin' Bone

**New Country**  
Hank Aaron  
BRAD PAUSLEY Little Moments

**Lia**  
Ken Moultrie/Hank Aaron  
BROOKS & DUNN You Can't Take The Honky Tonk Out...

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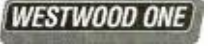
**Adult Hit Radio**  
Jon Holiday  
KELLY CLARKSON Low  
NICKELBACK Someday  
STACIE ORRICO (There's Gotta Be) More To Life  
STAIN'D So Far Away

**Adult Contemporary**  
Rick Brady  
PHIL COLLINS Look Through My Eyes

---

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MINDY SMITH Jolene  
MARTY STUART I/MERLE HAGGARD Farmer's Blues

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**Charlie Cook • 661-294-9000**

**Adult Rock & Roll**  
Jeff Gonzer  
LYNYRD SKYNYRD That's How I Like It  
WARREN ZEVOON Disorder In The House


**Soft AC**  
Andy Fuller  
MICHAEL BOLTON When I Fall In Love

**Bright AC**  
Jim Hays  
MICHELLE BRANCH Breathe

**Mainstream Country**  
David Felker  
SHANIA TWAIN She's Not Just A Pretty Face

**Young & Verna**  
David Felker  
TERRI CLARK I Wanna Do It All


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**Alternative**  
Chris Reeves • 402-952-7600  
BLEU Get Up  
JANE'S ADDICTION True Nature

**Country**  
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10100 Santa Monica Blvd, Third Floor • Los Angeles CA 90067-4004  
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EDITORIAL

EXECUTIVE EDITOR JEFF GREEN • jgreen@radioandrecords.com  
MANAGING EDITOR RICHARD LANGE • rlange@radioandrecords.com  
ASSOCIATE MANAGING EDITOR BRIDA CONNOLLY • bconnolly@radioandrecords.com  
NEWS EDITOR JULIE GIDLOW • jgidlow@radioandrecords.com  
MUSIC EDITOR FRANK CORREIA • fcorreia@radioandrecords.com  
RADIO EDITOR ADAM JACOBSON • ajacobson@radioandrecords.com  
ASSOCIATE RADIO EDITOR KEITH BERMAN • kberman@radioandrecords.com  
COPY EDITOR CARRIE HAYWARD • chayward@radioandrecords.com  
AC/HOT AC EDITOR ANGELA PERELLI • aperelli@radioandrecords.com  
ALTERNATIVE EDITOR MAX TOLKOFF • mtolkoff@radioandrecords.com  
CHR/POP EDITOR KEVIN CARTER • kcarter@radioandrecords.com  
CHR/RHYTHMIC EDITOR DONTAY THOMPSON • dthompson@radioandrecords.com  
CHRISTIAN EDITOR RICK WELKE • rwelke@radioandrecords.com  
COUNTRY EDITOR LON HELTON • lhelton@radioandrecords.com  
LATIN FORMATS EDITOR JACKIE MADRIGAL • jmadrigal@radioandrecords.com  
NEWS/TALK/SPORTS EDITOR AL PETERSON • apeterson@radioandrecords.com  
ROCK EDITOR CYNDEE MAXWELL • cmaxwell@radioandrecords.com  
SMOOTH JAZZ EDITOR CAROL ARCHER • carcher@radioandrecords.com  
TRIPLE A EDITOR JOHN SCHOENBERGER • jschoenberger@radioandrecords.com  
URBAN EDITOR DANA HALL • dhall@radioandrecords.com

MUSIC OPERATIONS

SR. VP/MUSIC OPERATIONS KEVIN MCCABE • kmccabe@radioandrecords.com  
DIRECTOR/DIGITAL INITIATIVES GREG MAFFEI • gmaffei@radioandrecords.com  
CHARTS & MUSIC MANAGER ROB AGNOLETTI • ragnoletti@radioandrecords.com  
PRODUCT & TECH SUPPORT MGR. JOSH BENNETT • jbennett@radioandrecords.com  
ASST. OPERATIONS MANAGER MICHAEL TRIAS • mtrias@radioandrecords.com  
PRODUCT MANAGER MIKE THACKER • mthacker@radioandrecords.com  
CHART COORDINATOR/LATIN MARCELA GARCIA • magarcia@radioandrecords.com  
COORDINATOR MARK BROWER • mbrower@radioandrecords.com

BUREAUS

7900 Wisconsin Avenue #400 • Bethesda, MD 20814 • Tel (301) 951-9050 • Fax (301) 951-9051  
ASSOCIATE EDITOR JOE HOWARD • jhoward@radioandrecords.com  
1106 16<sup>th</sup> Avenue South • Nashville, TN 37212 • Tel (615) 244-8822 • Fax (615) 248-6655  
BUREAU CHIEF LON HELTON • lhelton@radioandrecords.com  
ASSOCIATE COUNTRY EDITOR CHUCK ALY • caly@radioandrecords.com

CIRCULATION

CIRCULATION MANAGER JIM HANSON • jhanson@radioandrecords.com  
ASST CIRCULATION MANAGER CRISTINA RUBIO • crubio@radioandrecords.com

INFORMATION TECHNOLOGY

DIRECTOR SAEID IRVANI • sirvani@radioandrecords.com  
LEAD DEVELOPER CECIL PHILLIPS • cphillips@radioandrecords.com  
APPLICATION DEVELOPER HAMID IRVANI • hirvani@radioandrecords.com  
WEB DEVELOPER ABHIJIT JOGLEKAR • ajoglekar@radioandrecords.com  
WEB/APPLICATION DEVELOPER AMIT GUPTA • agupta@radioandrecords.com  
NETWORK ADMINISTRATOR DAVID PUCKETT • dpuckett@radioandrecords.com  
SYSTEM ADMINISTRATOR JOSE DE LEON • jleon@radioandrecords.com  
DATABASE ADMINISTRATOR PUNEET PARASHAR • pparashar@radioandrecords.com

PRODUCTION

DIRECTOR KENT THOMAS • kthomas@radioandrecords.com  
MANAGER ROGER ZUMWALT • rzumwalt@radioandrecords.com  
GRAPHICS FRANK LOPEZ • flopez@radioandrecords.com  
GRAPHICS DELIA RUBIO • drubio@radioandrecords.com

DESIGN

DIRECTOR TIM KUMMEROW • tkummerow@radioandrecords.com  
AD DESIGN MANAGER EULALAE C. NARIDO II • bnarido@radioandrecords.com  
DESIGN SUSAN SHANKIN • sshankin@radioandrecords.com  
DESIGN GLEORIOSO FAJARDO • gfajardo@radioandrecords.com  
DESIGN CONSULTANT GARY VAN DER STEUR • gvdsteur@radioandrecords.com  
DESIGN CONSULTANT CARL HARMON • charmon@radioandrecords.com

ADVERTISING

DIRECTOR/SALES HENRY MOWRY • hmowry@radioandrecords.com  
ADVERTISING COORDINATOR NANCY HOFF • nhoff@radioandrecords.com  
SALES REPRESENTATIVE JENNIFER ALLEN • jatlen@radioandrecords.com  
SALES REPRESENTATIVE PAUL COLBERT • pcolbert@radioandrecords.com  
SALES REPRESENTATIVE JESSICA HARRELL • jharrell@radioandrecords.com  
SALES REPRESENTATIVE LINDA JOHNSON • ljohnson@radioandrecords.com  
SALES REPRESENTATIVE LISA LLANARES • lllanares@radioandrecords.com  
SALES REPRESENTATIVE ERN LLAMADO • ellamado@radioandrecords.com  
SALES REPRESENTATIVE KAREN MUMAW • kmumaw@radioandrecords.com  
SALES REPRESENTATIVE KRISTY REEVES • kreeves@radioandrecords.com  
SALES REPRESENTATIVE STEVE RESNIK • sresnik@radioandrecords.com  
SALES REPRESENTATIVE MICHELLE RICH • mrich@radioandrecords.com  
SALES REPRESENTATIVE BROOKE WILLIAMS • bwilliams@radioandrecords.com  
SALES ASSISTANT MARIA PARKER • mparker@radioandrecords.com

FINANCE

CHIEF FINANCIAL OFFICER FRANK COMMONS • fcommons@radioandrecords.com  
ACCOUNTING MANAGER MARIA ABUIYSA • mabuiysa@radioandrecords.com  
ACCOUNTING SUPERVISOR MAGDA LIZARDO • mlizarado@radioandrecords.com  
CREDIT AND COLLECTIONS WHITNEY MOLLAHAN • wmollahan@radioandrecords.com  
BILLING ADMINISTRATOR ERNESTINA RODRIGUEZ • erodriguez@radioandrecords.com  
BILLING ADMINISTRATOR GLENDA VICTORES • gvictores@radioandrecords.com  
ACCOUNTING ASSISTANT SUSANNA PEDRAZA • spedraza@radioandrecords.com

ADMINISTRATION

PUBLISHER/CEO ERICA FARBER • efarber@radioandrecords.com  
DIRECTOR/OPERATIONS PAGE BEAVER • pbeaver@radioandrecords.com  
GENERAL COUNSEL/DIRECTOR HR LISE DEARY • ldeary@radioandrecords.com  
DIRECTOR OF CONVENTIONS JACQUELINE LENNON • jlennon@radioandrecords.com  
EXECUTIVE ASSISTANT TED KOZLOWSKI • tkozlowski@radioandrecords.com  
OFFICE ADMIN/RECEPTION JUANITA NEWTON • jnewton@radioandrecords.com  
MAILROOM ROB SPARAGO • rsparago@radioandrecords.com

A Perry Capital Corporation

Emmis

Continued from Page 1

million. Quarterly net revenue attributable to the company's Austin cluster was \$4.4 million — Emmis closed on its acquisition of a 50.1% stake in the six-station cluster during the quarter. Q2 net revenue for Emmis' international radio division improved 48%, to \$4.6 million.

For the company overall, net revenue improved 9%, to \$153.7 million, while operating income rose 4%, to \$37.2 million. Station operating income rose 5%, to \$60.1 million. On a pro forma basis, net revenue improved 7%, to \$158.2 million.

Long-Term Guidance

While many companies throughout the year have been reluctant to issue guidance beyond the next quarter, Emmis put a stake in the ground for the next two quarters and its full fiscal year (Emmis' fiscal 2004 will end Feb. 29, 2004).

For Q3, the company expects total radio revenue to range from \$74.9 million to \$76.4 million and overall company revenue to range from \$157.8 million to \$160.2 million. For Q4, it forecasts total radio revenue of \$64 million-\$65.2 million and total company revenue of \$137.2 million-

\$139.8 million. And for the year, Emmis predicts radio revenue in the range of \$284.6 million-\$287.3 million and overall company revenue of \$593.1 million-\$598 million.

Noting that there's been "some consternation" about the radio business in the past 90 days, Emmis Chairman/CEO Jeff Smulyan stood up for the industry during a Tuesday-morning conference call and cited reasons he believes the business will continue to grow, if slowly. "We are gaining share over time," he said. "There may be quarters when we don't, but this industry over time is gaining share of local markets."

As he has in the past, Smulyan insisted that radio should focus most of its attention on stealing business from newspapers. "If you look at a continuum of radio vs. daily-newspaper share over a three-year period, a five-year period and a decade, the fact is, we are gaining that share," he said. "And that's the best place to gain it, because that's where more of the dollars have been. You go where the money is. That's a continuing great opportunity for our industry. We've seen that grow steadily, and I don't see any erosion of that."

He also reiterated his position that Emmis won't spin off its TV business

into a separate company until the time is right. "Our shareholders have said they would rather have two currencies, and we're still trying to do that," Smulyan said, "but we know we can't force that on the market."

He said that while Emmis is "absolutely focused" on listening to its shareholders, he believes the company can best serve shareholders by running like a well-oiled machine. "By being the best operators of our businesses, that will create more shareholder value than anything else we can do," he said, crediting the company's TV management staff with being "as good as anybody in this business."

Still, he insisted that if the right opportunity came along, Emmis would spin off its TV operations. "If there's any question about this company wanting to make sure that we do what makes our shareholders happy and continues to bring shareholder value, I hope we can put that to rest forever," Smulyan said. "We would like to find a way to have two separate currencies so we could allow people who just want to focus their attention on radio to do that, but we won't do it until we find the mechanism to do it seamlessly."

San Diego

Continued from Page 3

thrilled when the opportunity presented itself. I'll miss working with the 91X team, but the good thing is I'm just down the hall."

After leaving KGB in 1990 Schock served as PD of such stations as KNAC/Long Beach, CA; WHVY/Baltimore; and WLZR/Milwaukee.

Richards said, "I was thrilled when Bryan approached me regarding programming KGB. I know he will bring a fresh set of eyes and ears to the station. As for 91X, we've got the best staff of people assembled locally, and I'm looking forward to working closely with them."

Richards joined Clear Channel/San Diego in 2000. He's also programmed KDGE/Dallas, KTBB/Houston, KSJO/San Jose and WEBN/Cincinnati.

McCarthy

Continued from Page 3

was PD/MD/Promotion Director/morning personality at WTND/Poughkeepsie, NY when he was named WWYZ MD/evening talent in August 1999. McCarthy was elevated to PD in April 2000 and added PD duties for WPKX 18 months ago.

Elliott

Continued from Page 18

who is going to make a difference when he gets here."

Elliott has been at KAZR for seven years, since Saga purchased it and flipped the format from Triple A to Active Rock. He rose to PD after two years as Marketing & Promotions Director.

"Working at Lazer/Milwaukee has been a goal of mine for years," Elliott said. "To finally join Tom Joerres and the Lazer 103 team is like a dream come true."

Salary

Continued from Page 1

night talent (down 24%), evening talent (off 20%) and promotion directors (down 19%). Several positions made more in every market group except the top 10 markets.

R&R uses median salary figures rather than average owing to the disproportionate number of large-market respondents that would otherwise skew the figures outside the realm of realistic interpretation.

It should be noted that, in an effort

to improve response rates by shortening the survey, several positions — ranging from traffic reporter to webmaster to receptionist — were excluded this year. However, the survey return rate did not increase, which Miller, Kaplan CPA George Nadel Rivin attributes to the lack of time for staff to complete the form and the survey's proximity to the budgeting season. R&R will work to address these and related issues with its participating partners, including the NAB and major-market broadcast associations.

Sanctuary

Continued from Page 3

formed by Rod Smallwood and Andy Taylor that is the model for music companies of the future. It's an honor to join all the great record executives, managers and producers that Merck, Rod and Andy have had the foresight to hire and nurture in this exciting company."

Kalodner's career includes guiding the likes of Foreigner, Cher, Sammy Hagar, Berlin, Whitesnake, Journey and Aerosmith to the top of the record charts. He most recently worked on Bon Jovi's *Bounce* and Iron Maiden's *Dance of Death* and put together the upcoming Journey DVD with original member Steve Perry.

Knowles, meanwhile, will enter into a five-year employment deal with Sanctuary that can be extended for a further five years at Sanctuary's option. The deal also involves setting up a joint-venture record label through Sanctuary Records Group/BMG Distribution to develop urban and gospel acts, along with music publishing and the creation of an urban tour agency in the U.S.

Knowles will continue to manage his roster of artists, which includes Destiny's Child, Beyoncé, Kelly Rowland, Michelle Williams, Solange Knowles, Blaque and comedian Ricky Smiley.

"Mathew Knowles and his team at MWE have a preeminent reputation and have had phenomenal success," Sanctuary Group Exec. Chairman Andy Taylor said. "The quality of the artists managed adds considerable value to our roster, as well as being highly and immediately cash-generative."

Said Mercuriadis, to whom Knowles will report, "Sanctuary is the market leader in every aspect of the rock business, and we believe that, in partnership with Mathew, our expertise and infrastructure can have a significant impact on the urban world, which, despite being the biggest music genre, is still underdeveloped and lacking the sophistication of the rock world from the artists' perspective. Our intention is to create a strong creative and business environment for the most important artists and managers in the urban community to prosper."



# Philly's News/Talk/Sports Trio

## Infinity AMs cover the format spectrum

To prepare for my trip to the NAB Radio Show in Philadelphia this week, I decided it would be a good idea to check in with a few of the city's leading radio programmers to get some ideas about what to do and where to go during my visit to the City of Brotherly Love.

I called up KYW's Steve Butler, WPHT's Grace Blazer and WIP's Tom Bigby. The three head up programming operations at Philly's leading News, Talk and Sports radio stations, respectively. All have deep roots in and strong emotional ties to the city, all share a common owner — Infinity Broadcasting — and all program AM radio stations that have long and storied histories in the market.

At AM 610 you'll find Sports/Talk WIP, which made history as Philadelphia's very first radio station when it signed on in 1922. WIP made history yet again in 1987, when it became only the second radio station in America to flip to a 24/7 sports format.

Scan up to 1060, and you'll hear one of America's most consistently successful radio stations, all-News KYW. Believe it or not, those call letters first debuted in Chicago in 1921 and remained on the



Steve Butler

Windy City radio dial for more than a decade before then-owner Westinghouse Broadcasting moved them to Philadelphia in 1934.

The KYW call letters were moved yet again in 1956, to Cleveland, where they remained until the FCC returned them to Philly in 1965. That same year KYW debuted the now legendary 24/7 News format that has made it the station of record for radio news in the

Delaware Valley for nearly 40 years.

Slide on up to AM 1210 and you'll find "The Big Talker," WPHT. Debuting just a few weeks after WIP did in 1922, the station — then called WCAU — went on to be one of the first stations in the country to air a format called "telephone talk," which became a big success with Philly listeners during the 1950s and '60s.

Today WPHT is a model of mod-

ern Talk radio and is hoping to write new chapters in the station's history book with a recently revised lineup that includes local legend Michael Smerconish anchoring morning drive and syndicated talkers Glenn Beck, Rush Limbaugh and Sean Hannity rounding out the day.

So, order up a cheese steak, slop some mustard on a soft pretzel, grab a few packages of Tastykakes, and wash it all down with a can of Black Cherry Wishniak (it's soda pop, and the locals love it) as we get an insider's tour of the town from the people behind the programming at Infinity/Philadelphia's News/Talk/Sports radio stations.



Tom Bigby

**R&R:** What's the mission of your radio station?

**SB:** We're the information station for Philadelphia. Some listeners might call us the news station, but most become acquainted with us through weather, traffic and school-closing information. We're also the place that has constant updates when war or another crisis breaks out. No talk, no play-by-play, just live news, weather, sports and traffic 24/7.

**TB:** We want to dominate male de-

mographics — all male demographics. We know we need to have a strong presence in every male demo to give us the 25-54 numbers we need. To do that, we're always finding ways to make Sports radio more accessible to non-sports fans and to not limit ourselves to the cume restrictions that being a Sports radio station brings.

**GB:** Our mission is to brand this station as the place Philadelphians come to talk about the news of the day. Now that we've assembled a team of first-class talent, we're letting people know that 1210 AM is here to play in Philadelphia.

**R&R:** What's the biggest challenge or opportunity you see ahead in the next 12 to 24 months?

**SB:** The greatest opportunity is to further imprint the KYW "Newsradio" information image on our region, branding us as the authoritative information utility for Philadelphia. The biggest challenge will be how to get the next generation of 25-54s to find the AM band on the radio.

## Tony Bruno's Philadelphia

Philly native and Fox Sports Radio host Tony Bruno offers this list of "must do's" when visiting the City of Brotherly Love.

- **Grab a cheese steak.** Pat's and Gino's get the tourist hype and are institutions at 9th and Passayunk, but they're not the same quality sandwiches as 20 years ago. I prefer Del'Assandro's in Roxborough or Jim's on South Street. Want a non-cheese-steak option? Go to Tony Luke's on Oregon Avenue near Front Street and grab a chicken cutlet or roast pork sandwich. They make cheese steaks, too, but that's their third-best sandwich.



Tony Bruno

- **See the Liberty Bell.** They moved it out of its little building where you could see it 24/7 through the glass. Now, thanks to your tax dollars, it's in the new Constitution Center located in the Independence Hall area on Market Street.

Continued on Page 27

**TB:** The biggest challenge for us, and most stations, will be to find ways to meet the revenue challenges and expense goals we'll all face in the coming years. My personal challenge is to decide when it's time to park the boat in the Florida Keys. I don't know when that's going to be yet, but I am looking forward to it.

**GB:** For the first time since I've been PD we have a live, local morning show that will interface with the rest of the station. Building *The Michael Smerconish Morning Show* will be a big and fun challenge, but I believe that Michael has the ability and the drive to do great things in Philadelphia radio and in the industry.

**R&R:** What is it about Philly radio that makes people working in it never want to leave?

**SB:** It has a big-city feel in a neighborhood-based town, homes just blocks away from the central business district, brawling politics and great material on every block to turn into radio pictures. Draw a 100-mile circle around City Hall, and you've included the Pocono Mountains, New York

Continued on Page 27

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\*Source: Arbitron, Spring 2003, Metro, Persons 25-54, AQH Share, M-F 10p-1a, among all non-music stations.

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

WGST-AM Atlanta	2.7 to <b>3.9</b>	<b>UP 44%</b>
KPRC-AM Houston	3.1 to <b>5.6</b>	<b>UP 81%</b>
WFLA-AM Tampa	5.5 to <b>12.1</b>	<b>UP 118%</b>
WTAM-AM Cleveland	4.7 to <b>9.0</b>	<b>UP 92%</b>
KFTK-FM St Louis	1.3 to <b>5.1</b>	<b>UP 292%</b>
WOAI-AM San Antonio	5.5 to <b>8.6</b>	<b>UP 56%</b>
WJNO-AM West Palm	2.1 to <b>6.4</b>	<b>UP 205%</b>
KTOK-AM Oklahoma City	4.6 to <b>9.0</b>	<b>UP 96%</b>
WGY-AM Albany	2.8 to <b>6.4</b>	<b>UP 129%</b>
KFAQ-AM Tulsa	1.7 to <b>7.5</b>	<b>UP 341%</b>



For more information call 212.445.3935

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

**PREMIERE**  
 RADIO NETWORKS

## Philly's News/Talk....

Continued from Page 24

City, the beautiful Jersey shore and the Chesapeake Bay.

TB: It's a small town dressed up as a big city. It's a huge city, but it's really just a bunch of neighborhoods. People here respond to good radio, and when you do something — right or wrong — you feel it. It's ethnically diverse, but everybody is a Philadelphian.

GB: It's a town of neighborhoods that's very parochial — a small big town that is just plain special. Philadelphians are the most honest people on the planet. You always know where they stand. They love an underdog and will run a phony out of town on a rail. Plus, Philly has all of the benefits of a major cosmopolitan city without the housing and living costs you find in other northeastern cities, like Boston or New York.

R&R: *Who are some of the people who inspired your radio career?*

SB: My GM, Roy Shapiro. His 40 years with Westinghouse, CBS and Infinity give him unmatched perspective about listeners, clients and budgets. I'll miss the ongoing intellectual debates about all of the above when he retires later this year after 19 years at KYW. Also, Scott Herman. We never met prior to our first discussion over a breakfast that eventually turned into an offer to be his News Director. Scott is the best people manager and motivator in the business and a great problem-solver.

TB: Gordon McLendon. In Texas I'd drive my car and sit up on top of a hill so I could hear what he was doing on KLIF, then I'd go back to my little local radio station and try to re-create everything he did. Ron Chapman, who is the promotions genius of modern-day radio and, to my mind, the best PD we have ever seen. Mel Karmazin, who taught me about the business of radio and how

to get the best from the station's talents.

GB: My dad. When I was a little girl, we use to drive around and listen to Talk radio together. Now he's turned into a liberal, so I know that if he likes something, it won't get ratings. Sil Scaglione, my GM, and I'm not just sucking up. He took a chance on a first-time program director, and I won't be letting him down. Plus, I really like the guy, Bill Figenshu. "Fig" is the best radio teacher I've ever met, and he really cared about the radio station. Bob Kmetz, now retired from KDKA radio. He took the time to help me learn to write news and critiqued my work over and over until I got it right.

R&R: *Where are your three favorite places to eat in Philly?*

SB: La Famiglia on Front Street below Market. Order the fish of the day with the lemon sauce and capers and check out their huge wine cellar. The Prime Rib in the Warwick Hotel, where, of course, you should order the prime rib. And the Reading (say "RED-ing") Terminal Market, located underneath the Convention Center. Have breakfast at the Down Home Diner or tour the sandwich counters. Check out those roasted chickens at the Amish counters and grab dessert at Bassett's ice cream, where the most popular flavor 100 years ago was, believe it or not, tomato!

TB: The Capitol Grill for steak, the Palm to see and be seen and any of the hundreds of neighborhood restaurants you'll find all over the city. Walk into any one of them, and you'll find something you like. Philly is a go-out-to-dinner town, and there are tons of great restaurants here.

GB: The Continental at 2nd and Market for Rad Na Chicken and a hot-pepper-infused martini garnished with a jalapeno and a blue-cheese-stuffed olive. Panorama Restaurant for gnocchi and a really good glass of Cabernet. Sarcone's Deli in South Philly for an old-fashioned hoagie with extra vinegar and a diet coke.

R&R: *Where are your three favorite places to take friends or relatives who visit Philly?*

SB: Most of my friends are media geeks like me, so I point out the media and movie landmarks. The church from the movie *The Sixth Sense*, the beautiful angel statue at 30th Street Station that captivated the Amish boy in *Witness*, as well as the restroom where the murder in that film took place. The porch at the Port of History Museum where the climactic scenes of John Travolta's *Blowout* took place and the department store window where *Sex and the City's* Kim Cattrall posed in *Mannequin* early in her career.

In our own building you'll find Studio A, where *The Mike Douglas Show* originated for many years, and the spot on the floor where John Lennon stood to guest-host the show. On the way to my house in South Jersey I always make a stop at the Camden, NJ waterfront to point out the old Victor Talking Machine Company building — the predecessor to RCA — that is now being converted to luxury apartments. Enrico Caruso and John Philip Sousa made their first recordings there, and you can still see the "Nipper Tower," where the company's famous logo of "His Master's Voice" has been preserved in stained glass.

TB: Well, friends I take to the strip clubs on Delaware Avenue. Relatives I take to the Basilica so they can pray for us.

GB: Boathouse Row on the Schuylkill River, because it's beautiful and it reminds me of my childhood. The radio station, because they all want to see it and it's my life. A Phillies game, because we have really great seats.

R&R: *Any advice to young broadcasters looking to build a career in radio today?*

SB: You have a lot more stuff taking up your time than I did when I was your age, but I'm old and I don't understand. So when I say, "Welcome to your first job in broadcasting. You'll be working the midnight to 8am shift on weekends," just swallow hard, show up for work on time, and don't

## Tony Bruno's Philadelphia

Continued from Page 24

• **Check out Philly's sports complex.** No other city has more arenas and stadiums in a five-square-block area. Get one last look at the Vet (Veteran's Stadium), because it's coming down in February. Go see the Rocky statue in front of the old Spectrum next door to the newer Wachovia Center (formerly the appropriately named "F.U. Center" for its old sponsor, First Union bank). There's always something going on in one of the buildings. Hey, maybe you'll get lucky and find a tractor-pull in town.

• **Museums.** You'll find great ones on the Ben Franklin Parkway. See "The Thinker" in front of the Rodin, check out the really cool Franklin Institute and, of course, the world-famous Philadelphia Art Museum, if only to see the steps where Sylvester Stallone, as Rocky Balboa, ran to the top. Note: Running the steps not recommended for most out-of-shape radio guys.

• **Downtown food.** When you're hungry there are lots of great restaurants all over the downtown area. Well-known chains like Morton's, Ruth's Chris Steakhouse and McCormick & Schmick's are all within walking distance of the Broad Street/Avenue of the Arts area around City Hall.

• **Booze.** Not much in the Convention Center area, so I suggest heading down to Delaware Avenue. Dave and Buster's is one of my favorite places. Lots of gin joints around the Old City area, too, including a Coyote Ugly copycat where you just might see women getting drunk and dancing on bars.

• **Booze with a view.** No radio person — particularly no tie-wearing radio execs — can come to any town and not know where the best strip bars are. Not that I frequent these establishments, but if you want friendly women, a nice atmosphere and a little pressure to empty your wallet of that lovely new peach-colored \$20, check out Club Risque on Delaware Ave. near Tasker.

• **Convention break.** The best place to wander around during a midday break from a seminar is located right across from the Convention Center. It's the legendary Reading Terminal Market. The old train barn is still a great place to sample from vendors selling fresh fruits, vegetables, meats and seafood. You can even grab a quick lunch or a snack.

take any vacations from your part-time job. With the turnover in our business, you'll probably be working normal hours in no time.

TB: Learn everything you can about everything and, please, learn to understand the financial and sales end of our business. If you ever have an opportunity to do sales, do it so that you'll understand the job and the frustrations that salespeople experience.

GB: If you're looking for a 9-to-5 job, don't be a PD; go work in a bank. Listen a lot, not just to the radio, but also to your talent, your mentors and those who've been in this business longer than you. Worry constantly about your radio station and never make the same mistake twice. A good program director gets ratings; a great program director gets ratings *and* revenue.

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## Live, From New York, It's Tracy TV

**F**ifteen years after she joined WQHT (Hot 97)/New York as a promotions intern, Emmis/New York VP/Programming **Tracy Cloherty** announces that she's leaving the company at the end of her contract, which will be Feb. 29, 2004. "It'll be nice to finally be able to hang up my bulletproof vest," says a laughing Cloherty, whose immediate plans include the development of a sitcom with Queen Latifah and Latifah's partner, Shakim Compere. "I'm excited to explore the world of television, although radio will always be my first love." Cloherty will continue to consult 17 radio stations across the country. "Working at Emmis — and Hot 97 in particular — has been an amazing and rewarding experience, but after 15 years, it's time for my next challenge," she says. "I feel that I've taken this as far as I can. It's now time for someone else to pick up where I left off."



Tracy takes on ... TV.

While Cloherty remains involved with her stations — Hot 97, WRKS and WQCD — through the transition, Sr. VP/Market Manager Barry Mayo is starting the search for her replacement now.

Across the street, WBLS/New York afternoon driver/force of nature **Wendy Williams** just inked a lucrative syndication deal with Superadio. "Wendy is easily one of the top air personalities in any format in the country," says **Gary Bernstein**, President of Superadio Networks. "She is the very definition of 'personality radio.'" Williams' daily show combines gossip, trash talk, celebrity interviews, love and career advice and no-holds-barred commentary. Bernstein says he already has affiliates lined up for *The Wendy Williams Experience*, which will soft-launch in November in preparation for a January 2004 rollout. For more info, call Superadio's John Campanario at 508-480-9000, Ext. 13, or e-mail [johnc@superadio.com](mailto:johnc@superadio.com).



Oh, no, you did not just say that!

### You Can Go Home Again

Former WKQX (Q101)/Chicago PD **Tim Richards** embarks on his triumphant third tour of duty in the desert as the newly named OM of Clear Channel's Tucson cluster and

day-to-day PD of his former station, CHR/Pop KRQQ. That's good news for Richards — but not so good news for current KRQQ PD & KOHT OM **Steve King**, who exits. Reach King at 520-891-7625 or [stevekingg@aol.com](mailto:stevekingg@aol.com).



"Hi, I'm Jim, she's Shelli."

New York radio fixture **Jim Kerr** has been inked for mornings at Clear Channel Classic Rock WAXQ (Q104.3), teaming with his former longtime co-host, **Shelli Sonstein**. *The Jim Kerr Rock 'n' Roll Morning Show* debuts on Oct. 7. It replaces Leslie Gold, a.k.a. The RadioChick, who exits along with sidekicks Chuck Nice and producer Butch Brennan. Kerr has been doing weekends at Q104.3 since November 2001.

After two years away, **Rob Conrad** and **Shannon Stevens** return to mornings on Clear Channel's WMJJ (Magic 96.5)/Birmingham. The duo debuted on Magic in 1993, but exited two years ago when their contract expired. They ended up across the street on Oldies WODL — but now they're back. Rob and Shannon replace the most recent morning team of John Stewart and Lisa Mason.

### The Programming Dept.

- After five years with Cox CHR/Rhythmic WPYO (95.3 Party)/Orlando, PD **Steve Bartel** is packing his bags for Dallas as the new Asst. PD/MD/midday personality at Entravision's Dance-leaning KKDL (The Texas Party Station). Clear Channel AC WSRS/Worcester, MA Asst. PD/MD **Tom Holt** (pictured) is upped to PD, replacing Steve Peck, who recently transferred to sister Hot AC WSNE/Providence. Holt previously programmed Citadel's WWL/Providence for nine years, racking up 22 No. 1 books before being downsized out of a gig last Christmas.
- Former WAQX/Syracuse PD **Bob O'Dell** grabs the vacant PD gig at WRQK (Rock 107)/Canton, OH.
- WZTA (94.9 Zeta)/Miami Asst. PD/MD/afternoon driver **Ryan Castle** trades the oppressive fog of Miami for a return to his sunny hometown of Seattle as Asst. PD of Entercom Rocker KISW. He replaces Kylee Brooks, who left the industry.



Fun? Fun is my middle name!

## R&R Timeline

### 1 YEAR AGO

- Emmis, Infinity lose battles with the FCC over Mancow's indecency fines.
- Neil Portnow named president of NARAS.
- **Wende Persons** promoted to Exec. Director/Programming & National Services at WQXR/New York.

### 5 YEARS AGO

- Janet G (Janet Gilmer-Rowser) promoted to PD at WMXD-FM/Detroit.
- **David Landau** and **Ken Williams** appointed Exec. VPs for Premiere Radio Networks.
- **Brian Bieler** named VP/GM of KTXQ/Dallas.



Brian Bieler

### 10 YEARS AGO

- **Howard Stern** and Infinity Broadcasting file a \$45 million breach of contract suit against Evergreen Media.
- **Steve Schnur** recruited by Arista Records as VP/Modern Rock.
- **Paul Marszalek** becomes PD at KFOG/San Francisco.



Steve Schnur

### 15 YEARS AGO

- **Jerry Greenberg** and CBS Records unveil WTG Records.
- **Randy Operations** joins Emmis Broadcasting as Regional VP/Operations for New York and Chicago.
- **Dave Foster** promoted to PD at WYAY/Atlanta.

### 20 YEARS AGO

- **Frank Kabela** promoted to President of Greater Media.
- **Bill Burns** appointed VP/GM at WWBA/Tampa.
- **Dan Griffin** named VP/GM of WRKO/Boston.



Dan Griffin

### 25 YEARS AGO

- **Larkin Arnold** moves from Capitol Records to Arista Records to become Sr. VP in charge of acquiring and developing black acts at Arista.
- **Storer Broadcasting** sells KTNQ/Los Angeles for \$8 million cash to K-Love Radio Broadcasting.

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• **Jason Barsky** steps down as PD of Clear Channel CHR/Pop WHKF/Harrisburg to concentrate on hosting mornings. **Michael McCoy**, PD of nearby WLAN/Lancaster, PA, is named OM of both stations and PD of WHKF WLAN Asst. PD/MD **J.T. Bosch** is now PD of WLAN, while WLAN MD **Holly Love** adds Asst. PD stripes.

• KFAT/Anchorage, AK PD/night jock **Paul Boris** has swapped programming stripes with Asst. PD/morning talent **Counselor**.

### Available Now!

The budget bug bites PD/afternoon driver **Scott Chase** squarely in the ass at Cumulus Hot AC WRQQ (Star 97)/Nashville as he exits. Former Star morning talent **Rob Michaels** returns as Asst. PD/afternoon jock. Cumulus VP/Programming **Jan Jeffries** will oversee Star's programming until a new PD is named. Chase can be reached at 615-473-0553 or [talkchase@aol.com](mailto:talkchase@aol.com).

Where's Waldo? PD **Brad Waldo** exits Clear Channel AC KGBY (Y92.5)/Sacramento. Waldo, who previously programmed KKL/Phoenix and WLTJ/Detroit, can be reached at 916-641-0618 or [bradwaldo@aol.com](mailto:bradwaldo@aol.com).

PD **Darren Stephens** exits Citadel CHR/Rhythmic WYIL (Wild 98.7)/Knoxville. **ST** speculates that Stephens will return to his former gig: playing Samantha's husband on *Bewitched*. Until then, he can be reached at 504-909-7335.

### Local Citizens Told To Calm Down

Clear Channel Urban **WPHR (Power 106.9)**/Syracuse evolves to Urban AC under current PD **Butch Charles**, who also adds PD duties at CHR/Rhythmic sister **WWHT (Hot 107)**. Former Hot PD **Erin Bristol** will now exclusively oversee Alternative sister **WWDG (The Dog)**.

In Power jock news, the syndicated *Doug Banks Morning Show* gives way to **Tom Joyner**. Midday hostess **Sonja Sayles** exits, replaced by Asst. PD/MD **Kenny Dees**. Night jock **Just Mike** moves to afternoons, and **Marty The One Man Party** moves to mornings, replacing **Dakota**, who exits. PD **Butch Charles** will now handle the new *Quiet Storm*, airing 7pm-midnight, while overnighter **Maestro** moves to nights on Hot 107.

### Quick Hits

• **WWPR (Power 105.1)**/New York night personality **Big Tigger** exits after his contract talks went south. He had been off the air for the past three weeks. **Big Tigger** continues to



Big Tigger

voicetrack middays on sister **WMIB (103.5 The Beat)**/Miami and host his own Premiere-syndicated countdown show. He also has his little fallback TV gig as the host of **BET's *Tha Bassment*** and a fledgling rap career as well.

• Longtime **KHKS (106.1 Kiss FM)**/Dallas afternoon driver **Domino** resigns, effective Oct. 10. Word has it that he's headed across the street — possibly to Entravision Dance outlet **KKDL**. Kiss PD **Brian Bridgman** needs an immediate replacement.

• Now that **WEDR/Miami's James T** has moved to Urban AC sister **WHQT** for afternoons, **WEDR** morning co-host **Jill Tracey** and comic **Marvin Dixon** have exited. **WEDR** afternoon guy **Rick Party** is taking over mornings, teaming with **Tamara G**.

• Cox CHR/Pop **WBLI/Nassau-Suffolk** ups **Wendy Wild** to nights, replacing **Fester**, while Music Coordinator **L.J. Zabielski** snags the open MD position.

• **WYOK (Hot 104)**/Mobile inks **Bryan "B-Dub" Washington** for nights; he's inbound from **KKRZ/Portland, OR**.

• **KHTT/Tulsa MD/night** dude **Eric Tyler** makes the big-boy leap to nights at **Infinity CHR/Pop WNKS/Charlotte**.

• Regent AC **WLHT (W-Lite)/Grand Rapids** has its first full-time daytime opening in more than six years as MD/midday personality **Mary Turner** exits to do mornings in a market TBA.

### That's One Way To Beat The System

**Brian Florence**, half of the now-infamous "Sex in St. Patrick's" couple that brought down **Opie & Anthony**, has died just before he was to appear in court to answer charges. The *Associated Press* reports that **Florence, 38**, died on Sept. 25 of a heart attack in **Alexandria, VA**. **Florence** and his girl-



Florence (l) and Harper in happier times.

friend, **Loretta Lynn Harper**, were arrested Aug. 15, 2002, for allegedly having sex inside **St. Patrick's Cathedral** as part of an **Opie & Anthony** radio stunt gone horribly awry. The couple's lawyer said her clients had expected to plead guilty to a lesser

charge and receive a non-jail sentence. O&A's former producer, **Paul Mercurio**, recently pled guilty to disorderly conduct and was ordered to perform seven days of community service.

### ST Shot O' The Week



Caught between **The Rock** and a ... oh, hell, never mind. While out promoting his No. 1-grossing movie, *The Run-down*, **The Rock** stopped by **WWWQ (Q100)/Atlanta's *The Bert Show***. Pictured basking in the post-plug afterglow are (l-r) *Bert Show* producer **Jeff Dauler**, **The Rock** and *Bert Show* co-host **Jenn Hobby** and host **Bert Weiss**, starring as **Bert**.

### Talk Topics

• After Clear Channel suspended him for a week, the company has fired **Bob Lonsberry** from **News/Talk WHAM/Rochester, NY** for referring on the air to Rochester Mayor **William Johnson Jr.**, who is African-American, as a monkey. **Lonsberry** offered a taped apology to **Johnson** on his Aug. 22 show, which featured a guest host. He apologized again on Sept. 25 and agreed to undergo diversity training and remain off the air indefinitely. However, **CC** lost its cool after **Lonsberry** attacked his critics in an Internet column, saying that the "liberal and afraid ... seek to dominate society through threat and intimidation," **AP** reports. In a statement, **WHAM** management said, "Although Mr. Lonsberry expressed a willingness to change, it became obvious to us that he is not embracing diversity."

• **WJNO/West Palm Beach** afternoon host **Randi Rhodes** will begin national syndication on Oct. 1.

• **Ed Tyll** is launching his own syndication effort in conjunction with **Santa Cruz, CA**-based **Adam Wilbur Entertainment**. **Tyll's** new syndicated talk show will air live from **New York** on weekdays from 7-10pm ET, beginning Oct. 1. Already on board: **KUGN/Eugene, OR**; **KNUU/Las Vegas**; and his most recent station, **WLIE/Nassau-Suffolk**.

• **James Crystal Radio Group** flagship **WFTL-AM/West Palm Beach** is upgraded to 50,000 watts and debuts a **News/Talk** format under the moniker "Live 85." The station will carry **Miami Dolphins** football games, local sports personality **Jeff DeForrest** and the syndicated **Alan Colmes, Joey Reynolds** and **Michael Savage**.

Starring ADULT CONTEMPORARY, ADULT HIT RADIO, CLASSIC HIT COUNTRY, CD COUNTRY, ROCK CLASSICS, GOOD TIME OLDIES, MUSIC OF YOUR LIFE, US COUNTRY & SMOOTH JAZZ.

EPISODE V

# THE EMPIRE SWITCHES BACK

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# Wayne's World

'Stacy's Mom' has got it going on for Fountains Of Wayne

With "Stacy's Mom," Fountains Of Wayne have not only penned the best MILF anthem this side of Paul Simon's "Mrs. Robinson," they've scored the biggest hit of their seven-year career. Add to that a jaw-dropping video starring model Rachel Hunter and the fact that the song is crossing over from Alternative to CHR/Pop, and this could be the year that the Fountains flow into the mainstream.

"I feel like it's the first time we really got it right with a video matching the song," says FOW guitarist and co-songwriter Adam Schlesinger of the video, where a tween-age boy fantasizes about the song's titular character, played by Hunter, pole-dancing and emerging out of a backyard pool a la Phoebe Cates in *Fast Times at Ridgemont High*.

"Obviously, it's a pretty literal interpretation of the song, but I think it should be for song like that. Chris Applebaum, who's the director and an old friend of ours, totally got it right away when we started talking to him about it.

"We talked to some other directors who were pitching us some artier and more subtle ideas. Chris' whole thing was, 'Fuck that, let's make this big, teen-movie-style video.'"

**"We learned that if you don't sell millions of records, you might have a hard time making another record after that."**

## Comeback Story

But there's more to Fountains Of Wayne than teenage fantasies. Load up the disc player with *Welcome Interstate Managers* — the group's third record and first for S-Curve/EMC — and you'll find some of the finest pop rock storytelling in recent memory. Whether it's wistful memories of summer in "Fire Island" or the hibernation blues of "Valley Winter Song," FOW demonstrate an undeniable knack for spinning a yarn into the time-honored fabric of pop music.

"Well, it's certainly not the prevalent form of songwriting that you hear

on the radio, but I think there are people who are still good at it," Schlesinger says when asked if storytelling is a lost art in pop music.

"For a lot of bands, at least American bands, it's expected that you're going to be writing lyrics by opening your diary and telling the world how you feel that day. That's not how we go about it."

FOW's own tale is a bit of a comeback story. With their self-titled debut in 1996 and 1999's *Utopia Parkway*, the group earned critical praise and a loyal fan base, which can be found at their capacity shows, singing the lyrics back to the band.

Outside of the group, Schlesinger also penned the anachronistic pop ditty "That Thing You Do" for the Tom Hanks-directed movie of the same name. It afforded him another income source and an Oscar nomination for Best Original Song in 1997.

Fountains Of Wayne's albums failed to catch fire at the register, however, and Atlantic dropped the group from its roster, prompting what FOW's current bio slyly refers to as a "lengthy hiatus during which they discovered many interesting things about the music business."

Laughing, Schlesinger clarifies, "To make a long story short, we learned that if you don't sell millions of records, you might have a hard time making another record after that. We lost our deal with Atlantic after our last record, and we just decided to make this record on our own."

## No Grudges

During said hiatus, the group also contributed music to a VH1 cartoon series called *Hey Joel*, which was slated to feature animated versions of the band as well as two songs per episode. "There were a lot of regime changes at VH1, and I'm not sure that show is a priority for whoever's in charge of it now," Schlesinger says.

"The good thing about it is that it basically financed us making this new

record. We were working on the music for that show simultaneously with the album. It gave us enough money to pull it off.

"Thankfully, when it was done we were able to find a new label contract fairly quickly. But it was amazing how many people would tell us beforehand, 'We love your band, but we have to hear your next single.' I can't say that I don't understand. It makes a certain amount of sense, but it's just kind of depressing."

Schlesinger doesn't hold a grudge against his former label. "First of all, we didn't have a terrible experience there," he says. "We actually got treated pretty well compared to what happens to a lot of bands on major labels.

"On the positive side, Atlantic never meddled creatively in anything we did. We were able to make the records exactly the way we wanted. We made videos and toured extensively on both records.



Fountains Of Wayne

"They never pulled the plug in the middle of a project or something, which has happened to friends of mine. I've had friends on major labels where the label bails before the record even comes out. In that sense, we didn't walk away from Atlantic feeling like we just got screwed.

"On the other hand, I always felt that FOW was a pop band, and I'm not sure Atlantic, or at least certain people at Atlantic, saw us that way. They may have viewed us as kind of left-of-center or some kind of acquired taste. I always felt that this is a pop band, and I don't see any reason why kids wouldn't be able to get it right away."

## Atlantic Refugees

As luck would have it, another Atlantic refugee, FOW's former A&R man, Steve Yegelow, landed at S-Curve Records, a new label started by another friend of the band's, Steve Greenberg. "We felt, already, that it was a good home for us," Schlesinger

says of S-Curve. "At least we knew those two guys well and trusted them."

The new label also subscribed to the notion that FOW is a pop band. "Steve Greenberg at S-Curve is only interested in pop songs, pop hits and pop records," Schlesinger says. "He's not an Alternative guy or a college radio guy. He signed Hanson, he signed The Baha Men.

"He's all about the pop records. The fact that he saw us in those terms was what got us excited about working with him. That's what we always wanted to be seen as, just a pop band."

Nowadays, "Stacy's Mom" can be heard next to Kelly Clarkson's latest single on Pop radio. "It's awesome!" Schlesinger enthuses. "The cool thing for me is that it's just because of the song itself. There's really no image to our band.

"We're a bunch of guys in our 30s, we can't dance, and we're not particularly charismatic in any other way. The only shot we have of getting on the radio is writing a song that sounds good on the radio."

## Scratch On The Side

Aside from his duties in FOW, Schlesinger is also a partner in the Chicago-based indie label Scratchie Records, home to bands like The Sounds and The Blank Theory. "Scratchie now has a deal through New Line Cinema, which has a record division called New Line Records," he says.

"They've given Scratchie a new lease on life. Basically, me, [former Smashing Pumpkins/current A Perfect Circle guitarist] James Iha and our third partner, Jeremy Freeman, are like an A&R source for them.

"We look for stuff that we're interested in, and we bring it to their attention. If they want to put the records out, it comes out with a New-Line/Scratchie logo."

What is the climate like for an indie label in today's tricky economy? "The trick to having an indie label is setting modest goals and not spending too much in any one place," he says.

"You set yourselves up for failure if you try to compete with the majors in terms of having monstrous hits. But if you can do modest deals with people, it can be viable."

## Transition Period

When asked for his take on the industry as a whole, Schlesinger says, "It's pretty brutal. It's in this weird transition period where nobody really knows where it's going to end up.

"I'm involved in it in so many different ways. I have a recording studio, the label, the band and producing, and I can tell you that on every end of it, people don't have as much money to spend and people are scared to do things that they might not have been scared of before. Everybody's being very cautious."

UMG's recent decision to slash prices at the register sits well with Schlesinger. "There's no question that records need to be cheaper for them to exist at all," he says. "And that still

may not save the format. If I was a 12-year-old kid and I liked a song, I wouldn't go out and spend \$19 or \$20 to get it when I knew that I could get it for free."

When it comes to the RIAA suing file-swappers, Schlesinger has mixed feelings. "It's not necessarily the best way to go about it from a PR standpoint, but I do think that they have to make it clear to people somehow that it's stealing and it's illegal," he says. "Just because the technology is there doesn't mean the copyright laws don't exist. As someone who's pretty dependent on copyrights to earn a living, it is a scary thing."

**"We can't dance, and we're not particularly charismatic in any other way. The only shot we have of getting on the radio is writing a song that sounds good on the radio."**

"People don't realize that it's not just about taking money that would go into Lars Ulrich's pocket. For the most part, it's about bands that are sort of midlevel or starting out. If they don't sell a certain amount of records, they're not going to be able to make another one."

## On The Road Again

With "Stacy's Mom" getting it on for a variety of formats, Fountains Of Wayne are back on the road with a new album, a new label and, for Schlesinger, a new baby. "I have a 5-month-old daughter, and it's really hard to go away," he says.

"We didn't tour for a really long time, so I think everybody's really enjoying playing again. We've become a great live band, and we really love to get onstage and play. But the traveling part of it is hard. You don't really sleep right. You don't really eat right.

"If we were 21 years old, we might all want to give in to that lifestyle and have that be our existence, but we're all older and most of us have families and stuff, so it's a little bit different.

"The funny thing to me is that there's barely any difference between being in a band and working in an office. Apart from the writing and recording songs part of it, most of the time you're doing just what everyone else is doing: You're getting up, going to work and trying to sell something. You're kind of peddling your wares.

"Being on tour is basically like an endless business trip. We spend half our lives in airports and train stations and on buses. I don't feel that removed from the everyday working scenario."



THE INDUSTRY'S NO. 1 RETAIL CHART October 3, 2003

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
-	1	OUTKAST	Speakerboxx/The Love Below	Arista	509,745	-
-	2	DAVE MATTHEWS	Some Devil	RCA	475,612	-
-	3	LIMPBIZKIT	Results May Vary	Flip/Interscope	317,429	-
-	4	OBIE TRICE	Cheers	Shady/Aftermath/Interscope	255,254	-
-	5	R. KELLY	The "R." In R&B Collection Vol. 1	Jive	251,803	-
-	6	NICKELBACK	Long Road	Roadrunner/IDJMG	202,106	-
-	7	MURPHY LEE	Murphy's Law	Bad Boy/Universal	154,842	-
1	8	OMX	Grand Champ	Def Jam/IDJMG	135,967	-56%
4	9	JOHN MAYER	Heavier Things	Aware/Columbia	117,853	-8%
5	10	HILARY DUFF	Metamorphosis	Buena Vista/Hollywood	116,040	-4%
-	11	ROB ZOMBIE	Past, Present & Future	Geffen	95,036	-
6	12	BEYONCE	Dangerously In Love	Columbia	89,600	+5%
2	13	A PERFECT CIRCLE	Thirteenth Step	Virgin	84,882	-62%
10	14	ALAN JACKSON	Greatest Hits Vol. 2	Arista	75,945	+18%
-	15	FUEL	Natural Selection	Epic	71,990	-
3	16	ERYKAH BADU	Worldwide Underground	Motown	68,765	-53%
13	17	EVANESCENCE	Fallen	Wind-up	60,459	+8%
12	18	CHINGY	Jackpot	Dtp/Capitol	58,459	+1%
19	19	3 DOORS DOWN	Away From The Sun	Republic/Universal	44,567	+10%
14	20	SEAL	IV	Warner Bros.	43,795	-17%
29	21	SOUNDTRACK	The Fighting Temptations	Sony Soundtrax	43,225	+50%
-	22	PANTERA	The Best Of Pantera-Far Beyond	Rhino	36,779	-
17	23	SOUNDTRACK	Bad Boys II	Bad Boy/Universal	36,260	-19%
7	24	BUBBA SPARXXX	Deliverance	Beat Club/Interscope	35,739	-49%
22	25	LINKIN PARK	Meteora	Warner Bros.	35,084	+2%
16	26	NEPTUNES	The Neptunes Present...Clones	Star Trak/Arista	34,189	-25%
18	27	50 CENT	Get Rich Or Die Tryin'	Shady/Aftermath/Interscope	34,043	-22%
11	28	YING YANG TWINS	Me & My Brother	TVT	33,237	-47%
-	29	BABY BASH	Smokin' Nephew	Universal	33,136	-
20	30	COLDPLAY	Rush Of Blood To The Head	Capitol	32,577	-10%
24	31	NORAH JONES	Come Away With Me	Blue Note/Virgin	32,068	-4%
15	32	MARY J. BLIGE	Love & Life	Geffen	30,538	-35%
21	33	WARREN ZEVON	The Wind	Artemis	30,313	-13%
23	34	LIL JON & THE EASTSIDE BOYZ	Kings Of Crunk	TVT	30,263	-10%
8	35	SHEEK LOUCH	Walk Witt Me	Universal	29,668	-57%
48	36	MICHAEL McDONALD	Motown	Motown/Universal	28,935	+32%
33	37	ASHANTI	Chapter II	Murder Inc./IDJMG	28,737	+7%
26	38	YOUNGBLOODZ	Drankin' Patnaz	So So Def/Arista	28,371	-13%
-	39	GLORIA ESTEFAN	Unwrapped	Epic	28,088	-
35	40	MATCHBOX TWENTY	More Than You Think You Are	Atlantic	27,651	+5%
28	41	GOOD CHARLOTTE	Young & Hopeless	Daylight/Epic	27,214	-6%
-	42	ANTHONY HAMILTON	Comin' From Where I'm From	So So Def/Arista	26,720	-
9	43	THURSDAY	War All The Time	Victory/Island	26,685	-61%
34	44	BLACK EYED PEAS	Elephunk	Interscope	26,132	-1%
36	45	STAINED	14 Shades Of Grey	Flip/Elektra/EEG	25,713	-2%
-	46	ARETHA FRANKLIN	So Damn Happy	Arista	25,533	-
31	47	JOHNNY CASH	American IV: The Man Comes...	American/Lost Highway/IDJMG	24,447	-10%
44	48	SEAN PAUL	Dutty Rock	VP/Atlantic	24,277	+5%
30	49	MAROON 5	Songs About Jane	Octone/J	23,195	-17%
-	50	VARIOUS	Totally Country Vol. 3	Curb	22,848	-

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## ON ALBUMS

### 'Kast Away!

Christmas comes early for the record industry this year.

The top seven albums are all new to the charts, topped by Arista rap duo OutKast's *Speakerboxx/The Love Below* double CD, which cops No. 1 with an impressive sales total of more



Dave Matthews

than 509,000.

RCA's Dave Matthews is the runner-up, with more than 475,000 sold, followed by Flip/Interscope's Limpbizkit (No. 3), Shady/Aftermath/Interscope Eminem protege Obie Trice (No. 4), Jive soul superstar R. Kelly (No. 5), Roadrunner/IDJMG's Nickelback (No. 6) and Universal rapper Murphy Lee (No. 7).

For the first time since late last year, every album in the top 10 sells more than 100,000. The list is rounded out by a trio of



OutKast

former chart-toppers in Def Jam/IDJMG's DMX (No. 8), Aware/Columbia's John Mayer (No. 9) and Buena Vista/Hollywood's Hilary Duff (No. 10).

Geffen's Rob Zombie, with a combination CD-DVD greatest-hits package, bows just outside the charmed circle, at No. 11. Other newcomers include Epic's Fuel (No. 15), Pantera's Rhino best-of (No. 22), Universal's Baby Bash (No. 29), Epic's Gloria Estefan (No. 39), So So Def/Arista's Anthony Hamilton (No. 42), Arista's Aretha Franklin (No. 46) and Curb's *Totally Country Vol. 3* (No. 50).

Major gains are posted by Sony Soundtrax's *The Fighting Temptations* soundtrack (No. 29-21, +50%); Michael McDonald's *Motown* album (No. 48-36, +32%), continuing to

show gains from play of "Ain't No Mountain High Enough" on the ubiquitous MCI TV commercial; and Arista Nashville's Alan Jackson (No. 14-10, +18%).



Limp Bizkit

Next week: Make way for RCA Nashville's Martina McBride, Arista's Dido and A&M/Interscope's Sting, while Def Jam South's Ludacris album will street as the first superstar album to boast UMG's new \$12.98 MSRP.

## Furtado Not Powerless

Nelly Furtado makes a triumphant return next week as she amps up radio with "Powerless (Say What You Want)," the lead single from her forthcoming sophomore album, *Folklore*. The CD, which is due in stores on Nov. 25, is the follow-up to her multi-Platinum debut, *Whoa, Nelly!*, and will feature guest appearances by Mike Einzinger of Incubus and Bela Fleck. Furtado, a native of Canada, recently gave birth to a baby girl, but she somehow found the time to serve as co-producer on the CD along with Track And Field (Gerald Eaton and Brian West). You can check out "Powerless" at Pop, Hot AC and Triple A outlets starting next week.



Nelly Furtado

Mark Hoppus (vocals/bass), Tom DeLonge (vocals/guitar) and Travis Barker (drummer) also invade the airwaves once again as San Diego's own Blink-182 present "Feeling This" to Alternative. This is the lead single from the trio's upcoming self-titled album, reaching the masses on Nov. 18. Blink-182 will also appear on the holiday CD *Santa Clause '03* with "I Won't Be Home for Christmas." The album, which also features The Mighty Mighty Bosstones, New Found Glory, Something Corporate and many others, will benefit the Pediatric AIDS foundation.

Josh Groban took the music world by storm thanks to high-profile appearances on both *Ally McBeal* and *Oprah*. His self-titled debut album went on to sell 4 million copies on the strength of its lead single, "To Where You Are." Next week Groban tries to repeat his success as he goes for adds at AC with "You Raise Me Up," our first look at his sophomore album, *Closer*. David Foster returns to serve as producer and arranger on *Closer*, which is due to arrive on store shelves on Nov. 11.

Groban will be singing songs in English, Spanish, French and Italian on this album, and the young artist also co-wrote three of the songs.



Josh Groban

Rob Zombie, former lead singer of White Zombie, has had an illustrious career that continues to this day. In celebration of his longevity in the music business, *Greatest Hits: Past, Present & Future* has just been released, featuring two brand-new singles. Next week he goes for adds at Active Rock with "Two Lane Blacktop," one of the new songs. Zombie will also release a new comic series titled *Rob Zombie's Spook Show International* on Oct. 29 in conjunction with MVMCreations and CrossGen Entertainment.

Brian Culbertson prepares to heat up Smooth Jazz once again, with "Serpentine Fire," the latest single from his Warner Bros. album *Come on Up*. Produced and arranged by Culbertson, "Serpentine Fire" is a cover of Earth, Wind & Fire's classic tune. Says Culbertson about *Come on Up*, his seventh solo effort, "I was ready for something a little different. People will still recognize that it's my work, but this CD is definitely more contemporary. There's more pop, more R&B influence, with a bit of urban mixed in." Culbertson will be playing in the Bay Area Oct. 10-12 with special guests Michael Lington on sax and Culbertson's father, Jim Culbertson, on trumpet.

Boston native Kye Evan has been a songwriter for Danny Wood and Julio Iglesias Jr., among others, and next week he goes for adds at Pop, AC and Hot AC with "So Wrong." This is the first single from his solo CD *Let Things Go*, due in November. A radio promo tour is also in the works for Evan.

As we reach the end of this column, we also reach the "End of the Road." *Me First And The Gimme Gimmes* take on the classic Boyz II Men R&B cut by adding their own twist to the tune and giving it the punk feel they are famous for. The single goes for adds at Alternative, and the band will be appearing on *The Jimmy Kimmel Show* on Halloween and on *Last Call With Carson Daly* in November.

— Mike Trias

## R&R Going For Adds™

Week Of 10/6/03

### CHR/POP

KYE EVAN *So Wrong (Bandwerks)*  
LILLIX *Tomorrow (Maverick/Reprise)*  
LUDACRIS *Stand Up (Def Jam South/IDJMG)*  
ME FIRST AND THE GIMME GIMMES *End Of The Road (Fat Wreck)*  
MISSY ELLIOTT *Pass That Dutch (Elektra/EEG)*  
NELLY FURTADO *Powerless (Say What You Want) (DreamWorks)*  
SEAN PAUL *I'm Still In Love With You (VP/Atlantic)*  
THALIA *Baby, I'm In Love (Virgin)*

### CHR/RHYTHMIC

BLU CANTRELL *Make Me Wanna Scream (Arista)*  
BOW WOW f/ JAGGED EDGE *My Baby (Columbia)*  
DANNII MINOGUE *I Begin To Wonder (Ultra)*  
DOWN SOUTH GEORGIA BOYS *D.S.G.B. (Universal)*  
NICK CANNON *Gigolo (Jive)*  
PAUL VAN DYK *Time Of Our Lives (Mute/EMC)*  
RZA *We Pop (Sanctuary/SRG)*  
SEAN PAUL *I'm Still In Love With You (VP/Atlantic)*  
THA' RAYNE *Didn't You Know (Remix) (Divine Mill/Arista)*

### URBAN

2PAC f/ NOTORIOUS B.I.G. *Runnin' (Dying To Live) (Death Row/Interscope)*  
BOW WOW f/ JAGGED EDGE *My Baby (Columbia)*  
DOWN SOUTH GEORGIA BOYS *D.S.G.B. (Universal)*  
RZA *We Pop (Sanctuary/SRG)*  
SMOKIE NORFUL *I Need You Now (EMI Gospel)*  
T.I. *Be Easy (Grand Hustle/Atlantic)*  
THA' RAYNE *Didn't You Know (Remix) (Divine Mill/Arista)*

### URBAN AC

ASHANTI *Rain On Me (Murder Inc./IDJMG)*  
DONNIE *Do You Know (Universal)*  
ERYKAH BADU *Back In The Day (Motown)*  
FREDDIE JACKSON *Natural Thang (Martland Entertainment)*

### COUNTRY

JEFF & SHERI EASTER *My Country (Spring Hill)*  
KEVIN DENNEY *A Year At A Time (Lyric Street)*  
LORRIE MORGAN *Do You Still Want To Buy Me That Drink (Frank) (Image/Quarterback)*  
OAK RIDGE BOYS *Glory Bound (Spring Hill)*  
SHANIA TWAIN *She's Not Just A Pretty Face (Mercury)*

### AC

JOSH GROBAN *You Raise Me Up (143/Reprise)*  
KYE EVAN *So Wrong (Bandwerks)*

### HOT AC

KYE EVAN *So Wrong (Bandwerks)*  
NELLY FURTADO *Powerless (Say What You Want) (DreamWorks)*  
SUGAR RAY *Chasin' You Around (Atlantic)*

### SMOOTH JAZZ

BRIAN CULBERTSON *Serpentine Fire (Warner Bros.)*  
NORAH JONES *Turn Me On (Blue Note/Virgin)*  
WALTER BEASLEY *Brother (N-Coded)*

### ROCK

ADEMA *Promises (Arista)*  
KORN *Right Now (Epic)*  
LIVING COLOUR *Sacred Ground (Sanctuary/SRG)*  
RUSH *Working Man (Live) (Atlantic)*  
SHINEDOWN *45 (Atlantic)*

### ACTIVE ROCK

ADEMA *Promises (Arista)*  
KORN *Right Now (Epic)*  
ROB ZOMBIE *Two Lane Blacktop (Geffen)*  
RUSH *Working Man (Live) (Atlantic)*  
SHINEDOWN *45 (Atlantic)*

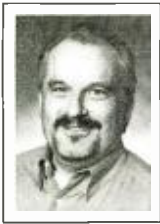
### ALTERNATIVE

ADEMA *Promises (Arista)*  
BLINK-182 *Feeling This (Geffen)*  
KORN *Right Now (Epic)*  
LIVING COLOUR *Sacred Ground (Sanctuary/SRG)*  
ME FIRST AND THE GIMME GIMMES *End Of The Road (Fat Wreck)*  
THE RAPTURE *House Of Jealous Lovers (Strummer/Universal)*  
SHINEDOWN *45 (Atlantic)*

### TRIPLE A

ALBERT LEE *Heartbreak Hill (Sugar Hill)*  
BETH GIBBONS & RUSTIN MAN *Tom The Model (Sanctuary/SRG)*  
BLUE OCTOBER *Calling You (Brando/Universal)*  
COLDFLAY *Moses (Capitol)*  
LIMITS *Twin Girls (Luxury)*  
LIVING COLOUR *Sacred Ground (Sanctuary/SRG)*  
MATTHEW RYAN *The Little Things (Hybrid)*  
NELLY FURTADO *Powerless (Say What You Want) (DreamWorks)*  
NICKEL CREEK *This Side (Sugar Hill)*  
NORAH JONES *Turn Me On (Blue Note/Virgin)*  
STEVE EARLE *Just An American Boy (E-Squared/Artemis)*  
VARIOUS ARTISTS *Just Because I'm A Woman: Songs Of Dolly Parton (Sugar Hill)*

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](mailto:gmaffei@radioandrecords.com).



**KEVIN CARTER**  
kcarter@radioandrecords.com

# Is Music Radio Playing It Too Safe?

## Ten suggestions to shake up your station

When was the last time your radio station took a chance, did the unexpected and thrilled your listeners? Most music radio stations today do an adequate job of meeting listener expectations, but rarely do they exceed them. Is the increasing conservatism in programming due to consolidation and corporate radio's risk-aversion, or have we just failed to teach the current generation of programmers some of radio's most valuable programming wisdom? Regardless, many music radio stations today are not any fun to listen to.

Sure, I believe in music research, tight playlists and high rotations to maximize market share. I also believe in strategy, owning a unique music position and meeting listener expectations. But when did we decide that we could no longer deviate from our formats?



**Ken Benson**

perfection; listeners only remember the unique and special things that you do. Today's listeners crave fun and spontaneity, yet most stations rarely offer anything out of the ordinary.

An important lesson I learned very early in my radio career is that all the

truly great radio stations shared one important trait: They were predictably unpredictable. Sure, these stations would deliver on their required promises, but they would also constantly seek opportunities to take calculated risks and delight their audiences with the occasional unexpected but welcome surprise. It sounds so simple, yet many programmers don't know how to veer from the script or when to do it.

Most programmers are much more comfortable using a regularly scheduled feature to showcase an aspect of their music. While such benchmark features can be effective tools to highlight an important image or music element of your strategy, the element of surprise has the greatest impact.

In the future the competition to

attract people back to the radio instead of TV, the Internet, an MP3 player, PlayStation 2 or any other distraction is only going to intensify. If you think you can survive just by playing "10 in a row" or "the perfect blend of favorites," you are seriously mistaken.

### Meaningful Surprises

I have worked with hundreds of radio stations over the past few years, both as a group programmer and a researcher. I've also reviewed many research projects and moderated many focus groups. The one common theme among listeners, regardless of age or format preference, is a craving for more music variety from their favorite stations.

In Canada the new JACK format is built on the concept of variety, and it is taking market after market by storm. The JACK format's repertoire plays between 800 and 1,000 unique titles in a week.

Now I am not here to advocate expanding your playlist. Consistently delivering and meeting listener expectations is crucial to ratings success. However, as long as we're playing the top-of-mind-recall game, a few meaningful surprises strategically tossed in along the way can go a long way toward driving passion, loyalty and, most important, ratings.

Here are 10 examples of predictably unpredictable music features that are guaranteed to cut through the clutter and stick in your listeners' minds.

1. Chase's Calendar of Events designates "One-Hit Wonder Day" in September. Have your morning show play nothing but one-hit wonders all morning long. It's a four-hour party that your listeners will love. You can even have listeners bring their old 45s and albums to the station for you to play.

2. From noon Christmas Eve until noon Christmas Day my station would play continuous Christmas music. Why? Because on the 24th and 25th of December, Christmas music is the most mass-appeal music. Sure, the AC and Country sta-



**THE POPULAR NON-SIMPSONS DUFF** People began lining up at the Carlsbad Company Stores in San Diego 17 hours before KHTS (Channel 93-3) brought Hilary Duff around for an autograph-signing session and on-air interview. Seen here after dealing with more than 3,000 screaming Duff fans are (l-r) Channel 93-3 Promotions Director Cabana Boy Geoff, Duff and Channel 93-3 Asst. PD Hitman Haze and Promotions Coordinator Rob "zilla" Hanna.

tions and other competitors were playing Christmas music, too, but we played a unique mix of contemporary pop and classic Christmas songs targeted to our listeners and their families, complete with fun imaging and production.

### Two In A Row

3. I can still remember some years ago driving to Seattle to see The Rolling Stones, and KJR-FM/Seattle, the Classic Hits station, was playing nothing but Rolling Stones music for the day. Once my seek button found it, I never left — and I've never forgotten they did it either. KUBE/Seattle changed its name to MJ93 and played all Michael Jackson and Jackson 5 the day Michael's *Dangerous* album was released. Guess what? KUBE listeners loved it!

4. I was in Toronto this summer for that giant Molson Rocks Canada Concert. More than 450,000 people attended the one-day event to see The Rolling Stones, AC/DC, Rush, The Guess Who, Justin Timberlake and many more. Heritage Classic Rocker CILQ (Q107)/Toronto was not only broadcasting live from the concert all day, it also broke format to feature wall-to-wall music from the performers.

5. Which reminds me: When was the last time you went a little crazy and played two in a row from a superstar artist? People thought I was nuts when I played two in a row on a CHR from Madonna or another superstar artist — but they loved it!

6. When was the last time you premiered an important new release? Before the era of downloading, we would often arrange to have one of the jocks pick up a new CD from the FedEx office at the airport. We would send him in the station vehicle with a mobile phone to report on his progress. It allowed us to create a real theater-of-the-mind moment and let us premiere the song at 7 or 8 in morning drive instead of waiting around for FedEx to deliver it after 10.

On another occasion we played Mariah Carey's new release for an hour straight in afternoon drive because we told the audience that Columbia Records would be sending a cease-and-desist order at any mo-

ment and we would have to stop playing it for another week.

### Pull The Plug

7. Have you ever played a Christmas song during the first snowfall of the season just because it made you think about Christmas? Have you ever played a fun, upbeat summertime song on that first great spring day or the first day of summer?

8. Have you ever had a DJ lock him- or herself in the studio and play the same song over and over again?

9. When I was PD of KKRZ/Portland, OR in the early '90s, artists were all recording "unplugged" albums. To capitalize on that concept, we promoted an Unplugged Weekend. We ran promos telling the audience that, after 10 years of broadcasting, KKRZ was "pulling the plug" on Friday at 5pm.

You can imagine our listeners' reaction when they thought their favorite station was about sign off the air. We even had the local TV stations broadcasting live from our studio for the big announcement. Much to their dismay, we announced that we would be playing nothing but unplugged tracks from the listeners' favorite stars all weekend long.

10. You know how listeners complain that you never play their requests? Well, here's their chance — plus, the station gets to raise a bunch of money for charity. Throw your format out the window for a week-end and charge your listeners X amount of money to hear whatever they want. The station raises lots of money for a great cause, and listeners will have a blast hearing just how outrageous the requests are.

These 10 examples are only the beginning. Let your creativity flow. Remember, variety is the spice of life. Surprise your listeners occasionally, and you will be delighted with the results.

Former radio programmer Ken Benson is VP/International for Pinnacle Media Worldwide, specializing in music research, on-air content analysis and programming seminars for stations in the U.S., Canada, Europe and Australia. Reach Ken at 360-883-0092, kenbradio@aol.com or www.pinnaclemediaworldwide.com.

**We have all heard the phrase "Variety is the spice of life." Why doesn't this concept apply to radio programming?**

October 3, 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	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	7772	-82	595228	16	115/0
2	2	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	7161	-634	630474	20	122/0
3	3	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	6959	+80	569692	12	119/0
4	4	3 DOORS DOWN Here Without You (Republic/Universal)	6207	+964	456526	9	116/1
12	5	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	5928	+1101	556141	7	119/1
6	6	MAROON 5 Harder To Breathe (Octone/J)	5607	+516	393173	15	123/0
8	7	SANTANA f/ALEX BAND Why Don't You & I (Arista)	5300	+342	404203	15	117/2
10	8	MYA My Love Is Like...Whoa (A&M/Interscope)	4999	+145	375017	9	119/2
11	9	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	4637	-205	348717	24	117/0
5	10	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	4636	-594	348425	19	125/0
9	11	CHINGY Right Thurr (DTP/Capitol)	4429	-521	268343	16	109/0
14	12	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	4366	+133	309113	11	104/1
7	13	JUSTIN TIMBERLAKE Senorita (Jive)	4357	-622	345555	13	124/0
13	14	ATARIS The Boys Of Summer (Columbia)	4196	-308	301565	13	113/0
16	15	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	3662	+1	298477	12	91/0
19	16	TRAPT Headstrong (Warner Bros.)	3481	+338	209578	11	104/0
15	17	MATCHBOX TWENTY Unwell (Atlantic)	3382	-353	288018	32	110/0
18	18	KELLY CLARKSON Low (RCA)	3300	+118	286453	8	110/0
21	19	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	3262	+385	226096	10	112/2
23	20	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	3074	+510	209318	8	87/10
24	21	HILARY DUFF So Yesterday (Buena Vista/Hollywood)	2868	+385	228864	10	112/6
17	22	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	2768	-619	195518	20	118/0
32	23	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	2369	+640	158918	5	107/13
27	24	JOHN MAYER Bigger Than My Body (Aware/Columbia)	2349	+203	159600	6	89/3
29	25	LIZ PHAIR Why Can't I? (Capitol)	2212	+136	102232	9	93/7
31	26	BABY BASH Suga Suga (Universal)	2191	+425	164754	6	67/9
41	27	PINK Trouble (Arista)	2148	+875	172648	2	113/29
22	28	GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	1935	-635	158852	15	116/0
28	29	LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	1919	-184	172514	16	93/0
33	30	MATCHBOX TWENTY Bright Lights (Atlantic)	1907	+187	121406	6	86/3
30	31	LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	1884	-190	129212	19	106/0
35	32	PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	1801	+156	132566	5	70/4
38	33	MARIA I Give, You Take (DreamWorks)	1491	+68	85513	5	91/2
40	34	STAIN'D So Far Away (Flip/Elektra/EEG)	1450	+125	57973	6	80/1
34	35	TRAIN Calling All Angels (Columbia)	1434	-254	100519	20	76/0
39	36	LIVE Heaven (Radioactive/Geffen)	1392	+8	92797	11	53/1
42	37	BUBBA SPARXXX Deliverance (Beatclub/Interscope)	1378	+127	76802	5	67/7
50	38	FEFE DOBSON Take Me Away (Island/IDJMG)	1248	+244	43045	3	88/4
48	39	NICKELBACK Someday (Roadrunner/IDJMG)	1224	+208	52114	2	81/6
47	40	SIMPLE PLAN Perfect (Lava)	1222	+152	117337	3	78/6
49	41	OUTKAST Hey Ya! (Arista)	1207	+202	88835	3	67/6
37	42	THALIA f/FAT JOE I Want You (EMI Latin/Virgin)	1200	-315	84419	19	114/0
46	43	BOW WOW Let's Get Down (Columbia)	1185	+115	72656	2	59/2
45	44	MANDY MOORE Have A Little Faith In Me (Epic)	1184	+97	49749	3	90/3
26	45	JENNIFER LOPEZ Baby I Love U (Epic)	1179	-1047	55609	8	104/0
Debut	46	BLACK EYED PEAS Shut Up (A&M/Interscope)	1116	+200	84387	1	72/12
43	47	MERCYME I Can Only Imagine (INO/Curb)	1056	-133	57439	19	57/0
36	48	SEAN PAUL Like Glue (VP/Atlantic)	1021	-505	80160	11	76/0
44	49	SARAI Ladies (Sweat/Epic)	839	-284	58671	16	88/0
Debut	50	EVANESCENCE Going Under (Wind-up)	785	+97	32902	1	47/1

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 9/21-9/27. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

## Most Added\*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
CLAY AIKEN Invisible (RCA)	34
PINK Trouble (Arista)	29
MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	17
NICK LACHEY This I Swear (Universal)	17
FUEL Falls On Me (Epic)	14
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	13
BLACK EYED PEAS Shut Up (A&M/Interscope)	12
BLAQUE I'm Good (Elektra/EEG)	12
MISSY ELLIOTT Pass That Dutch (Gold Mind/Elektra/EEG)	12
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	10

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	+1101
3 DOORS DOWN Here Without You (Republic/Universal)	+964
PINK Trouble (Arista)	+875
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	+640
MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	+553
MAROON 5 Harder To Breathe (Octone/J)	+516
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	+510
BABY BASH Suga Suga (Universal)	+425
HILARY DUFF So Yesterday (Buena Vista/Hollywood)	+385
STACIE ORRICO (There's Gotta Be)... (ForeFront/Virgin)	+385

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
EVANESCENCE Bring Me To Life (Wind-up)	2902
KELLY CLARKSON Miss Independent (RCA)	2526
SIMPLE PLAN Addicted (Lava)	2366
ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	2069
UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	2024
50 CENT In Da Club (Shady/Aftermath/Interscope)	1839
R. KELLY Ignition (Jive)	1807
JUSTIN TIMBERLAKE Rock Your Body (Jive)	1720
SEAN PAUL Get Busy (VP/Atlantic)	1619
3 DOORS DOWN When I'm Gone (Republic/Universal)	1406
JEWEL Intuition (Atlantic)	1050
WAYNE WONDER No Letting Go (VP/Atlantic)	1043
CHRISTINA AGUILERA Fighter (RCA)	991
AVRIL LAVIGNE I'm With You (Arista)	882
BUSTA RHYMES f/MARIAH CAREY I Know What You Want (J)	840
FRANKIE J. Don't Wanna Try (Columbia)	835
EMINEM Lose Yourself (Shady/Interscope)	746
JENNIFER LOPEZ f/LL COOL J All I Have (Epic)	663
DANIEL BEDINGFIELD Gotta Get Thru This (Island/IDJMG)	650
NIVEA Don't Mess With My Man (Jive)	637
JDHN MAYER Your Body Is A Wonderland (Aware/Columbia)	626
DJ SAMMY & YANOU Heaven (Robbins)	625
AVRIL LAVIGNE Complicated (Arista)	592
NO DOUBT f/LADY SAW Underneath It All (Interscope)	592
EMINEM Sing For The Moment (Shady/Aftermath/Interscope)	592

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

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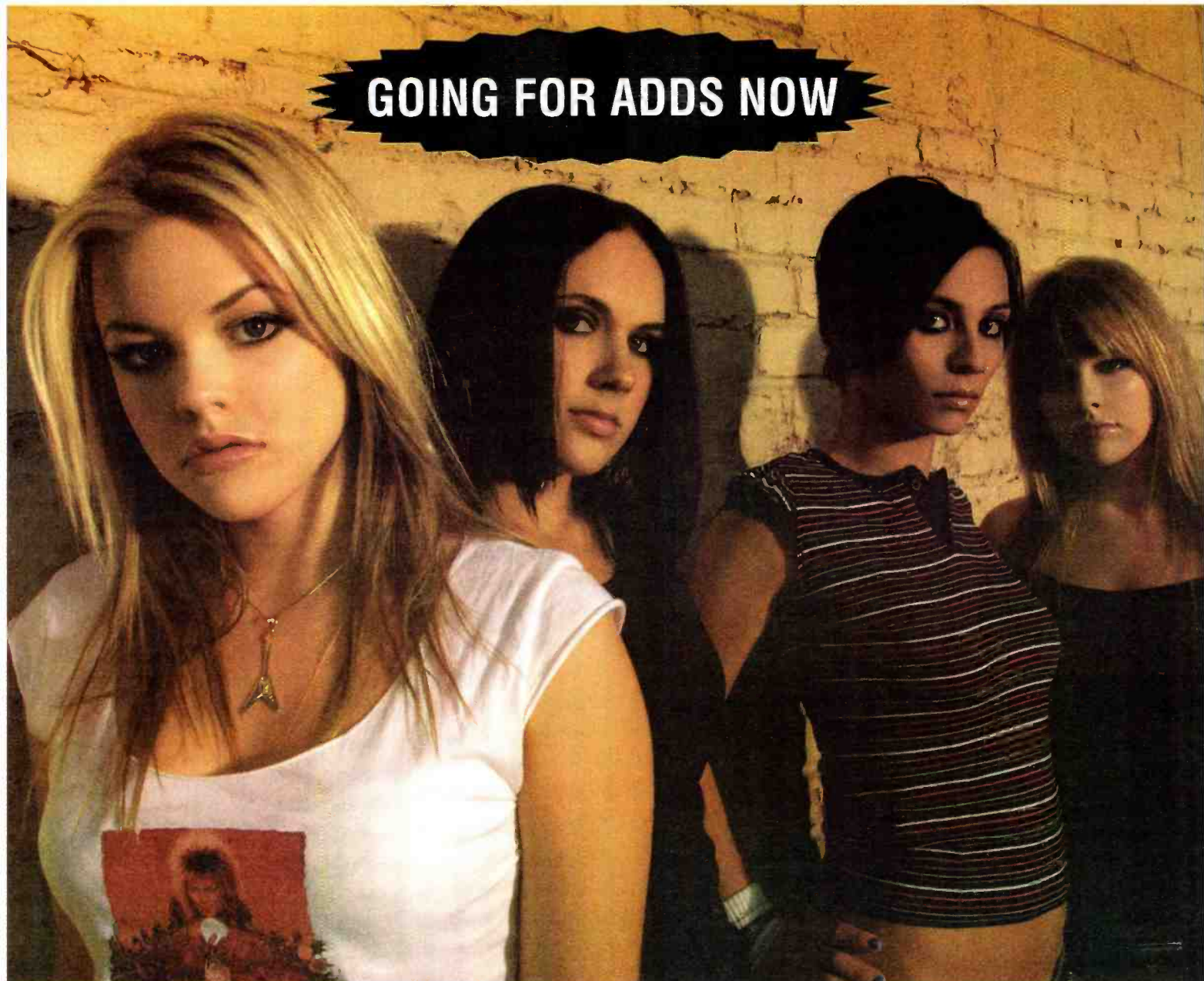
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11/01 Austin, TX	11/02 Dallas, TX	11/04 Phoenix, AZ	11/05 Los Angeles, CA
11/06 Santa Ana, CA	11/07 Sacramento, CA	11/08 San Francisco, CA	11/10 Seattle, WA
11/11 Portland, OR	11/12 Boise, ID	11/13 Salt Lake City, UT	11/14 Bozeman, MT
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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES October 3, 2003

CalloUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of September 7-13.

HP = Hit Potential ®

ARTIST TITLE LABEL(S)

**CHR/POP**

TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)

TOTAL FAMILIARITY  
TOTAL % BURN

DEMOGRAPHICS

WOMEN 12-17 WOMEN 18-24 WOMEN 25-34

REGIONS

EAST SOUTH MID-WEST WEST

ARTIST TITLE LABEL(S)	TW	LW	2W	3W	TOTAL FAMILIARITY	TOTAL % BURN	WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
BEYONCÉ f/SEAN PAUL Baby Boy (Columbia)	4.37	3.90	3.90	3.85	94.9	26.0	4.19	3.86	3.98	4.27	3.95	3.95	3.86
NELLY f/PI. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	3.89	3.90	3.90	3.92	93.4	32.6	3.96	3.89	3.81	3.93	3.96	3.84	3.82
HP LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	3.88	-	-	-	83.4	24.0	4.18	3.76	3.70	3.89	3.72	3.95	3.97
MYA My Love Is Like...Whoa (A&M/Interscope)	3.87	3.88	3.83	3.88	90.9	25.7	4.00	3.88	3.72	3.80	3.92	3.87	3.87
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	3.87	3.82	3.82	3.94	98.0	31.7	3.67	3.77	3.88	4.08	3.71	3.92	3.79
FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	3.86	3.82	3.78	3.82	86.6	25.7	3.97	3.89	3.71	3.78	3.84	3.83	3.88
CHINGY Right Thurr (D TP/Capitol)	3.80	3.74	3.88	3.78	95.1	32.6	4.04	3.82	3.54	3.87	3.83	3.69	3.82
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	3.80	3.73	3.79	3.84	96.0	42.9	3.90	3.65	3.85	3.72	3.83	3.83	3.83
HP BOW WOW Let's Get Down (Columbia)	3.77	3.85	3.85	3.84	89.7	30.0	4.04	3.63	3.64	3.73	3.85	3.91	3.82
EVANESCENCE Bring Me To Life (Wind-up)	3.72	3.77	3.78	3.79	91.1	38.3	3.76	3.65	3.75	3.77	3.73	3.81	3.57
BEYONCÉ f/JAY-Z Crazy In Love (Columbia)	3.69	3.73	3.77	3.78	98.0	44.0	3.62	3.77	3.68	3.84	3.44	3.76	3.73
ATARIS The Boys Of Summer (Columbia)	3.69	3.74	3.75	3.71	81.7	31.7	3.57	3.76	3.73	3.82	3.68	3.77	3.48
KELLY CLARKSON Miss Independent (RCA)	3.67	3.58	3.57	3.58	87.1	44.3	3.73	3.61	3.68	3.69	3.54	3.70	3.76
3 DOORS DOWN Here Without You (Republic/Universal)	3.67	3.70	3.68	3.54	75.1	20.6	3.43	3.75	3.78	3.59	3.59	3.83	3.67
ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG)	3.67	3.64	3.64	3.66	97.1	44.9	3.83	3.60	3.57	3.70	3.61	3.64	3.73
MATCHBOX TWENTY Unwell (Atlantic)	3.60	3.59	3.71	3.73	89.1	39.1	3.45	3.58	3.74	3.72	3.49	3.61	3.56
UNCLE KRACKER f/DOBIE GRAY Drift Away (Lava)	3.60	3.66	3.64	3.54	86.0	36.0	3.41	3.70	3.67	3.56	3.71	3.48	3.66
JUSTIN TIMBERLAKE Senorita (Jive)	3.60	3.57	3.44	3.47	80.9	24.3	3.75	3.48	3.55	3.83	3.34	3.71	3.50
TRAPT Headstrong (Warner Bros.)	3.58	-	-	-	81.1	32.3	3.57	3.57	3.61	3.58	3.51	3.66	3.58
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	3.58	3.66	3.69	3.64	86.3	29.7	3.72	3.64	3.37	3.76	3.41	3.69	3.47
KELLY CLARKSON Low (RCA)	3.53	-	-	-	78.9	28.3	3.52	3.60	3.48	3.57	3.54	3.55	3.46
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	3.52	-	-	-	80.3	28.9	3.62	3.44	3.51	3.74	3.40	3.48	3.47
MICHELLE BRANCH Are You Happy Now? (Mavenick/Warner Bros.)	3.51	3.57	3.70	3.73	84.3	38.3	3.56	3.46	3.51	3.60	3.56	3.41	3.45
GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	3.50	3.54	3.56	3.58	82.6	33.4	3.70	3.29	3.52	3.52	3.39	3.65	3.45
SANTANA f/ALEX BAND Why Don't You & I (Arista)	3.42	3.60	3.60	3.50	73.1	29.4	3.20	3.40	3.65	3.50	3.41	3.32	3.45
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	3.41	3.56	3.65	3.65	82.3	34.6	3.39	3.38	3.45	3.43	3.38	3.39	3.42
MAROON 5 Harder To Breathe (Octone/J)	3.38	3.40	3.50	3.45	67.1	27.1	3.49	3.46	3.22	3.26	3.50	3.44	3.31

**CalloUT AMERICA®  
HOT SCORES**

By ANTHONY ACAMPORA

**B**eyoncé holds on to the top spot on Callout America for a third consecutive week with "Baby Boy" (Columbia). The song tests first with teens, fourth 18-24 and first with women 25-34.

This week we have a huge debut from Ludacris. A consistently strong Callout America performer, he is back with "Stand Up" (Def Jam South/IDJMG). The song ranks third overall, second with teens, eighth among women 18-24 and 11th 25-34.

Mya places fourth overall this week with "My Love Is Like...Whoa" (A&M/Interscope). "Whoa" ranks fifth with teens, third 18-24 and ninth among women 25-34.

Still testing well across the board is "Into You" by Fabolous f/Ashanti (Desert Storm/Elektra/EEG). It ranks sixth overall and with teens, No. 1 with women 18-24 and 10th among women 25-34.

We're seeing solid demo scores for "Here Without You" by 3 Doors Down (Republic/Universal); the song ranks No. 10 with women 18-24 and a strong No. 5 among women 25-34.

Each week you can view Callout America information via the web at [www.bullsi.com](http://www.bullsi.com), thanks to R&R's partnership with Bullseye Research. Take a look at songs by demo and region. This week's password: *bouchard*.

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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October 3, 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
2	1	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	2477	+11	59028	12	46/0
3	2	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	2457	+6	57929	14	46/0
1	3	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	2442	-110	52356	19	47/1
5	4	3 DOORS DOWN Here Without You (Republic/Universal)	2425	+322	56852	10	50/0
4	5	SANTANA f/ALEX BAND Why Don't You & I (Arista)	2218	+91	60789	15	46/0
9	6	MAROON 5 Harder To Breathe (Octone/J)	2101	+176	48041	13	47/1
6	7	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	1924	-151	43459	24	43/1
11	8	MYA My Love Is Like...Whoa (A&M/Interscope)	1835	+108	45688	9	45/0
8	9	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	1770	-272	39626	18	42/0
7	10	JUSTIN TIMBERLAKE Senorita (Jive)	1768	-284	38839	12	41/0
14	11	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	1664	+315	42936	6	45/1
10	12	CHINGY Right Thurr (DTP/Capitol)	1585	-168	32160	13	39/0
13	13	ATARIS The Boys Of Summer (Columbia)	1554	-29	36844	10	41/1
15	14	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	1371	+113	31874	9	45/0
12	15	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	1339	-350	34299	19	37/0
16	16	KELLY CLARKSON Low (RCA)	1322	+133	29808	7	42/0
18	17	JOHN MAYER Bigger Than My Body (Aware/Columbia)	1218	+57	29357	7	42/1
20	18	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	1161	+106	31913	10	39/3
19	19	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	1102	+46	29902	11	33/0
24	20	TRAPT Headstrong (Warner Bros.)	1072	+201	25571	14	39/3
21	21	MATCHBOX TWENTY Bright Lights (Atlantic)	1021	+1	26153	7	40/1
23	22	HILARY DUFF So Yesterday (Buena Vista/Hollywood)	1000	+104	26322	9	35/2
17	23	MATCHBOX TWENTY Unwell (Atlantic)	996	-170	22834	33	32/0
31	24	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	893	+272	25819	4	38/4
Debut	25	PINK Trouble (Arista)	755	+491	19204	1	41/10
29	26	LIZ PHAIR Why Can't I? (Capitol)	749	+71	23824	9	28/0
32	27	NICKELBACK Someday (Roadrunner/IDJMG)	740	+147	19643	3	38/3
30	28	MARIA I Give, You Take (DreamWorks)	648	+19	15858	8	41/1
25	29	GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	596	-262	12817	15	23/0
28	30	TRAIN Calling All Angels (Columbia)	553	-131	13714	20	16/0
38	31	BUBBA SPARXXX Deliverance (Beatclub/Interscope)	549	+123	14320	5	29/0
35	32	BABY BASH Suga Suga (Universal)	540	+65	13560	4	29/10
37	33	BLACK EYED PEAS Shut Up (A&M/Interscope)	515	+86	11771	2	36/4
Debut	34	MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	511	+328	14504	1	37/5
33	35	LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	501	-39	13284	13	18/0
39	36	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	480	+88	11673	2	26/3
41	37	PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	458	+83	14570	2	24/6
40	38	STAIN'D So Far Away (Flip/Elektra/EEG)	426	+39	10980	7	22/1
34	39	THALIA f/FAT JOE I Want You (EMI Latin/Virgin)	408	-105	9944	18	16/0
45	40	MANDY MOORE Have A Little Faith In Me (Epic)	398	+55	13770	4	23/0
27	41	JENNIFER LOPEZ Baby I Love U (Epic)	397	-338	10584	8	17/0
42	42	LIVE Heaven (Radioactive/Geffen)	395	+20	9808	10	18/0
44	43	FEFE DOBSON Take Me Away (Island/IDJMG)	392	+40	10379	4	29/0
43	44	STEPHANIE RICHARDS Get Used To It (Independent)	381	+15	7958	5	13/0
47	45	ALL-AMERICAN REJECTS Time Stands Still (Doghouse/DreamWorks)	377	+43	10863	3	30/1
46	46	KK All The Pieces (Independent)	360	+23	7619	5	13/0
36	47	LIL' KIM f/50 CENT Magic Stick (Queen Bee/Atlantic)	335	-117	7611	17	16/0
48	48	JEWEL Stand (Atlantic)	325	+4	7854	2	26/2
Debut	49	SIMPLE PLAN Perfect (Lava)	322	+42	7282	1	19/0
-	50	DIDO White Flag (Arista)	276	+35	7482	2	13/0

50 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 9/21 - Saturday 9/27. © 2003 Radio & Records.

## Most Added\*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
PINK Trouble (Arista)	10
BABY BASH Suga Suga (Universal)	10
KILEY DEAN Who Will I Run To? (Beatclub/Interscope)	8
FUEL Falls On Me (Epic)	7
PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	6
CONTACT Working Girl (Ragin' Grace)	6
MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	5
OUTKAST Hey Ya! (Arista)	5
MASHA Broken Hearted (Paroli)	5
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	4
BLACK EYED PEAS Shut Up (A&M/Interscope)	4
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	4
MISSY ELLIOTT Pass That Dutch (Gold Mind/Elektra/EEG)	4
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	3
TRAPT Headstrong (Warner Bros.)	3
NICKELBACK Someday (Roadrunner/IDJMG)	3
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	3
PLUMB Real (Curb)	3
BLAQUE I'm Good (Elektra/EEG)	3
CLAY AIKEN Invisible (RCA)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PINK Trouble (Arista)	+491
MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	+328
3 DOORS DOWN Here Without You (Republic/Universal)	+322
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	+315
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	+272
TRAPT Headstrong (Warner Bros.)	+201
MAROON 5 Harder To Breathe (Octone/J)	+176
NICKELBACK Someday (Roadrunner/IDJMG)	+147
KELLY CLARKSON Low (RCA)	+133
BUBBA SPARXXX Deliverance (Beatclub/Interscope)	+123
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	+113
MYA My Love Is Like...Whoa (A&M/Interscope)	+108
STACIE ORRICO (There's Gotta Be)... (ForeFront/Virgin)	+106
HILARY DUFF So Yesterday (Buena Vista/Hollywood)	+104
KILEY DEAN Who Will I Run To? (Beatclub/Interscope)	+102
SANTANA f/ALEX BAND Why Don't You & I (Arista)	+91
FUEL Falls On Me (Epic)	+89
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	+88
BLACK EYED PEAS Shut Up (A&M/Interscope)	+86
PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	+83
LIZ PHAIR Why Can't I? (Capitol)	+71
BABY BASH Suga Suga (Universal)	+65
JOHN MAYER Bigger Than My Body (Aware/Columbia)	+57
MANDY MOORE Have A Little Faith In Me (Epic)	+55
CONTACT Working Girl (Ragin' Grace)	+52
FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	+46
ALL-AMERICAN REJECTS Time... (Doghouse/DreamWorks)	+43
SIMPLE PLAN Perfect (Lava)	+42
PLUMB Real (Curb)	+42
BOW WOW Let's Get Down (Columbia)	+41

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## ON THE RECORD

With  
**Jeff McHugh**  
PD, WKZL/Greensboro



Never say never. My careless overuse of that word has caused me repeated pain and embarrassment. Statements like "We will never play that song" and "That artist will never have a hit" always come back to me like a rotten piece of yellowtail from the sushi bar. I proudly make these proclamations with the authoritative confidence of a 20-year broadcaster, only

to later find myself revealed as a giant clueless lummock given to making idiotic statements. ♦ But I'm getting better at shutting my pie hole. For instance, when I heard the band Fountains Of Wayne, I thought, "Wow! Smart, capable musicians; clever songs — it'll never work on CHR." Luckily, I kept my worthless opinion to myself as the song blew up big. ♦ I also caught myself about to bellow, "Jewel will never have another CHR hit," just as I heard the monster hit "Stand." Now I did claim "We will never play music by artists under 9 years of age," but we just added Hilary Duff. Damn it. ♦ Being a program director is kind of like being a meteorologist who confidently predicts clear, sunny weather, only to later see flying monkeys hit his windshield.

**N**o movement in the top four of this week's R&R CHR/Pop chart — Nelly featuring P. Diddy & Murphy Lee are still on top with "Shake Ya Tailfeather" (Bad Boy/Universal) ... Beyoncé featuring Sean Paul score Most Increased Plays honors with "Baby Boy" (Columbia), which rockets 12-5\* and picks up 1,101 additional plays ...

50 Cent's "P.I.M.P." (Shady/Aftermath/Interscope) continues its chart rise, moving 14-12\* ... Lil Jon & The Eastside Boyz's "Get Low" (TVT) moves up 23-20\*, followed by Hilary Duff's "So Yesterday" (Buena Vista/Hollywood), which jumps 24-21\* ... Fountains Of Wayne vault 32-23\* with "Stacy's Mom" (S-Curve/EMC) ... Last week's Most Added song, Pink's "Trouble" (Arista), shoots up 41-27\* ... Maria has chart success, with "I Give, You Take" (DreamWorks) climbing 38-33\*. She's followed by Staind, whose "So Far Away" (Flip/Elektra/EEG) rises 40-34\* ... Big moves at the bottom of the chart: Bubba Sparxxx's "Deliverance" (BeatClub/Interscope) rolls up 42-37\*, FeFe Dobson's "Take Me Away" (Island/IDJMG) vaults 50-38\*, Nickelback's "Someday" (Roadrunner/IDJMG) runs up 48-39\*, Simple Plan's "Perfect" (Lava) jumps 47-40\*, and OutKast's "Hey Ya!" (Arista) climbs 49-41\*. Clay Aiken grabs Most Added honors this week, and chart debuts come from Black Eyed Peas and Evanescence. — Keith Berman, Radio Editor



# ON THE RISE

ARTIST: Josh Kelley

LABEL: Hollywood

By MIKE TRIAS/ASSOCIATE EDITOR



Josh Kelley's star has been rising since "Amazing" — the lead single from his major-label debut album, *For the Ride Home* — hit the airwaves at Hot AC. This week the singer-songwriter's upbeat single climbs to No. 11\* on R&R's Hot AC chart while it prepares to take Pop radio by storm. I recently was able to catch Kelley's live show at the House of Blues in Los Angeles, when he opened for The Goo Goo Dolls.

"It's crazy to see somebody who you've followed for your whole life, and the next thing you know, you're playing with them — it's unbelievable," said the 23-year-old Augusta, GA native. His live show consisted of a five-piece band — drums, bass, lap steel guitar, keyboards — and Kelley himself on acoustic guitar.

During his set, he performed many songs from his album, including "Everybody Wants You," a song that reminds him to stay grounded and not let his newfound celebrity go to his head. Besides mixing popular tunes within the chord structures of his own music (something he has become known for doing), Kelley also performed his single, and a crowd favorite, "Amazing." Of his growing popularity and the way fans receive him during his live show, Kelley says, "At first, I would come out and they would be like, 'What's up here?' Now they all know the song. Sometimes I feel like it's my own show, even though I'm opening up."

"The main thing that has been driving me alone is the kids who keep coming up to me, and fans in general. A 47-year-old woman told me, 'Your album has really helped me through some tough times.' Some teenagers have told me that as well."

Many of Kelley's diehard fans have been keeping up with him since his days at the University of Mississippi in Oxford, MS, where he was discovered by Hollywood Records through Napster. Of the current downloading controversy, Kelley says, "I'm kind of torn. For independent music and the way I was discovered, it's beautiful. When I look back at my playlist, it's all artists who were undiscovered. On the downside, with a Picasso, you can't download the original. With music, you can download it, and it's pretty much the original."

"I've been noticing, just on my account, that as prices go down, kids are buying more. That may have been the solution in the first place. We need a cheaper way of doing things. As long as artists are making good records and not putting in filler songs, kids are gonna buy albums. In the end this situation is just gonna make artists create better records."

Surprisingly, music wasn't Kelley's only shot at becoming a celebrity — he was also a golf standout while attending college as an art major. In light of some recent victories by virtual nobodies on the golf circuit this year, he doesn't regret choosing music over the sport. "It's the year of recycling in golf," says Kelley, who recently shot a 73 (one over par) during a round in New York. "Every 10 years, like in many sports, there's a big boom of new blood that takes over. I wasn't gonna do that though. Music is pretty much what I always wanted to do, music and art. Golf was just something I was good at."

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**America's Best Testing CHR/Pop Songs 12 +  
For The Week Ending 10/3/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 12-17	Women 18-24	Women 25-34
MAROON 5 Harder To Breathe (Octone/LJ)	4.31	4.27	80%	11%	4.42	4.35	4.30
SANTANA f/ALEX BAND Why Don't You & I (Arista)	4.16	4.15	77%	10%	4.24	4.09	4.19
3 DOORS DOWN Here Without You (Republic/Universal)	4.15	4.19	81%	11%	4.02	4.12	4.31
TRAPT Headstrong (Warner Bros.)	4.12	3.99	69%	11%	4.24	4.16	3.97
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	4.00	4.11	96%	41%	4.04	3.98	3.92
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	3.99	4.01	90%	29%	4.13	3.96	3.86
EVANESCENCE Bring Me To Life (Wind-up)	3.96	3.88	97%	52%	3.58	3.86	4.22
MATCHBOX TWENTY Unwell (Atlantic)	3.96	4.04	95%	41%	3.89	3.87	4.24
STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	3.96	3.98	77%	14%	4.14	3.88	3.56
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	3.95	3.94	95%	28%	3.97	4.14	4.01
ATARIS The Boys Of Summer (Columbia)	3.95	3.86	91%	26%	4.17	4.03	3.56
KELLY CLARKSON Low (RCA)	3.92	4.07	81%	16%	3.94	3.99	3.77
GOOD CHARLOTTE Girls & Boys (Daylight/Epic)	3.91	3.90	91%	32%	4.17	3.90	3.62
NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	3.88	3.70	95%	33%	3.94	3.87	4.02
MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	3.80	3.91	97%	40%	3.52	3.92	3.78
BEYONCÉ f/SEAN PAUL Baby Boy (Columbia)	3.79	3.65	82%	21%	3.98	3.80	3.74
KELLY CLARKSON Miss Independent (RCA)	3.76	3.95	100%	58%	3.50	3.74	3.97
JUSTIN TIMBERLAKE Senorita (Jive)	3.69	3.49	94%	35%	3.63	3.89	3.60
HILARY DUFF So Yesterday (Buena Vista/Hollywood)	3.66	—	84%	23%	3.58	3.69	3.59
BEYONCÉ f/JAY-Z Crazy In Love (Columbia)	3.59	3.70	97%	55%	3.25	3.58	3.88
JOHN MAYER Bigger Than My Body (Awaraz/Columbia)	3.58	—	66%	18%	3.86	3.64	3.22
UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	3.54	3.62	91%	45%	3.22	3.57	3.82
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	3.53	—	64%	22%	3.84	3.60	3.52
FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	3.47	3.29	69%	27%	3.56	3.44	3.72
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	3.44	3.33	91%	46%	3.47	3.48	3.49
CHINGY Right Thurr (OTP/Capitol)	3.40	3.28	91%	42%	3.62	3.36	3.37
MYA My Love Is Like...Whoa (A&M/Interscope)	3.39	3.47	92%	42%	3.55	3.24	3.36
ASHANTI Rock Wit U (Awww Baby) (Murder Inc./DJJMG)	3.14	3.23	93%	55%	2.92	3.03	3.40
LUMIDEE Never Leave You - Uh Ooh, Uh Dooh! (Universal)	3.10	3.32	76%	44%	2.84	3.12	3.36
JENNIFER LOPEZ Baby I Love U (Epic)	2.89	3.02	72%	35%	2.88	2.89	2.94

Total sample size is 485 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**

**MICHELLE BRANCH** Breathe (Maverick/Warner Bros.)  
Total Plays: 730, Total Stations: 73, Adds: 17

**GAVIN DEGRAW** Follow Through (J)  
Total Plays: 720, Total Stations: 59, Adds: 2

**DIDO** White Flag (Arista)  
Total Plays: 636, Total Stations: 35, Adds: 1

**JEWEL** Stand (Atlantic)  
Total Plays: 603, Total Stations: 46, Adds: 2

**JOSH KELLEY** Amazing (Hollywood)  
Total Plays: 589, Total Stations: 35, Adds: 3

**MOST VALUABLE PLAYAS...** Roc Ya Body Mic Check 1, 2 (Casablanca)  
Total Plays: 535, Total Stations: 29, Adds: 2

**OBIE TRICE** Got Some Teeth (Shady/Aftermath/Interscope)  
Total Plays: 533, Total Stations: 23, Adds: 1

**MEST** Jaded (These Years) (Maverick/Reprise)  
Total Plays: 376, Total Stations: 32, Adds: 0

**ALL-AMERICAN REJECTS** Time Stands Still (Doghouse/DreamWorks)  
Total Plays: 352, Total Stations: 35, Adds: 4

**LUDACRIS f/SHAWNNA** Stand Up (Def Jam South/DJMG)  
Total Plays: 273, Total Stations: 26, Adds: 7

Songs ranked by total plays



**THE GOATEE TICKLES** Self-proclaimed "Hug Guy" & WBFA/Columbus, GA PD/MD Wes Carroll shares a recent addition to his "pretty good collection" of photos of him hugging female artists. Our lawyers have told us not to comment further, other than to say that he is seen here with Jewel.

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**WANT TO GIVE HER A KISS?** WKSS (Kiss 95.7)/Hartford PD Rick Vaughn looks a little sad in this picture — possibly because his beloved Red Sox are continuing to suffer under the curse of the Bambino. But it's a good thing he has Kiss MD JoJo Brooks and DreamWorks artist Maria to cheer him up. Seen here (l-r) are Brooks, Maria and Vaughn.



**STATE PHAIR** Capitol artist Liz Phair recently made the rounds in the Northeast and, for reasons unknown to us, decided to stop by WBLI/Nassau-Suffolk. Hanging out are (l-r) WBLI OM Nancy Cambino, Phair, WBLI MD L.J. and Capitol rep Joe Rainey.

### Stations and their adds listed alphabetically by market

<p><b>WFNY/Albany, NY*</b> OM: John Fox MD: John Fox 1 CLAY AREA 2 SAMPLER PLAN 3 BAY BASH 30 MON/9</p>	<p><b>WKSE/Buffalo, NY*</b> OM: Steve Uelander MD: Brian White 1 CLAY AREA 2 NICK LACEY 30 MON/9</p>	<p><b>KRBV/Dallas, TX*</b> OM: Eric Estay MD: Alex Valdes MD: Dwayne Parks 1 CLAY AREA 2 NICK LACEY 30 MON/9</p>	<p><b>KZBB/Ft. Smith, AR*</b> OM: Lee Matthews MD: Todd Chase 1 JOHN MAYER 30 MON/9</p>	<p><b>KMXX/Kansas City, MO*</b> OM: Jon Zeller No Adds</p>	<p><b>WRMB/Mobile, AL*</b> MD: John Fox MD: John Fox 1 L.L. JON &amp; THE EASTSIDE BOYZ 2 NICK LACEY 30 MON/9</p>	<p><b>WJBO/Portland, ME*</b> OM: Paul Kelly MD: Brian Adams 1 NICK LACEY 2 NICK LACEY 30 MON/9</p>	<p><b>KHYS/San Diego, CA*</b> OM: Brian Adams MD: Hilman Hase No Adds</p>	<p><b>KROQ/Tucson, AZ*</b> OM: Bob Taylor MD: Don Ford 1 BAY BASH 2 NICK LACEY 30 MON/9</p>
<p><b>WKCF/Dallas, NY*</b> MD: Paul Kelly 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>	<p><b>WDCW/Burlington, NC*</b> MD: Paul Kelly 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>	<p><b>WGTX/Dayton, OH*</b> OM: J.D. James MD: Scott Sharp 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>	<p><b>WHYR/Ft. Wayne, IN*</b> OM: Drew Edwards MD: Aron Souter 1 CLAY AREA 30 MON/9</p>	<p><b>WWSF/Knoxville, TN*</b> MD: Paul Kelly 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>	<p><b>WRBO/Monmouth, NJ*</b> MD: Paul Kelly 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>	<p><b>KRRZ/Portland, OR*</b> MD: Paul Kelly 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>	<p><b>KSLV/San Luis Obispo, CA*</b> OM: Brian Adams MD: Hilman Hase No Adds</p>	<p><b>KHTT/Tulsa, OK*</b> OM: Paul Kelly MD: Brian Adams 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>
<p><b>KQID/Alexandria, LA*</b> OM: Steve Uelander MD: Brian White 1 CLAY AREA 2 NICK LACEY 30 MON/9</p>	<p><b>WZLX/Canton, OH*</b> OM: Steve Uelander MD: Brian White 1 CLAY AREA 2 NICK LACEY 30 MON/9</p>	<p><b>WYVB/Daytona Beach, FL*</b> MD: Paul Kelly 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>	<p><b>WYKX/Gainesville, FL*</b> MD: Paul Kelly 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>	<p><b>KSMR/Lafayette, LA*</b> MD: Paul Kelly 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>	<p><b>WHYY/Montgomery, AL*</b> MD: Paul Kelly 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>	<p><b>WERZ/Portsmouth, NH*</b> MD: Paul Kelly 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>	<p><b>WAEV/Savannah, GA*</b> MD: Paul Kelly 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>	<p><b>WWKZ/Tampa, MS*</b> MD: Paul Kelly 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>
<p><b>WAEV/Albion, PA*</b> MD: Paul Kelly 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>	<p><b>WRZE/Cape Cod, MA*</b> MD: Paul Kelly 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>	<p><b>KFMD/Denver, CO*</b> MD: Paul Kelly 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>	<p><b>WWSX/Grand Rapids, MI*</b> MD: Paul Kelly 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>	<p><b>WLAN/Lancaster, PA*</b> MD: Paul Kelly 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>	<p><b>WVAQ/Morgantown, WV*</b> MD: Paul Kelly 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>	<p><b>WSPK/Poughkeepsie, NY*</b> MD: Paul Kelly 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>	<p><b>KBKS/Seattle, WA*</b> MD: Paul Kelly 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>	<p><b>KSKY/Tyler, TX*</b> OM: Paul Kelly MD: Brian Adams 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>
<p><b>WPRF/Amarillo, TX*</b> OM: Paul Kelly MD: Brian Adams 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>	<p><b>WZLX/Canton, OH*</b> OM: Paul Kelly MD: Brian Adams 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>	<p><b>KDMO/Des Moines, IA*</b> MD: Paul Kelly 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>	<p><b>WWRD/Greenville, NC*</b> MD: Paul Kelly 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>	<p><b>WZZZ/Lansing, MI*</b> MD: Paul Kelly 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>	<p><b>WJZZ/Lenoir, VA*</b> MD: Paul Kelly 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>	<p><b>WPRD/Providence, RI*</b> MD: Paul Kelly 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>	<p><b>WRBW/Providence, RI*</b> MD: Paul Kelly 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>	<p><b>WHDV/Palm Beach, FL*</b> MD: Paul Kelly 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>
<p><b>KGOT/Anchorage, AK*</b> OM: Paul Kelly MD: Brian Adams 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>	<p><b>KZMA/Cedar Rapids, IA*</b> OM: Paul Kelly MD: Brian Adams 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>	<p><b>WDRD/Greenville, NC*</b> MD: Paul Kelly 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>	<p><b>WWRD/Greenville, NC*</b> MD: Paul Kelly 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>	<p><b>WWRD/Greenville, NC*</b> MD: Paul Kelly 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>	<p><b>WWRD/Greenville, NC*</b> MD: Paul Kelly 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>	<p><b>WWRD/Greenville, NC*</b> MD: Paul Kelly 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>	<p><b>WWRD/Greenville, NC*</b> MD: Paul Kelly 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>	<p><b>WWRD/Greenville, NC*</b> MD: Paul Kelly 1 MISSY "MISDEMEANTOR" ELLIOTT 2 BAY BASH 30 MON/9</p>
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**\* Monitored Reporters  
180 Total Reporters**

**126 Total Monitored**

**52 Total Indicator**

**Did Not Report, Playlist Frozen (1):  
WGLU/Johnstown, PA**

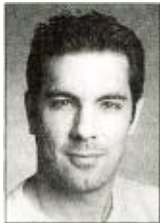


# Do More With Less And Survive

## The crazy world of record promotion

In a world of mergers and downsizing, some may argue that job security in record promotion is nonexistent. For those individuals looking to someday be promotion executives, the road to the top will be long, and there will be fewer positions available when they arrive.

Promotion execs at record companies are finding that the smaller promotion field staffs that are the norm today not only mean that they have more responsibility, but also that they have less and less of a personal life. Atlantic Records' John McMann is one of those individuals. He got his start in the record biz in 1994 doing mix-show promotions for Jive Records and quickly worked his way up to Sr. Director/Crossover Promotions.



John McMann

"I did mix shows for about a year, until the crossover gig opened up," he says. "It was incredible working with hip-hop legends like A Tribe Called Quest, Too Short and KRS-One. And, after becoming Sr. Director/Crossover Promotions, being there for the launches of R. Kelly, Mystikal, The Backstreet Boys and Britney Spears was a stellar education."

McMann was hired by Atlantic Exec. VP/Promotion Andrea Ganis to head the crossover department in 2000, and he advanced to Sr. VP/Pop & Crossover Promotion in 2002. "I honestly could not ask for a better place to work, a better boss or better artists to work with," McMann says.

**"You have to love the music. If not, get another job."**

"Sean Paul, Lil Kim, Brandy, Fat Joe, Trick Daddy, Trina, Nappy Roots—and now T.I. and Elephant Man are blowing up."

Now that he's overseeing both the pop and crossover departments with a smaller field staff, not to mention the fact that he just became a father, I spoke to McMann about how he has adapted to the changes and how to survive the record promotion game in today's environment.

**R&R:** What qualities do you look for in an individual trying to get his or her first promotion gig?

**JM:** Passion and intelligence. They have to have the fire. It's not easy being told no every day, but you can't be discouraged. And you have to love the music. If not, get another job. It's not just selling the records, it's feeling them. And smart people make smart decisions—about spending money, prioritizing, being organized and getting business done.

**R&R:** What does it take to get to the level you're on?

**JM:** It's really about putting 100% of yourself into your job. It's not only about partying with Sean Paul all night and the ego and all that, it's about being humble, taking direction from the stars in your company, being proactive, not having to be told to do everything and learning what makes each of your stations tick. You've got to know exactly what is going on at each station. WHQT (Hot 97)/New York is much different from WPOW (Power 96)/Miami—they're all different. Focus on building relationships, not just phoning in to ask about your records.

**R&R:** What are some of the duties that separate a promotion person starting out in the field from someone with your title and experience?

**JM:** The field staff members are as important in what they do as the national staff. They are the front line; it's their market. They've got to have rock-solid relationships. If not them, who? They have to cover a hell of a lot more shows and deal with the details on the ground.

My job is to help coordinate things on a wider scope. First, I back the staff up with my relationships at

**"It's more and more about not just promoting to programmers, but finding creative ways to market your artists and songs in the marketplace."**

radio. I look at the charts and every station's spins and strategize how to bring songs up the charts and spread the story. Dealing with managers, shows and putting out fires of all kinds also fills up my day. I'm on the mothership with the rest of the crew, looking down at the landscape. Our field staff is beamed down on a mission, looking for signs of life.

**R&R:** How has your job in record promotion changed in the last few years? Have these changes made it harder or easier to do your job effectively?

**JM:** The era of the joint venture has added a new dynamic. We have a partnership with VP Records that is unlike anything I've experienced before. They have total credibility

when it comes to dancehall and reggae. They do A&R and set up acts like Sean Paul, Wayne Wonder and Elephant Man, and Atlantic acts as a partner in taking those artists to a wider audience.

They make our jobs easier, because as we are working radio and MTV, they are setting up the next singles in the streets and in the dancehall community. The other change is that mixers have their hands tied a little more than they used to. You have to really build a story to get the green light in mix shows.

**R&R:** Most record companies' promotion departments are using smaller promotion staffs. Do you believe that hurts communication between radio and the record label?

**JM:** It certainly is more effective to have a bigger team to take on the competition with, especially when you have a broad spectrum of formats and releases like Atlantic does. Mergers are forcing labels to get the job done with fewer bodies. It would be more challenging to go into our fourth quarter—Sean Paul, Lil Kim, Nappy Roots, Elephant Man, P.O.D., Stone Temple Pilots, T.I., Rush, Brandy, The Darkness, Kid Rock—if we had a smaller team. But if a smaller staff's relationships are strong and the records are hot, you can still be celebrating when that first week's Soundscan debuts.

Like everyone, Atlantic has suffered from downsizing, but we've actually had our best year at Pop and Rhythmic radio since I've been here, thanks to a monster year for Sean Paul, Lil Kim, Matchbox 20, Wayne Wonder, Jewel and Kid Rock. It's all about two little things: relationships and records.

**R&R:** What can an individual do to be successful at his job when he has a smaller promotion team to help him out?

**JM:** I hope I don't have to experience that again anytime soon. For those who do, I'd say look at the team you have. Where are the strengths? Can you build on them? Get the stars on the team to do more, the leaders in the department. But also get the artists on the phone with radio. You'd be amazed at how effective it is to have Sean Paul, T.I., Fat Joe or Lil Kim on the horn with a PD or MD. And don't forget to find ways to better manage your time. Come in earlier. It's amazing what you can accomplish between 8 and 10am.

**R&R:** What will the future of record

promotion be? Will it get better or worse?

**JM:** We've had our budgets cut significantly to adjust to the new economy in the business. We've still been able to develop stars like Sean Paul in that environment. Do labels still do the quarter-million-dollar promo tour? Probably not. In fact, by default we were not able to do a Lil Kim "Magic Stick" video—we couldn't get singles rights. But it was still a No. 1 single for five weeks, and she sold about a million units off that airplay.

Also, it's more and more about not just promoting to programmers, but finding creative ways to market your artists and songs. Getting a song added is just the first step. What can you do outside of radio—with radio's help, in many cases—to fuel the fire? It's not about getting better or worse, it's just different. Those who adapt, survive.

**R&R:** Any words of advice for someone who wants a career in record promotion?

**JM:** Play Lotto. Seriously, it's about giving 100% and trying to have fun with it. I didn't know that I'd move up from mix-show promo to running crossover the way I did at Jive, but I worked hard for a great team and had great artists to work for. Since then Atlantic has been the dream place to work. I never expected to get the opportunities I've had here.

The moral is "Don't expect things; work hard for them." They'll come if you put in the work and are patient. Be willing to work your ass off and not have a lot of free time. Timing is everything. Being in the right place at the right time is even more important. I'm living proof.

Go to college first so that you have an education to fall back on. Never be afraid to ask questions, and always be willing to take advice. Any young bucks who are interested can e-mail me with any questions or ideas at [john.mcmann@atlantic-recording.com](mailto:john.mcmann@atlantic-recording.com).

### TALK BACK TO R&R!

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

Call me at 310-788-1665

or e-mail:

[dthompson@radioandrecords.com](mailto:dthompson@radioandrecords.com)



October 3, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	BEYONCE f/SEAN PAUL Baby Boy (Columbia)	6139	+210	669997	9	84/0
2	2	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	5481	+32	548414	22	76/0
3	3	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	4718	-253	480939	17	80/1
4	4	CHINGY Right Thurr (DTP/Capitol)	4234	-399	451636	23	78/0
5	5	PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	4170	-269	417166	17	83/0
7	6	BABY BASH Suga Suga (Universal)	3945	+137	312991	17	61/2
9	7	YOUNGBLOODZ f/LIL' JON Damn! (Arista)	3768	+444	368089	12	76/2
6	8	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	3593	-419	393049	18	80/0
11	9	LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	3439	+566	379957	7	79/2
10	10	YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	3327	+214	352367	15	78/1
13	11	CHINGY f/SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)	3089	+400	298591	6	82/0
8	12	BOW WOW Let's Get Down (Columbia)	2987	-585	218209	14	75/0
12	13	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	2581	-215	296674	23	72/0
14	14	OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)	2339	+95	197873	6	79/0
19	15	OUTKAST The Way You Move (Arista)	2249	+388	188731	5	71/2
16	16	BUBBA SPARXXX Deliverance (Beatclub/Interscope)	2119	+66	149267	10	61/0
23	17	ASHANTI Rain On Me (Murder Inc./IDJMG)	1939	+243	200576	7	64/3
20	18	50 CENT If I Can't (Shady/Aftermath/Interscope)	1923	+86	192488	12	18/0
15	19	MYA My Love Is Like...Whoa (A&M/Interscope)	1767	-396	164261	18	63/0
28	20	MARY J. BLIGE Ooh! (Geffen)	1763	+320	167771	5	69/7
25	21	R. KELLY Thoa Thoiing (Jive)	1718	+83	234430	13	68/0
18	22	BEYONCE f/JAY-Z Crazy In Love (Columbia)	1643	-221	173849	20	80/0
26	23	MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	1632	+111	125522	6	66/1
17	24	GINUWINE In Those Jeans (Epic)	1619	-378	148105	19	62/0
21	25	LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	1594	-199	148181	20	74/0
27	26	T.J. 24's (Grand Hustle/Atlantic)	1592	+126	114178	9	63/1
24	27	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	1546	-121	127651	20	47/0
22	28	DMX Where The Hood At? (Ruff Ryders/IDJMG)	1440	-315	136636	8	63/0
32	29	MARK RONSON International Affair (Elektra/EEG)	1360	+222	100867	4	43/5
33	30	213 Fly (Geffen)	1226	+132	151222	5	13/2
30	31	FAT JOE & P. DIDDY f/DRE Girl I'm A Bad Boy (Bad Boy/Universal)	1104	-220	71261	5	54/0
29	32	CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	1071	-307	67899	11	42/0
31	33	FRANKIE J. We Still (Columbia)	1039	-167	84805	10	41/1
38	34	BIG TYMERS This Is How We Do (Cash Money/Universal)	1009	+132	54972	3	39/2
35	35	MARQUES HOUSTON f/JOE BUDDEN & PIED PIPER Clubbin' (T.U.G./EEG)	1003	+88	82008	7	33/3
Debut	36	WYCLEF JEAN f/MISSY ELLIOTT Party To Damascus (J)	903	+499	73687	1	57/3
37	37	GEMINI f/NB RIDAZ Crazy For You (Catalyst)	872	-24	51745	8	9/0
34	38	MONICA Get It Off (J)	863	-86	59948	5	44/0
40	39	JAGGED EDGE Walked Outta Heaven (Columbia)	778	+134	60931	3	43/4
39	40	SEAN PAUL Like Glue (VP/Atlantic)	727	-134	78096	20	51/0
36	41	BUSTA RHYMES Light Your Ass On Fire (Star Trak/Arista)	693	-205	66540	12	59/0
41	42	YING YANG TWINS Naggin' (TVT)	664	+42	67846	3	30/7
43	43	TECH N9NE Imma Tell (Independent)	612	+69	21197	3	28/1
42	44	SASHA Dat Sexy Body (VP)	572	+8	69182	6	24/1
Debut	45	KELIS Milkshake (Star Trak/Arista)	525	+173	82798	1	31/1
47	46	R. KELLY Step In The Name Of Love (Jive)	520	+79	84723	2	12/1
Debut	47	BLAQUE I'm Good (Elektra/EEG)	508	+249	20875	1	42/2
44	48	JACKI O Nookie Real Good (Poe-Boy/Sobe)	497	-24	31514	4	27/0
Debut	49	112 f/LUDACRIS Hot & Wet (Def Soul/IDJMG)	482	+115	58879	1	49/44
Debut	50	BAD BOY'S DA BAND Bad Boy This Bad Boy That (Bad Boy/Universal)	454	+99	56973	1	35/6

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 9/21-9/27. 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
MISSY ELLIOTT Pass That Dutch (Gold Mind/Elektra/EEG)	71
112 f/LUDACRIS Hot & Wet (Def Soul/IDJMG)	44
L. KRAVITZ f/P. DIDDY & LOON & PHARRELL Show... (Bad Boy/Universal)	31
CASSIDY f/R. KELLY Hotel (J)	26
2PAC f/NOTORIOUS B.I.G. Runnin'... (Death Row/Interscope)	19
ELEPHANT MAN Pon De River (VP/Atlantic)	9
MARY J. BLIGE Ooh! (Geffen)	7
YING YANG TWINS Naggin' (TVT)	7
OUTKAST Hey Ya! (Arista)	7
BAD BOY'S DA BAND Bad Boy This Bad... (Bad Boy/Universal)	6

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	+566
WYCLEF JEAN f/MISSY ELLIOTT Party To Damascus (J)	+499
YOUNGBLOODZ f/LIL' JON Damn! (Arista)	+444
CHINGY f/SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)	+400
OUTKAST The Way You Move (Arista)	+388
MARY J. BLIGE Ooh! (Geffen)	+320
MISSY ELLIOTT Pass That Dutch (Gold Mind/Elektra/EEG)	+315
BLAQUE I'm Good (Elektra/EEG)	+249
ASHANTI Rain On Me (Murder Inc./IDJMG)	+243
MARK RONSON International Affair (Elektra/EEG)	+222

## New & Active

- RAH DIGGA Party &... (Flipmode/J)**  
Total Plays: 427, Total Stations: 33, Adds: 0
- BLACK EYED PEAS Shut Up (A&M/Interscope)**  
Total Plays: 392, Total Stations: 30, Adds: 0
- ELEPHANT MAN Pon De River (VP/Atlantic)**  
Total Plays: 374, Total Stations: 29, Adds: 9
- TOD SHORT f/LIL' JON Shake That Monkey (Short/Jive)**  
Total Plays: 350, Total Stations: 10, Adds: 0
- DAVID BANNER Cadillac On 22's (Universal)**  
Total Plays: 332, Total Stations: 22, Adds: 0
- AVANT Read Your Mind (Geffen)**  
Total Plays: 318, Total Stations: 10, Adds: 0
- MISSY ELLIOTT Pass That Dutch (Gold Mind/Elektra/EEG)**  
Total Plays: 315, Total Stations: 71, Adds: 71
- ERYKAH BADU Danger...Block On Lock (Motown/Universal)**  
Total Plays: 303, Total Stations: 17, Adds: 1
- LOON f/MARIO WINANS Down For Me (Bad Boy/Universal)**  
Total Plays: 278, Total Stations: 21, Adds: 1
- OUTKAST Hey Ya! (Arista)**  
Total Plays: 268, Total Stations: 10, Adds: 7

Songs ranked by total plays

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

# REPORTING STATION PLAYLISTS

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



October 3, 2003

RANK ARTIST TITLE LABEL

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

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/28-10/4/03. © 2003, R&R, Inc.



## PHAT MIX SIX

- MISSY ELLIOTT Pass That Dutch (Elektra/EEG)
- SNOOP DOGG It Blows My Mind (Star Trak/Arista)
- G-UNIT Stunt 101 (G-Unit/Interscope)
- 112 f/LUDACRIS Hot & Wet (Def Jam/IDJMG)
- 2PAC f/NOTORIOUS B.I.G. Runnin' (Amaru/Interscope)
- RAH DIGGA Party & ... (JJ)

## ON THE RECORD

This Week's Hottest Music Picks

### ODM

MD, KGGI/Riverside

Missy Elliot's "Pass That Dutch" (Elektra/EEG): I will pass dat dutch right into the mix. Bangin'!

Youngbloodz f/Lil Jon's "Damn!" (Arista): Put it in and watch your phones light up at night!

The Isley Brothers' "Busted" (Dream-Works): Classic, contagious record all over again.

### Zac Davis

PD, WBVD/Melbourne

112 featuring Ludacris' "Hot & Wet" (Def Soul/IDJMG): I'm feelin' this record. Goodish! Sasha's "Dat Sexy Body" (VP): Bangin' for us here! Great sound for the station, and the ladies love this record.

### Preston Lowe

MD, KQBT/Austin

Limp Bizkit featuring Snoop Dogg's "Red Light, Green Light" (Interscope): It's all green lights for this track.

Kelis' "Milkshake" (Star Trak/Arista): This one's shaking.

### Mark Adams

PD, KXJM/Portland, OR

Mary J. Blige featuring Eve's "Not Today" (Geffen): Love this cut from the CD. It's already spiking on the air, along with "Ooh."

Mark Ronson featuring Saigon's "Dit-duntidunt" (Elektra/EEG): "International Affair" is a hit for us, and we're feelin' this album cut too.

Beyoncé's "Naughty Girl" (Columbia): The girl is everywhere, and we're planning on hitting this in addition to the airplay on her other singles.

Baby Bash's "Shorty Doowop" (Universal): Following in the steps of "Suga Suga," this one is gonna happen too.

### Lucas

MD, WWKL/Harrisburg

Mya's "Fallen" (A&M/Interscope): This will be another smash for Mya. She is showing a lot of staying power in the format.

Eamon's "F\*\*k It" (Jive): I can't stop listening to this one. Every pissed-off guy will be asking for it.



**LADIES AND GENTLEMEN...** After learning that just about anyone can form a good band with the right members, the staff at WZHT/Greenville-Spartanburg decided to form their own little quartet with Arista Records recording artist Bonecrusher. Seen here (l-r) you have WZHT PD and lead pianist Fisher, WZHT MD and lead armpit Murph Dawg, Bonecrusher as lead vocalist/drummer (bare hands and belly used for drumlike sound) and WZHT middayer Taylor Scott on harmonica.

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### America's Best Testing CHR/Rhythmic Songs 12 + For The Week Ending 10/3/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 12-17	Persons 18-24	Persons 25-34
BEYONCÉ f/ISEAN PAUL Baby Boy (Columbia)	4.20	4.13	94%	18%	4.33	4.12	4.22
NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	4.14	4.22	97%	31%	4.39	3.81	4.13
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	4.06	4.09	95%	25%	4.03	4.06	4.07
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	4.05	4.07	97%	44%	3.99	3.95	4.15
FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	3.96	4.08	88%	25%	4.15	3.81	3.99
50 CENT f/I Can't (Shady/Aftermath/Interscope)	3.94	3.90	61%	13%	4.29	3.84	3.78
LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	3.91	3.88	58%	8%	4.28	3.85	3.72
PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	3.87	3.64	85%	25%	4.05	3.90	3.67
BEYONCÉ f/JAY-Z Crazy In Love (Columbia)	3.85	3.81	99%	53%	3.67	3.67	4.11
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	3.85	4.06	77%	22%	4.08	3.85	3.61
50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	3.80	3.90	97%	45%	3.95	3.79	3.66
BOW WOW Let's Get Down (Columbia)	3.78	3.82	78%	20%	4.03	3.62	3.74
CHINGY Right Thurr (DTP/Capitol)	3.77	3.89	96%	38%	4.11	3.63	3.48
MYA My Love Is Like...Whoa (A&M/Interscope)	3.76	3.86	97%	38%	3.97	3.70	3.74
DMX Where The Hood At? (Ruff Ryders/IDJMG)	3.73	3.81	65%	14%	4.17	3.62	3.37
FAT JOE & P. DIDDY f/ DRE Girl I'm A Bad Boy (Bad Boy/Universal)	3.73	4.01	39%	6%	4.02	3.87	3.41
BABY BASH Suga Suga (Universal)	3.71	3.90	49%	8%	4.18	3.64	3.31
OUTKAST The Way You Move (Arista)	3.68	3.71	53%	9%	3.48	3.75	3.78
YOUNGBLOODZ f/LIL' JON Damn! (Arista)	3.68	3.76	50%	11%	3.99	3.64	3.45
ASHANTI Rain On Me (Murder Inc./IDJMG)	3.65	3.64	71%	15%	3.99	3.52	3.51
YOUNG GUN Can't Stop, Won't Stop (Def Jam/IDJMG)	3.65	3.57	62%	17%	4.11	3.40	3.28
CHINGY f/SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)	3.64	3.82	54%	12%	4.10	3.64	3.38
BUBBA SPARXXX Deliverance (Beatclub/Interscope)	3.61	3.56	52%	10%	3.72	3.79	3.36
MARY J. BLIGE Ooh! (Geffen)	3.60	-	46%	9%	3.65	3.30	3.76
MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	3.54	-	36%	7%	4.11	3.29	3.16
LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	3.51	3.64	87%	44%	3.57	3.44	3.53
T.I. 2A's (Grand Hustle/Arista)	3.50	3.41	41%	12%	3.87	3.36	3.26
GINUWINE In Those Jeans (Epic)	3.48	3.34	84%	33%	3.74	3.46	3.30
R. KELLY Thoina Thoina (Jive)	3.38	3.37	84%	31%	3.75	3.20	3.22
OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)	3.25	3.48	40%	9%	3.57	3.33	2.98

Total sample size is 457 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: Nick Cannon  
LABEL: Jive

By MIKE TRMAS/Assistant Editor



Although Nick Cannon founded the San Diego-based rap duo Da Bom Squad, who opened up for such artists as Will Smith and Montell Jordan, it was his acting career that made him famous. He gained notoriety as host of *The Nick Cannon Show* on Nickelodeon and took the next logical step by starring in the major motion picture *Drumline*. Now Cannon is coming full circle as he prepares to release his self-titled solo debut on Nov. 18.

"Gigolo," featuring R. Kelly, is the latest cut from the album. However, Kelly contributed more than just vocals — he co-wrote the song with Cannon and served as arranger and producer. The album boasts some of the top talent in the industry, with The Neptunes, Trackmasters and L.E.S. handling production duties on various tracks and artists such as B2K, Petey Pablo, 3LW and Biz Markie contributing.

While his career in music is just starting to take off, Cannon's film career is well on its way. He recently filmed scenes for Jennifer Lopez's upcoming flick *Shall We Dance?* and will be co-starring as a nerd opposite Christina Milian in *Love Don't Cost a Thing*, a remake of the '80s comedy *Can't Buy Me Love*. Cannon then goes from nerd to cool guy when he plays a rookie cop in *Underclassman*, which begins shooting next month. On top of that, he has been enlisted for a role in *Garfield*, doing the voice of one of the famous cartoon cat's furry friends.

## Reporters

<b>KCSA/Muscle Beach, NM*</b> PD: Steve Carter 1 MISSY ELLIOTT 2 MISSY ELLIOTT L. KWARTZ f/ P. DIDDY & L. LOON & PHARRELL	<b>KWJZ/Charlotte, SC*</b> PD: Cliff Fischer 1 MISSY ELLIOTT 2 MISSY ELLIOTT 3 MISSY ELLIOTT 4 MISSY ELLIOTT L. KWARTZ f/ P. DIDDY & L. LOON & PHARRELL	<b>WYLF/Myrtle, FL*</b> PD: Steve Amodeo 1 MISSY ELLIOTT 2 MISSY ELLIOTT 3 MISSY ELLIOTT 4 MISSY ELLIOTT L. KWARTZ f/ P. DIDDY & L. LOON & PHARRELL	<b>WYLF/Knoxville, TN*</b> PD: Steve Amodeo 1 MISSY ELLIOTT 2 MISSY ELLIOTT 3 MISSY ELLIOTT 4 MISSY ELLIOTT L. KWARTZ f/ P. DIDDY & L. LOON & PHARRELL	<b>KDMW/Seattle, WA*</b> PD: Steve Amodeo 1 MISSY ELLIOTT 2 MISSY ELLIOTT 3 MISSY ELLIOTT 4 MISSY ELLIOTT L. KWARTZ f/ P. DIDDY & L. LOON & PHARRELL	<b>KZZP/Phoenix, AZ*</b> PD: Steve Amodeo 1 MISSY ELLIOTT 2 MISSY ELLIOTT 3 MISSY ELLIOTT 4 MISSY ELLIOTT L. KWARTZ f/ P. DIDDY & L. LOON & PHARRELL	<b>KWJZ/San Diego, CA*</b> PD: Steve Amodeo 1 MISSY ELLIOTT 2 MISSY ELLIOTT 3 MISSY ELLIOTT 4 MISSY ELLIOTT L. KWARTZ f/ P. DIDDY & L. LOON & PHARRELL	<b>KSPW/Springfield, MO</b> PD: Steve Amodeo 1 MISSY ELLIOTT 2 MISSY ELLIOTT 3 MISSY ELLIOTT 4 MISSY ELLIOTT L. KWARTZ f/ P. DIDDY & L. LOON & PHARRELL
<b>KYLA/Anchorage, AK</b> PD: Steve Amodeo 1 MISSY ELLIOTT 2 MISSY ELLIOTT 3 MISSY ELLIOTT 4 MISSY ELLIOTT L. KWARTZ f/ P. DIDDY & L. LOON & PHARRELL	<b>WYJZ/Charleston, WV</b> PD: Steve Amodeo 1 MISSY ELLIOTT 2 MISSY ELLIOTT 3 MISSY ELLIOTT 4 MISSY ELLIOTT L. KWARTZ f/ P. DIDDY & L. LOON & PHARRELL	<b>WYJZ/Myrtle, FL*</b> PD: Steve Amodeo 1 MISSY ELLIOTT 2 MISSY ELLIOTT 3 MISSY ELLIOTT 4 MISSY ELLIOTT L. KWARTZ f/ P. DIDDY & L. LOON & PHARRELL	<b>WYLF/Knoxville, TN*</b> PD: Steve Amodeo 1 MISSY ELLIOTT 2 MISSY ELLIOTT 3 MISSY ELLIOTT 4 MISSY ELLIOTT L. KWARTZ f/ P. DIDDY & L. LOON & PHARRELL	<b>KDMW/Seattle, WA*</b> PD: Steve Amodeo 1 MISSY ELLIOTT 2 MISSY ELLIOTT 3 MISSY ELLIOTT 4 MISSY ELLIOTT L. KWARTZ f/ P. DIDDY & L. LOON & PHARRELL	<b>KZZP/Phoenix, AZ*</b> PD: Steve Amodeo 1 MISSY ELLIOTT 2 MISSY ELLIOTT 3 MISSY ELLIOTT 4 MISSY ELLIOTT L. KWARTZ f/ P. DIDDY & L. LOON & PHARRELL	<b>KWJZ/San Diego, CA*</b> PD: Steve Amodeo 1 MISSY ELLIOTT 2 MISSY ELLIOTT 3 MISSY ELLIOTT 4 MISSY ELLIOTT L. KWARTZ f/ P. DIDDY & L. LOON & PHARRELL	<b>KSPW/Springfield, MO</b> PD: Steve Amodeo 1 MISSY ELLIOTT 2 MISSY ELLIOTT 3 MISSY ELLIOTT 4 MISSY ELLIOTT L. KWARTZ f/ P. DIDDY & L. LOON & PHARRELL

\*Monitored Reporters  
99 Total Reporters  
89 Total Monitored  
10 Total Indicator  
Did Not Report, Playlist Frozen (1):  
KRRG/Laredo, TX



**DANA HALL**  
 dhall@radioandrecords.com

# The Specialists: Production And Imaging

Secrets for between the songs from behind the scenes

In radio you often hear people say, "What goes on between the records is just as important as the music itself." They're not just referring to the station's air personalities. These days people are also referring to a station's overall personality, or "stationality," which is created in part by imaging and staging. Elements such as the station nickname, positioners, promos, inserts and even commercials can all dictate how a listener perceives the station and help draw the listeners you want most.

In this installment of our series *The Specialists*, R&R talks to Al Twitty of Qsounds Radio Production about production and imaging secrets that can help you better represent your station and create an overall stationality that fits the lifestyle of your listeners and the music you play.

A veteran of radio since the mid-'80s, Twitty started his radio production career in 1997, when he trained with Mitch Faulkner at On Mic Productions. He started Qsounds a few years later using the voice and producing talents of Faulkner, Mickey Hunter, Andrea Perry and Otis Tillman.

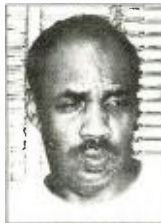
His clients include Clear Channel, AURN, Cumulus, Inner City and Perry Broadcasting. "We also service broadcasters internationally, including clients in Toronto, Bermuda and Trinidad," he says. "Overall, we're heard in 35-40 markets worldwide."

## Simple Solutions

Having traveled to many of the markets he serves, Twitty says he's heard a lot of good radio production — and some bad. He says one of the most common mistakes in radio imaging is not making sure the voice and the imaging fit the format. "I always ask myself, 'Does this voice sound like a person who would listen to this station?'" he says. "Everything from the spots to the promos has to speak to the listener in a language they understand."

Stations can sometimes be a victim of their own production talent. "Overproducing is more common than ever," Twitty says. "As producers, we often create things that we hope will impress our peers, when

actually we should only be trying to impress the listeners.



**Al Twitty**

"When I first started, it was important to me that I had a sound that said, 'This is Al Twitty's work,' so that radio people would know it was mine. Now I'm more concerned with creating production that listeners are comfortable with.

"Some of the best production pieces are simple, direct and powerful. A sweeper should be a burst of energy for a few seconds, telling the listener what and who they are tuned in to. If it sounds too big or too long or has a lot of effects and stuttering in it, you can lose the message or listeners won't understand what you're saying.

"It's the difference between saying, 'Power 106, where hip-hop lives,' and, 'PPPPPPower 1066666.' In programming 101 you learn the most important thing to get across to your listener is who you are. You want to make sure they have it right."

## Girl Talk

When asked about diversity in imaging voices, Twitty recalls a question he got from a female programmer several years ago at a convention: "She asked, 'Why is radio production today so aggressive and hard when most stations are trying to attract female listeners?' The question made me think that, for the most part, women are controlling the radio, so maybe we should be creating more imaging that would appeal to them."

That includes using more female voices on air. "I work with Andrea Perry, who is a great voice talent," Twitty says. "I have a woman who writes some of my copy as well,

which gives the work a different perspective. I also have listened to and enjoy Traci Latrelle [XM Radio], Jennifer Vaughn and Lynn Briggs, in Dallas.

"It's proven that female listeners like to hear female voices on the air. They can identify with them. And that's true for both Urban AC and hip-hop formats. Artists like Lil Kim have made the female presence in the format more acceptable. They can be hard, yet still be a woman.

"Definitely in the Urban AC and Gospel formats there is room to use more female voices in the imaging."

## Hip-Hop Hooray

In recent years, hip-hop has become the dominant musical force on Urban radio. Therefore, Twitty says, imaging and production have had to change as well. "It's the same concept as trying to please your female listener," he says. "If you're playing hip-hop, then you have to be able to incorporate the lingo of the listeners in your imaging.

"But if you're going to do that, you have to understand it yourself. Some vets have been able to adapt to the format, like Mitch Faulkner and Pat Garrett. Then you have new cats who grew up in the lifestyle, like Rick Party."

Overall, Twitty feels that the increase in hip-hop-friendly production and imaging has helped the industry. "It's brought more diversity in the kinds of voices you hear on the radio," he says. "It's no longer just the big, booming voice.

"Many programmers are looking for imaging guys who bring their personality to the production. If you're the kind of voice talent who can be both personality-driven and straight-ahead, you have the most marketability.

"The other thing I've seen change with hip-hop radio is that we hear a lot more regional differences in imaging. The way a station in New York images itself — like WQHT (Hot 97), with its distinctive voice and energy — can be very different from a station in the Dirty South. Even the slang is different.

"It's one of the only things that makes radio sound unique when you go from city to city and region

to region, since everyone is playing the same songs."

## Shop Talk

Production has also become more sophisticated in recent years, with new equipment and tools available to individuals and stations. Twitty says that while he probably has as much as \$35,000 invested in his studio, you don't have to have all the newest equipment to get the job done. "Most stations or individuals who want to get a basic production facility can invest as little as \$3,000-\$5,000," he says.

"I choose to use Cool Edit Pro, but there are a lot of good programs available — Pro Tools, and Adobe has a new one called Adobe Audition. It's the same type of software a music producer might use.

**"If you're the kind of voice talent who can be both personality-driven and straight-ahead, you have the most marketability."**

"A lot of radio guys use Cool Edit Pro because it's simple, yet it can be as sophisticated as you want it to be. It has built-in effects. I choose to use outboard gear instead of using just my computer. That means I use a mixing board and voice processor."

In fact, Twitty stresses that the two most important things you can have at a station or as a producer are a quality mike and processor. "Any agency that considers hiring you will first ask what kind of mike and processor you use, because that can say a lot about the quality of your

sound," he says. Another secret: "I have two mikes — one I use for commercials, and the other exclusively for imaging. It gives a different sound to each."

Twitty suggests that old-school equipment can also be effective. "I still have two Technics turntables that I use for some work, for the feel it gives," he says. He also knows of some stations that still have an 8-track reel-to-reel and splice tape with a razor. "Quite frankly, while everyone raves about digital sound, analog has a warmth to it that you can't re-create with our new technology," he says.

## Trust Issues

While each production and imaging pro has his or her own style, Twitty says there are some techniques he chooses not to employ. "I don't use reverb at all, or sampling," he says. "It gives my production a cleaner, more professional sound."

Along the way, Twitty's work ethic has earned him the support of influential people like Faulkner, Bobby Wonder, Melvin Jones, Bruce Demps and Mike Jeffries. He advises aspiring production pros to be consistent.

"Most advertisers, agencies and programmers are looking for someone they can trust to be around in six months or six years," he says. "If they choose you, they want to feel that they won't have to look for a new voice and change the entire sound of their station or campaign because you've gone out of business or can't be found.

"The more time you have under your belt, the more work you will get, because they feel confident that you're not a fly-by-night operation. And when you add a new station or company, in a way you have to become part of their team. You don't just work for yourself, you work for them."

You can reach Al Twitty and hear his work at [www.concertpromo.com](http://www.concertpromo.com).

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October 3, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	YOUNGBLOODZ f/LIL' JON Damn! (Arista)	3613	+254	422372	14	63/0
2	2	BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	3518	+162	491073	9	65/1
3	3	NELLY f/P. DIDDY & MURPHY LEE Shake Ya Tailfeather (Bad Boy/Universal)	2885	-249	346526	15	59/0
4	4	PHARRELL f/JAY-Z Frontin' (Star Trak/Arista)	2656	-176	334790	19	65/0
9	5	ASHANTI Rain On Me (Murder Inc./IDJMG)	2652	+351	332981	7	61/1
6	6	R. KELLY Thoa Thoin (Jive)	2611	+86	357121	13	68/0
5	7	FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	2542	-172	302081	16	65/0
11	8	LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	2438	+358	290980	6	65/1
7	9	LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	2306	-110	315233	24	58/0
8	10	CHINGY Right Thurr (DTP/Capitol)	2183	-176	300074	25	67/0
10	11	YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	2161	-68	251142	16	52/0
14	12	JAGGED EDGE Walked Outta Heaven (Columbia)	2062	+177	246160	9	58/0
15	13	MARY J. BLIGE Ooh! (Geffen)	2049	+228	201831	7	66/1
12	14	MARQUES HOUSTON f/JOE BUDDEN & PIED PIPER Clubbin' (T.U.G./EEG)	1949	+8	215587	10	50/1
21	15	R. KELLY Step In The Name Of Love (Jive)	1628	+298	216232	11	62/1
19	16	AVANT Read Your Mind (Geffen)	1598	+221	176121	7	60/0
13	17	50 CENT P.I.M.P. (Shady/Aftermath/Interscope)	1575	-351	169901	22	64/0
18	18	MONICA Knock Knock (J)	1549	+138	153586	5	59/1
23	19	OUTKAST The Way You Move (Arista)	1406	+325	131252	4	53/3
17	20	AALIYAH f/TANK Come Over (BlackGround/Universal)	1406	-270	224558	22	54/0
20	21	ERYKAH BADU Danger...Block On Lock (Motown/Universal)	1385	+37	100130	9	55/0
22	22	CHINGY f/SNOOP DOGG & LUDACRIS Holidæ In (DTP/Capitol)	1372	+232	144323	4	61/2
16	23	BOW WOW Let's Get Down (Columbia)	1121	-578	111077	16	64/0
29	24	MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Real/Universal)	1065	+98	86781	6	40/0
27	25	YING YANG TWINS Naggin' (TVT)	1004	+21	68040	10	32/0
34	26	BAD BOY'S DA BAND Bad Boy This Bad Boy That (Bad Boy/Universal)	882	+206	86191	3	30/2
26	27	DMX Where The Hood At? (Ruff Ryders/IDJMG)	863	-152	60138	7	50/0
25	28	SEAN PAUL Like Glue (VP/Atlantic)	833	-213	78060	18	56/0
31	29	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	800	-77	104821	20	68/0
24	30	T.I. 24's (Grand Hustle/Atlantic)	800	-259	72940	18	42/0
32	31	ATL Calling All Girls (Epic)	772	-82	54753	10	42/1
38	32	GINUWINE Love You More (Epic)	740	+167	63387	2	38/1
37	33	OBIE TRICE Got Some Teeth (Shady/Aftermath/Interscope)	734	+122	55161	3	49/0
33	34	JACKI O Nookie Real Good (Poe-Boy/Sobe)	677	-24	48424	6	42/0
30	35	NAPPY ROOTS Roun'The Globe (Atlantic)	640	-295	36966	10	37/0
35	36	ISLEY BROTHERS f/IRON ISLEY Busted (DreamWorks)	637	-7	71660	10	30/0
49	37	JOE More & More (Jive)	600	+177	56279	2	47/7
Debut	38	WYCLEF JEAN f/MISSY ELLIOTT Party To Damascus (J)	598	+234	52278	1	49/4
42	39	BIG TYMERS This Is How We Do (Cash Money/Universal)	583	+70	37194	2	38/2
39	40	FLOETRY Getting Late (DreamWorks)	565	+23	61315	3	34/0
41	41	TOO SHORT f/LIL' JON Shake That Monkey (Short/Jive)	541	+19	35434	4	30/0
43	42	JAHEIM Backlight (Divine Mill/Warner Bros.)	491	+6	41116	3	36/0
36	43	MAYA My Love Is Like...Whoa (A&M/Interscope)	490	-124	57566	17	41/0
48	44	ELEPHANT MAN Pon De River (VP/Atlantic)	471	+41	88645	2	40/24
45	45	R. KELLY I'll Never Leave (Jive)	466	-1	69607	15	5/0
46	46	JAY-Z La-La-La (Excuse Me Again) (Bad Boy/Universal)	443	-13	52878	18	35/0
Debut	47	LOON f/MARIO WINANS Down For Me (Bad Boy/Universal)	420	+252	34574	1	30/0
Debut	48	112 f/LUDACRIS Hot & Wet (Def Soul/IDJMG)	410	+174	48516	1	54/53
Debut	49	DAVID BANNER Cadillac On 22's (Universal)	384	+51	19625	1	22/0
40	50	LUMIDEE Never Leave You - Uh Ooh, Uh Oooh! (Universal)	379	-151	46380	20	49/0

70 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/21-9/27. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

## Most Added\*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
MISSY ELLIOTT Pass That Dutch (Gold Mind/Elektra/EEG)	60
112 f/LUDACRIS Hot & Wet (Def Soul/IDJMG)	53
NICK CANNON Gigolo (Nickelodeon/Jive)	37
P. DIDDY Show Me Your Soul (Bad Boy/Universal)	26
CASSIDY f/R. KELLY Hotel (J)	26
ELEPHANT MAN Pon De River (VP/Atlantic)	24
JOE More & More (Jive)	7
MONTELL JORDAN Superstar (Koch)	7

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	+358
ASHANTI Rain On Me (Murder Inc./IDJMG)	+351
OUTKAST The Way You Move (Arista)	+325
R. KELLY Step In The Name Of Love (Jive)	+298
YOUNGBLOODZ f/LIL' JON Damn! (Arista)	+254
LOON f/MARIO WINANS Down For Me (Bad Boy/Universal)	+252
WYCLEF JEAN f/MISSY ELLIOTT Party To Damascus (J)	+234
CHINGY f/SNOOP DOGG & LUDACRIS Holidæ In (DTP/Capitol)	+232
MARY J. BLIGE Ooh! (Geffen)	+228
AVANT Read Your Mind (Geffen)	+221

## New & Active

LIL' MO 1st Time (Elektra/EEG)	Total Plays: 326, Total Stations: 28, Adds: 0
RAH DIGGA Party &... (Flipmode/J)	Total Plays: 312, Total Stations: 29, Adds: 3
DRAG-ON Put Your Drinks Down (Ruff Ryders/Virgin)	Total Plays: 300, Total Stations: 27, Adds: 0
KEM Love Calls (Motown/Universal)	Total Plays: 285, Total Stations: 17, Adds: 0
MONTELL JORDAN Superstar (Koch)	Total Plays: 284, Total Stations: 29, Adds: 7
SILK Silktime (Liquid B)	Total Plays: 284, Total Stations: 22, Adds: 0
A. HAMILTON Comin' From Where I'm From (So So Def/Arista)	Total Plays: 276, Total Stations: 19, Adds: 0
DWELE Find A Way (Virgin)	Total Plays: 263, Total Stations: 20, Adds: 1
NICK CANNON Gigolo (Nickelodeon/Jive)	Total Plays: 242, Total Stations: 37, Adds: 37
KELIS Milkshake (Star Trak/Arista)	Total Plays: 234, Total Stations: 20, Adds: 4

Songs ranked by total plays

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

# REPORTING STATION PLAYLISTS

www.radioandrecords.com





America's Best Testing Urban Songs 12+ For The Week Ending 10/3/03

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top songs like NELLY fIP, DIDDY & MURPHY LEE Shake Ya Tailfeather, BEYONCE fISEAN PAUL Baby Boy, etc.

Total sample size is 396 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.

Indicator Most Added\*

- ELEPHANT MAN Pon De River (VP/AAtlantic)
CASSIDY f/R. KELLY Hotel (J)
MISSY ELLIOTT Pass That Dutch (Gold Mind/Elektra/EEG)
112 f/LUDACRIS Hot & Wet (Def Soul/IDJMG)
P. DIDDY Show Me Your Soul (Bad Boy/Universal)
GERALD LEVERT U Got That Love (Elektra/EEG)
Songs ranked by total plays
Recurrents
MONICA So Gone (J) 956
TYRESE Signs Of Love Makin' (J) 915
GINUWINE In Those Jeans (Epic) 885
DAVID BANNER f/LIL' FLIP Like A Pimp (Universal) 652
SEAN PAUL Get Busy (VP/AAtlantic) 526
LIL' KIM f/50 CENT Magic Stick (Queen Bee/AAtlantic) 480
BONE CRUSHER Never Scared (Arista) 439
50 CENT In Da Club (Shady/Aftermath/Interscope) 416
ASHANTI Rock Wit U (Awww Baby) (Murder Inc./IDJMG) 407
50 CENT 21 Questions (Shady/Aftermath/Interscope) 397
SNOOP DOGG Beautiful (Doggystyle/Priority/Capitol) 391
JAHEIM Put That Woman First (Divine M/Warner Bros.) 372
B. RHYMES f/M. CAREY I Know What You Want (J) 338
HEATHER HEADLEY I Wish I Wasn't (RCA) 335
FABOLOUS Can't Let You Go (Desert Storm/Elektra/EEG) 317
JAY-Z Excuse Me Miss (Roc-A-Fella/IDJMG) 302
RUBEN STUDDARD Superstar (J) 298

Reporters

Grid of reporter names and station identifiers across various cities like Albany, NY; Atlanta, GA; Baltimore, MD; Boston, MA; Chicago, IL; Cleveland, OH; Dallas, TX; Denver, CO; Detroit, MI; Houston, TX; Jacksonville, FL; Kansas City, MO; Las Vegas, NV; Los Angeles, CA; Louisville, KY; Memphis, TN; Miami, FL; Milwaukee, WI; Minneapolis, MN; New Orleans, LA; New York, NY; Philadelphia, PA; Pittsburgh, PA; Portland, ME; Richmond, VA; Sacramento, CA; St. Louis, MO; Tampa, FL; Toledo, OH; Tulsa, OK; Washington, DC; Wichita, KS; and other locations. Includes station call letters and reporter names.

\* Monitored Reporters
81 Total Reporters
70 Total Monitored
11 Total Indicator

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

# tha JUMP off



## DJ Kut

Mix Show Coordinator  
WWPR (Power 105.1)/New York

**OutKast's "The Way You Move"** (Arista): It's about time that somebody put out something totally different. OutKast have changed the game once again. Add this record; don't sleep on it! • **Chingy's "Holiday Inn"** (DTP/Capitol): Two words: perfect combination. You have Snoop on the hook and Chingy and Ludacris on the lyrics. It's crazy-hot and definitely music to your ears. • **Wyclef Jean Featuring Missy Elliott's "Party to Damascus"** (J): Follow these instructions: 1) Get in your ride and get on the closest highway. 2) Pop in this CD. 3) Drive as fast as you can! This is feel-good music to ride to — the perfect cruising CD. • **The Rayne's "Didn't You Know"** (Divine Mill/Arista): To all DJs: If you play this record, the ladies will love you.

## Daisy Davis

OM, Clear Channel/Norfolk



We recently survived Hurricane Isabel here in Norfolk.

Despite the millions of dollars of damage in the area, and the severity of the storm, all four Clear Channel stations — WBHH, WJCD, WOWI and WSVY — were up and running most of the time. We were off for only a short period on the day of the storm. • We tied in with the local TV station, WAVY (Channel 10), and went wall to wall with coverage on all four radio stations once the storm hit. The following day we did hourly updates from Channel 10 and ran tips on what to do after a hurricane. • Before the storm we had a mandatory meeting with programming to brief them on hurricane-preparedness procedures — not just for the station, but also for themselves. We went over evacuation routes and things to do before, during and after the storm. We also went over things to do around the house. By understanding what to do, we were able to speak intelligently to our listeners. • We stocked food and water for personalities who might get stuck at the station. We also reserved a couple of rooms for personalities who couldn't get back over to the Hampton/Newport News area. I let my jocks know that in no way should they place themselves in danger to get to the station. • A week after the storm a lot of people are still without power, and there are still a lot of school closings. People are happy to be safe, but annoyed. I was one of the luckier ones — I was only without power for 24 hours and only three trees fell in my yard and patio, nothing on my roof. We actually had an employee who lost the side of his house. • Right now we're just trying to inform people where to go for help and services. I'd rather be in a snowstorm, and believe me, I've been in a lot of them living in the Northeast and Chicago. This was worse than any natural disaster I've ever experienced.



themelves. We went over evacuation routes and things to do before, during and after the storm. We also went over things to do around the house. By understanding what to do, we were able to speak intelligently to our listeners. • We stocked food and water for personalities who might get stuck at the station. We also reserved a couple of rooms for personalities who couldn't get back over to the Hampton/Newport News area. I let my jocks know that in no way should they place themselves in danger to get to the station. • A week after the storm a lot of people are still without power, and there are still a lot of school closings. People are happy to be safe, but annoyed. I was one of the luckier ones — I was only without power for 24 hours and only three trees fell in my yard and patio, nothing on my roof. We actually had an employee who lost the side of his house. • Right now we're just trying to inform people where to go for help and services. I'd rather be in a snowstorm, and believe me, I've been in a lot of them living in the Northeast and Chicago. This was worse than any natural disaster I've ever experienced.

## ARTIST: Goapele

LABEL: Skyblaz/Red Distribution

CURRENT PROJECT: *Even Closer*

IN STORES: Now

CURRENT SINGLE: "Closer"

In her bio, Goapele (pronounced "quah-lay") says, "What I really appreciate about the music that I grew up with is that I feel like I can put it on now and still hear something new. It's still relevant. That's how I want my music to be perceived. It's what I strive for." *Even Closer* has been described as "urban soul," although it doesn't quite fit into any one genre.

This is evident in the number of artists Goapele has worked with on both this album and other projects, including Digital Underground's DJ Fuze, Amp Live from Zion 1 (Mystic, Linkin Park), Eric Krasno of Soulive, Mike Tiger (The Coup, Martin Luther) and Pep Love of The Hieroglyphics. She wrote or co-wrote all 14 songs on the album, which has sold more than 30,000 units independently to date. Goapele has also completed performances on upcoming albums by E-40 and Aceyalone.

Influences: Goapele has been influenced by a wide range of artists, including Stevie Wonder, Etta James, Nina Simone, Billy Holiday, Aretha Franklin, Bob Marley, Prince, Sade and Portishead, as well as African artists Miriam Makeba, Zulu Spears and Hugh Masekela.

Hometown: San Francisco

Personal stats: Goapele was born to a South African political-activist father and a New York-born Jewish mother. They met and married in Nairobi, where Goapele's father was living in exile. Her name means "to go forward" in Setswana, the native language of her African-born grandmother. Goapele, like her parents,



became politically active and community conscious at a young age. By age 10 she had formed the first pre-teen peer-led support group for the Bay Area Black Women's Health Project.

At 15 she served on the national board of Be Present, alongside her mother, and was active in the group Empowered Youth Educating Society. After graduating from high school, Goapele attended the prestigious Berklee College of Music in Boston.

Past successes: In 2001 Goapele opened for the critically acclaimed Michael Franti And Spearhead on their world tour, including an appearance on *Late Show With David Letterman*. She's also opened for artists such as IndiaArie, Alicia Keys, Erykah Badu, The Roots and Meshell N'Degeacello. MTV2 made Goapele one of the Urban artists on its *2003 Top Ten Artists to Watch For*.

See her: Oct. 11 in Los Angeles at KHTT (Hot 92)'s Platinum Live and Oct. 17 in Atlanta at Georgia State University.

## Urban AC Reporters

Stations and their adds listed alphabetically by market

<b>WJW/Saltimora, MD*</b> PD: Tim Watts AP/MD: Keith Fisher 2 RUSAN BERTON	<b>WLX/Columbia, SC*</b> PD: Doug Williams AVANT JOE	<b>WFLM/Ft. Pierce, FL*</b> DM: Mike James PD/MD: Tony Bear 10 AVANT 10 STEPHANE MILLS 9 BRUN BRADSHAW KULL SCOTT JOE	<b>KMEK/Lafayette, LA*</b> PD/MD: John Klauer No Adds	<b>WKHT/Miami, FL*</b> PD: Derrick Brown AP/MD: Karla Vaughan 20 PRASKELL KAYE 10 JOE	<b>WRKS/New York, NY*</b> DM: John Mallico PD: Ioya Beasley MD: John Gestlonek 3 JOE	<b>WVBE/Roanoke, VA*</b> PD/MD: Walt Ford 9 AVANT JOE STEPHANE MILLS JEFF BRADSHAW KULL SCOTT	<b>WIMX/Toledo, OH*</b> PD: Randy Love 3 JOE 1 STEPHANE MILLS 1 TONY RICH PROJECT
<b>KOXL/Baton Rouge, LA*</b> PD/MD: Mike Vernon AVANT JOE STEPHANE MILLS JEFF BRADSHAW KULL SCOTT	<b>WDDM/Columbia, SC*</b> PD: Mike Love 2 JOE STEPHANE MILLS AVANT	<b>WQMG/Greensboro, NC*</b> PD/MD: AC Stone 1 SLS AVANT	<b>KVGS/Las Vegas, NV*</b> PD/MD: Tony Frislan 4 AVANT 1 JOE STEPHANE MILLS	<b>WJMR/Milwaukee, WI*</b> PD/MD: Luel James 14 RUSAN BERTON	<b>WSVY/Norfolk, VA*</b> DM: Dusty Davis PD/MD: Heart Attack No Adds	<b>WLW/Savannah, GA</b> DM: Greg Kelly PD/MD: Gary Young 10 GERALD LEBERT 12 DWILE	<b>WHUR/Washington, DC*</b> MD: Tony R STEPHANE MILLS 5 STEPHANE MILLS 1 JOE
<b>WBHK/Birmingham, AL*</b> PD: Jay Dixon AP/MD: Cheryl Johnson No Adds	<b>WAGH/Columbus, GA</b> DM: Brian Waters PD/MD: Oshea Rasheeda MD: Ed Lewis No Adds	<b>KMJO/Houston, TX*</b> PD: Carl Cooner MD: Sam Cooner 1 AVANT	<b>KOKY/Little Rock, AR*</b> DM: Joe Bealder PD/MD: Tyrone Jackson 7 JOE 6 AVANT	<b>WJMS/Milwaukee, WI</b> DM: Steve Scott PD/MD: Tyrone Jackson 7 JOE 6 AVANT	<b>WVVL/Norfolk, VA*</b> DM: Dick Lamb PD/MD: Dan London 1 ANTHONY HAMILTON	<b>KMLJ/St. Louis, MO*</b> DM: Chuck Atkins PD: Eric Mychalski MD: Taylor J 1 ANTHONY HAMILTON JOE	<b>WHWJ/Washington, DC*</b> MD: Mike Case No Adds
<b>WMGL/Charleston, SC*</b> DM/MD: Terry Base AP/MD: Belinda Parker AVANT JOE	<b>KRNB/Dallas, TX*</b> DM/MD: Sam Wheeler MD: TONY RICH PROJECT ANETHA FRANKLIN	<b>WTLC/Indianapolis, IN*</b> PD: Brian Wallace AP/MD: Grahm Adams No Adds	<b>KHHT/Los Angeles, CA*</b> PD: Michelle Galimontes MD: Rick Hahn No Adds	<b>WDLT/Mobile, AL*</b> PD: Steve Crumley MD: Kelly Barlow 9 JOE STEPHANE MILLS KALVIN BISHOP	<b>WCFB/Olando, FL*</b> PD: Steve Hollbrook MD: Joe Davis 2 SMOKE NORRIL	<b>WVBE/Roanoke, VA*</b> PD/MD: Walt Ford 9 AVANT JOE STEPHANE MILLS JEFF BRADSHAW KULL SCOTT	<b>WIMX/Toledo, OH*</b> PD: Randy Love 3 JOE 1 STEPHANE MILLS 1 TONY RICH PROJECT
<b>WBAN/Charlotte*</b> PD/MD: Terri Avery 1 AVANT JOE STEPHANE MILLS	<b>WMXQ/Detroit, MI*</b> PD: Jamilah Muhammad APD: Oshel Stevens MD: Shante Lina ANETHA FRANKLIN	<b>WJOL/Jackson, MS*</b> DM/MD: Stan Branson AVANT JOE STEPHANE MILLS TONY RICH PROJECT	<b>KJLH/Los Angeles, CA*</b> PD/MD: Andrea Russell 19 JOE 13 AVANT 3 JEFF BRADSHAW KULL SCOTT 2 GARTH WIND & FIRE	<b>WJMS/Milwaukee, WI</b> DM: Steve Scott PD/MD: Tyrone Jackson 7 JOE 6 AVANT	<b>WDAS/Philadelphia, PA*</b> DM: Thera Wilkins PD: Joe Tombaro AP/MD: Jo Gamble No Adds	<b>WVBE/Roanoke, VA*</b> PD/MD: Walt Ford 9 AVANT JOE STEPHANE MILLS JEFF BRADSHAW KULL SCOTT	<b>WIMX/Toledo, OH*</b> PD: Randy Love 3 JOE 1 STEPHANE MILLS 1 TONY RICH PROJECT
<b>WVAZ/Chicago, IL*</b> DM/MD: Emy Smith AP/MD: Amanda Rivera No Adds	<b>WUKS/Fayetteville, NC*</b> PD: Garrett Davis MD: Calvin Pae No Adds	<b>WSOL/Jacksonville, FL*</b> PD: Mike Williams MD: KJ Brooks No Adds	<b>WRWB/Macon, GA</b> PD/MD: Lisa Charles STEPHANE MILLS JEFF BRADSHAW KULL SCOTT	<b>WYBC/New Haven, CT*</b> DM: Wayne Schmidt PD: Jim Castille APD: Pamela Stuber 25 SMOKE NORRIL 25 TAMIA 11 RUSAN BERTON 15 CALVIN RICHARDSON 4 SLS 1 AVANT	<b>WFCV/Raleigh, NC*</b> DM: Tony R AP/MD: Jodi Berry 6 AVANT ANTHONY HAMILTON	<b>WVBE/Roanoke, VA*</b> PD/MD: Walt Ford 9 AVANT JOE STEPHANE MILLS JEFF BRADSHAW KULL SCOTT	<b>WIMX/Toledo, OH*</b> PD: Randy Love 3 JOE 1 STEPHANE MILLS 1 TONY RICH PROJECT
<b>WZAN/Cleveland, OH*</b> DM/MD: Kim Johnson MD: Boby Rusa No Adds	<b>WDDZ/Flint, MI*</b> PD: Jonell Jackson MD: SMOKE NORRIL JOE	<b>KMJK/Kansas City, MO*</b> PD: Greg Love MD: Troy Michaels AVANT JOE	<b>KJMS/Memphis, TN*</b> PD: Wade Bull AP/MD: Elisea Collier No Adds	<b>WYLD/New Orleans, LA*</b> DM: Carla Bostler PD: AJ Appleberry No Adds	<b>WKJS/Richmond, VA*</b> DM/MD: Kevin Garber No Adds	<b>WVBE/Roanoke, VA*</b> PD/MD: Walt Ford 9 AVANT JOE STEPHANE MILLS JEFF BRADSHAW KULL SCOTT	<b>WIMX/Toledo, OH*</b> PD: Randy Love 3 JOE 1 STEPHANE MILLS 1 TONY RICH PROJECT

**\*Monitored Reporters**  
 49 Total Reporters  
 45 Total Monitored  
 4 Total Indicator

# R&R URBAN AC TOP 30

October 3, 2003



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	TAMIA Officially Missing You (Elektra/EEG)	1059	-4	98012	21	34/1
2	2	KEM Love Calls (Motown/Universal)	1034	+40	125907	36	31/0
3	3	LUTHER VANDROSS Dance With My Father (J)	991	+15	113609	22	41/0
4	4	HEATHER HEADLEY I Wish I Wasn't (RCA)	961	-2	106467	29	36/0
5	5	R. KELLY Step In The Name Of Love (Jive)	855	+54	104138	22	16/0
7	6	JAVIER Crazy (Capitol)	814	+119	81429	20	33/0
8	7	GERALD LEVERT U Got That Love (Elektra/EEG)	732	+85	75670	6	38/0
6	8	JAHEIM Put That Woman First (Divine Mill/Warner Bros.)	643	-65	70098	30	29/0
9	9	DWELE Find A Way (Virgin)	632	+15	61729	13	36/0
10	10	RUBEN STUDDARD Superstar (J)	623	+25	68478	17	32/0
11	11	SMOKIE NORFUL I Need You Now (EMI Gospel)	557	-8	52693	26	33/3
13	12	RHIAN BENSON Say How I Feel (DKG)	461	-19	35000	12	33/3
15	13	KINORED Far Away (Epic)	448	-17	51415	30	26/0
14	14	FLOETRY Say Yes (DreamWorks)	416	-53	34667	35	33/0
12	15	ARETHA FRANKLIN Only Thing Missing Is You (Arista)	407	-155	34445	16	33/0
16	16	FLOETRY Getting Late (DreamWorks)	400	-15	35878	8	27/0
17	17	CALVIN RICHARDSON Keep On Pushin' (Hollywood)	386	-21	31257	12	24/1
19	18	ANTHONY HAMILTON Comin' From Where I'm From (So So Def/Arista)	385	+38	27215	7	28/2
18	19	ISLEY BROTHERS f/IRON ISLEY Busted (DreamWorks)	385	-14	41069	10	20/0
20	20	JAHEIM Backtigh (Divine Mill/Warner Bros.)	336	+29	23618	5	25/0
21	21	VIVIAN GREEN What Is Love? (Columbia)	288	-10	29551	6	18/0
22	22	MONICA So Gone (J)	260	-26	39954	16	3/0
24	23	WILL ODWINING A Million Ways (GRP/VMG)	251	+66	19581	2	23/1
24	24	ARETHA FRANKLIN Comin' From Where I'm From (So So Def/Arista)	249	+123	30341	1	29/3
30	25	MARY J. BLIGE Ooh! (Geffen)	207	+76	25229	3	4/0
23	26	MANHATTANS Turn Out The Stars (Love-Leel)	207	+14	13986	4	12/0
27	27	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	172	+21	33642	10	2/0
25	28	ANN NESBY Make Me Better (UTR Music Group)	168	-13	6551	11	12/0
29	29	IMPROMPT 2 Mocha Soul (Big3)	147	+8	7890	3	14/0
28	30	TYRESE Signs Of Love Makin' (J)	133	-17	11830	17	10/0

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 9/21-9/27. 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

**EARTH, WIND & FIRE** Hold Me (Kalimba)  
Total Plays: 119, Total Stations: 18, Adds: 1

**JOE** More & More (Jive)  
Total Plays: 117, Total Stations: 22, Adds: 20

**AVANT** Read Your Mind (Geffen)  
Total Plays: 110, Total Stations: 21, Adds: 18

**INCOGNITO** Can't Get You Out Of My Head (Narada)  
Total Plays: 66, Total Stations: 6, Adds: 1

**SILK** Silktime (Liquid B)  
Total Plays: 62, Total Stations: 9, Adds: 2

**KALVIN BISHOP** Tell Me It's Alright (Mokah)  
Total Plays: 61, Total Stations: 5, Adds: 2

**STEPHANIE MILLS** Can't Let Him Go (J/M)  
Total Plays: 49, Total Stations: 13, Adds: 11

Songs ranked by total plays

## Most Added\*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
JOE More & More (Jive)	20
AVANT Read Your Mind (Geffen)	18
STEPHANIE MILLS Can't Let Him Go (J/M)	11
JEFF BRADSHAW f/JILL SCOTT Slide (Hidden Beach)	4
RHIAN BENSON Say How I Feel (DKG)	3
SMOKIE NORFUL I Need You Now (EMI Gospel)	3
ARETHA FRANKLIN Wonderful (Arista)	3
TONY RICH PROJECT Red Wine (Compendia)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ARETHA FRANKLIN Wonderful (Arista)	+123
JAVIER Crazy (Capitol)	+119
GERALD LEVERT U Got That Love (Elektra/EEG)	+85
MARY J. BLIGE Ooh! (Geffen)	+76
WILL ODWINING A Million Ways (GRP/VMG)	+66
KALVIN BISHOP Tell Me It's Alright (Mokah)	+61
EARTH, WIND & FIRE Hold Me (Kalimba)	+58
R. KELLY Step In The Name Of Love (Jive)	+54
KEM Love Calls (Motown/Universal)	+40
A. HAMILTON Comin' From Where I'm From (So So Def/Arista)	+38

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
R. KELLY I'll Never Leave (Jive)	356
TYRESE How You Gonna Act Like That (J)	320
BRIAN MCKNIGHT Shoulda, Woulda, Coulda (Motown/Universal)	308
SYLEENA JOHNSON Guess What (Jive)	254
JAHEIM Fabulous (Divine Mill/Warner Bros.)	252
RON ISLEY f/R. KELLY What Would You Do? (DreamWorks)	243
LUTHER VANDROSS Take You Out (J)	230
VIVIAN GREEN Emotional Rollercoaster (Columbia)	227
MUSIQ Donchange (Def Soul/IDJMG)	225
GERALD LEVERT Funny (Elektra/EEG)	191

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

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# Dixie Chicks Are Flyin' The Coop

Continued from Page 1

the most immediate link between the listener and the artist, must make some immediate decisions. The most critical of which is: "What do I do with their music?"

My phone rang off the hook the day news of the *Spiegel* interview broke, with PDs asking what other PDs were going to do in both the short and the long term. Unfortunately, as I polled a variety of programmers, the picture I got back wasn't very pretty from either viewpoint.

Scott Lindy

OM, WPOC/Baltimore

We have not stopped playing their music at all; it's way too popular. We sometimes forget that most of the audience really doesn't care about or know about the Chicks' politics — they just know what they like when it comes to music. Of course, more people are probably aware of the Chicks' politics now that they've given country music the big goodbye in public.

Until I have concrete proof that the Chicks' music is no longer desired, I'll play them like any other act. We're not a political clearinghouse for the opinions and images of artists, we're a radio station trying to play the very best music for the biggest audience.

I'm so sick of the Chicks taking the spotlight on-air for negative rea-

sons. We put this story on the air and got one phone call and one e-mail about it. Really. They'll get no more time from us unless it's WPOC playing a song. I just don't think anyone cares that much anymore.

That they would come out and say something like this is kind of absurd. I mean, who asked them? These extremely talented and, at one time, very approachable ladies have positioned themselves as anti-American (no matter what you and I think, that's the vibe on them), hostile (in the ABC-TV interview with Diane Sawyer), spoiled and having an attitude of "Who cares what the rest of the world thinks? We'll say whatever we want."

Does anyone really have to scratch their head and wonder why the country music community has



The Dixie Chicks

not forgiven and re-embraced them as the world-class musicians and singers that they are? They have done nothing to get back into the

**"I'm not stupid. People still like their music — a lot — so we'll keep playing it. But other than that, I'm out of The Dixie Chicks business."**

Scott Lindy

good graces of country's radio, record and fan bases. We were supposed to just let time go by, and then it would be OK. While they continue to talk smack all over the place?

I defended the Chicks' right to be played on the air when they had their flap back in March. I had personal conversations with their [former] label President and manager, Simon Renshaw, and was promised many things for continuing to play them. Then they came here and wouldn't even allow me backstage to say hello. Hollow promises and lip service is what it turned out to be. And I canceled a family vacation to take calls and answer e-mails and be on-air in the days after the March incident. Fool me once...

I'm not stupid. People still like their music — a lot — so we'll keep playing it. But, other than that, I'm out of The Dixie Chicks business.

John Dickey

Exec. VP, Cumulus

Our stations are playing the Chicks as each local market sees fit. I am not sure what stations are play-

## Spiegel Interview Excerpts

Dixie Chick Martie Maguire's interview with Joerg Schallenberg for *Spiegel Online*, titled "Good Girls, Bad Girls," is excerpted below. The translation is by CMA staffer Kelly Randall.

**SO:** *Miss Maguire, when exactly was this sentence spoken: "I'm ashamed to be from the same state as the President of the U.S.A." — and why?*

**MM:** That was at a concert in London in March. The Iraq war seemed like it was imminent, and it seemed foolish to us to ignore it. Perhaps Natalie Baines' [sic], our singer's, word choice was a little unfortunate, but it came from the heart. I wouldn't have said it that way, but I stand behind her. The audience cheered.

**SO:** *Did you understand the vehement reactions of the U.S.A.?*

**MM:** Unfortunately, I understand it best, above all because of the way our genre functions. Country music is still always regarded in the U.S.A. as very, very conservative. Therefore, it hit us much harder, as artists, to be against the war.

With rock musicians and actors, it is expected publicly that they are more liberally opinionated. Anyhow, with us such openness is held as ungrateful. But why should we, of all people, have no opinion on such an important topic? It is all somewhat frustrating and disheartening.

**SO:** *What hit you the hardest?*

**MM:** The worst was the death threats. That is totally crazy! On our U.S. tour we had to take extreme security measures. I find it actually very un-American that some radio stations banned our records from their programs. The U.S.A. is a country where the right to free speech is regarded more than anywhere else — at least I thought so. But the atmosphere was so heated that the people at the radio stations openly didn't care.

**SO:** *Do your fans then accept, meanwhile, that you are at least a band with your own opinion?*

**MM:** Oh, the majority of our fans have understood for a long time. We have had, despite all the calls to boycott, a very successful year with our sold-out tour. The new CD, *Home*, has also sold well.

**SO:** *Are all the radio stations playing your songs again?*

**MM:** Oh, no, by no means! Many don't play us at all. Others only play old stuff.

**SO:** *From the time when you were the good girls?*

**MM:** Yes — keep harping on that cliché. But I'm afraid you are right. The people at these radio stations, above all in the South, think that way: good girls, bad girls. That, naturally, doesn't help us much when we want to promote a new CD.

**SO:** *Have other musicians, in view of the agitation or smear campaign against you, joined you in solidarity?*

**MM:** In the country scene, as good as no one. These people all disappear quickly into the mountains when there is trouble — they don't stand up for each other. That was disappointing.

Well, a couple of weeks ago Merle Haggard had a couple of nice words to say about us, but that was about all then. We have only received support from other areas — for example, from Bruce Springsteen.

**SO:** *You sound bitter when you talk about your country colleagues...*

**MM:** Yes, I think we also feel that we are no longer a part of the country scene, that it is no longer our home. You see, this year we had the most successful tour in the country and western genre in the U.S.A. — also the best-selling album. The song "Travelin' Soldier" was at the top of the *Billboard* charts.

However, we are nominated in only two categories for the next country awards. This year we didn't get a single one, and at the awards ceremony we were booed off. That says everything. Instead, we won three Grammys against a lot of competition. No, we see ourselves now more as a part of the large rock 'n' roll family.

**"The last time they were in town — before the March incident — I couldn't even get them to call for an interview. I think what happened is that they left us first."**

John Dimick

ing their music and in what quantities. All of our stations are making that decision on an individual basis based on the feedback they are getting from their listeners. It's totally up to them.

Alan Sledge

Regional VP/  
Programming,  
Clear Channel

What I find puzzling is that our company took a stand *not* to ban Chicks airplay after the statements

made in London, yet the few stations that decided to ban their songs are being touted as the norm for the format, which is too bad. I'm not certain why this is continuing, but for the Chicks to now thumb their collective nose at their core customer base is just bad business. I'm suggesting that stations continue to check the Chicks' songs with their local audiences through the usual channels and make their decisions on airplay based on the data collected.

The real damage caused by this

nonsense is at the perceptual level, with those who do not listen to Country radio. The backwoods, barnyard stuff is an insult to every man, woman and child who loves this music, and it's sad that we have these women advancing this rhetoric for their own personal gain.

John Dimick

OM, KSON/San Diego

We're still playing the few songs that came back testing well in the auditorium music test. I don't have any plans to remove The Dixie Chicks from the playlist. What they said about country bothers me. To be honest, the last time — before the

March incident — they were in town, I couldn't even get them to call for an interview. I think what happened is that they left us first.

Victor Sansone

President, WKHX & WYAY (Eagle 106.7)/Atlanta

1. Neither WKHX nor Eagle 106.7 is playing any Chicks music.

2. We have continually asked about the Chicks in e-mail blasts directed to our core listeners through this whole series of events. The results continue to be overwhelmingly against the Chicks and, frankly, too large for us to fly in the face of.

**"The scores in the auditorium music tests show that people have not forgiven them. I have to do what my research tells me, which is take their music off WMIL."**

Kerry Wolfe

freedoms are at stake, we strongly disagree. In fact, this is freedom in action here. The listeners have the freedom to embrace or reject any artist. They have exercised that right.

It's been said too much, but it's true: There are implications and accountability for anybody who publicly puts their spin on any of a variety of potentially polarizing issues. It's no different from your neighborhood cookouts. If at the first one you have been invited to you make public your feelings on religion, politics or morality and they are contrary to the views of the rest of the people there, it will be your last cookout.

Finally, on the Chicks going rock: They cross over from the platform Country gave them in making their songs hits. Will Pop MDs gamble on the average Chicks song? It seems hard to believe that they will be out of the box on Chicks product after they have waited for Country to show them what songs had legs in the past.

Kerry Wolfe

OM, WMIL/Milwaukee

My first reaction to their comments was, "There they go again. Why do they keep doing that? I'm going to have to pull their music off."

Actually, I just had an auditorium music test come back, and the negatives were so high that I was going to have to pull the music anyway. The scores in the tests show that people have not forgiven them — they just haven't. When the negative scores are much higher than the favorite scores, you have a huge problem. I have to do what my research tells me, which, in this case, is take their music off.

I stuck with them through the hard times back in March and never got a thank you for that. But now the phone calls and e-mails are coming in again saying, "If they don't want to be in country music, then I don't want them here, and I don't

## Letter From Natalie Maines

Posted Sept. 24 on [www.dixiechicks.com](http://www.dixiechicks.com)

Dear Reader:

I am taking the time out of my very busy rock 'n' roll life to write you this letter. As I am sure you can understand, being me is a full-time job. I can't just drop everything every three days because someone needs a quote or statement about a quote or statement we may or may not have said. It's just draining me of time and effort I need to put toward other things. For one, I as a taxpayer have to get busy earning money to help pay off the latest \$87 billion to the national debt! Also, I have a huge list of phone calls to return.

I'll list a few just so you get the idea.

Message 1: Saddam Hussein called and wants to know where his weapons of mass destruction are. Listen, Saddam, I already told you, I don't know. You're going to have to call the White House on that one.

Message 2: Country radio called and wants to know if it's true that you're leaving country music. This one must be a prank call. I mean, how can you leave a party now when the hosts had shown you to the door six months ago?

Message 3: Sheryl Crow and Lenny Kravitz called to see if you could come to their party Friday night. Oh, that one's easy. I can't, I'm already going to Ashton and Demi's party.

Message 4: G. Gordon Liddy, Rush Limbaugh and Don Imus all called again to ask about the plane crash. Listen, guys, this is really getting old. I'm sorry, but, no, we did not die in a plane crash. But look on the bright side ... we fly all the time.

Message 5: Arnold Schwarzenegger called to see if we wanted to "verk" out with him at "zee gym" next week. Hmmm, that's both weird and scary. He must not have heard what Emily said about him or know that we're married!

See, can you understand now why I don't have time to constantly defend my partners and myself? Oh, speaking of partners, Martie did want me to clear up two things that she absolutely did not say in any shape, form or fashion. She wants it to be known that she never complained about not winning any ACM awards. I told her nobody who has ever seen what an ACM award looks like is going to believe she said any such thing, but, nevertheless, she wanted to clear that up.

The second thing was that she never said we were a part of the rock 'n' roll family now. I once again told her that I didn't think it was necessary to clear that up. I mean, as of yet, I wasn't aware we had made a rock album. As a matter of fact, I think I recall our last album being bluegrass. So, there you have it. Do with it what you will....

Oh, I have to go. Keith and Mick are in the limo waiting for me. The five of us have started getting together every Tuesday night. I must tell you, Keith is really getting into his fiddle lessons with Martie. He can already play "Faded Love." And Mick, well, he gets faster at "Dueling Banjos" with Emily every week. I think they are really going to blow everyone away at the rock 'n' roll family reunion next week.

But it's not just about them learning from us. Nope, they help me every week think up new controversial rock 'n' roll things to say. Thanks, guys — you're the greatest!

— Love, Natalie

P.S.: I will also be posting this in German, so if you don't like what I really said, you can just translate it into what suits your agenda.



**PAINTED BIRDS** Dixie Chicks (l-r) Emily Robison, Natalie Maines and Martie Maguire posed nude on the May 2 cover of Entertainment Weekly.

**"The backwoods, barnyard stuff is an insult to every man, woman and child who loves this music, and it's sad that we have these women advancing this rhetoric for their own personal gain."**

Alan Sledge

In fact, we have taken the position that the listeners' opinion of the Chicks is not changing dramatically and we are becoming a nuisance with the question, so we will poll no more in the near term.

3. Unfortunately, public opinion of the Chicks is not even driving our decisions at this point. Their music is simply not testing like it has in the past. It seems that the public's image of them has influenced their likes and dislikes when it comes to the music. MD Johnny Gray indicates that the bellwether "Wide Open Spaces," which always tested strong, is now one of our worst-testing records. Ultimately, they are like any group or artist we test, and their music doesn't make the cut. WYAY PD Steve Mitchell said it best the other day: "They just quit a job they got fired from!"

Radio has not banned the Chicks, the listeners have simply voted them off the island. While some would like to profess that our

**"It's no different from your neighborhood cookouts. If you make public your feelings on religion, politics or morality and they are contrary to the views of the rest of the people there, it will be your last cookout."**

Victor Sansone

want them on your radio station."

They've stirred up another bees' nest. I really wanted this thing to calm down, but it hasn't. I'm a big fan, and I wish that wasn't the case.

No one from The Dixie Chicks' record, management or publicity companies would comment for this article.

### TALK BACK TO R&R!

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

Call me at 615-244-8822 or e-mail:

[ihelton@radioandrecords.com](mailto:ihelton@radioandrecords.com)



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOT. AUD. (00)	± AUD. (00)	WEEKS ON	TOTAL ADDS
3	1	TIM MCGRAW Real Good Man (Curb)	16749	343	6204	+146	480972	6705	22	153/0
2	2	DIERKS BENTLEY What Was I Thinkin'? (Capitol)	16168	-789	5928	-268	469559	-20064	26	153/0
1	3	A. JACKSON AND J. BUFFETT It's Five O'Clock Somewhere (Arista)	15349	-1634	5485	-587	445044	-50626	17	153/0
4	4	BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	14984	-1168	5640	-447	422923	-25515	21	152/0
5	5	GARY ALLAN Tough Little Boys (MCA)	14492	1294	5388	+414	397224	38427	16	152/0
7	6	MARTINA MCBRIDE This One's For The Girls (RCA)	13624	923	5033	+309	380073	32483	17	152/0
6	7	KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	13302	460	4903	+133	365849	22427	17	152/0
8	8	RASCAL FLATTS I Melt (Lyric Street)	12400	660	4620	+221	352571	20606	14	153/1
9	9	TOBY KEITH I Love This Bar (DreamWorks)	12234	774	4316	+270	345680	22691	7	153/0
10	10	CLAY WALKER A Few Questions (RCA)	11204	-156	4287	-39	308141	160	24	152/0
11	11	PAT GREEN Wave On Wave (Republic/Universal South)	10064	282	3556	+112	275649	9140	20	152/1
12	12	GEORGE STRAIT Cowboys Like Us (MCA)	8862	412	3189	+171	241643	19329	10	146/1
13	13	BILLY CURRINGTON Walk A Little Straighter (Mercury)	8666	747	3357	+238	231981	26834	23	144/1
15	14	CHRIS CAGLE Chicks Dig It (Capitol)	7820	430	3015	+169	194966	13558	15	149/2
14	15	PATTY LOVELESS Lovin' All Night (Epic)	7811	-39	2986	-67	196765	-3707	18	148/1
16	16	MONTGOMERY GENTRY Hell Yeah (Columbia)	7379	240	2739	+102	181508	7464	12	148/0
17	17	REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	7046	486	2599	+219	187748	14547	6	145/0
18	18	RUSHLOW I Can't Be Your Friend (Lyric Street)	6442	451	2435	+116	159444	12042	22	140/1
21	19	LONESTAR Walking In Memphis (BNA)	5765	692	2094	+242	153944	23359	9	136/9
20	20	RODNEY ATKINS Honesty (Write Me A List) (Curb)	5360	207	1956	+49	132075	4577	16	127/4
19	21	RACHEL PROCTOR Days Like This (BNA)	5253	-188	2047	-14	116099	-11207	22	141/0
22	22	SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	5121	383	2000	+141	129433	8896	17	128/5
23	23	TRACY BYRD Drinkin' Bone (RCA)	4618	509	1492	+166	113591	13337	10	118/11
25	24	JO DEE MESSINA I Wish (Curb)	4166	227	1571	+69	104195	8627	12	113/2
24	25	BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	4044	4	1552	+11	94708	255	14	122/4
31	26	BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	3522	1271	1244	+454	100699	33449	3	111/13
28	27	DIAMOND RIO Wrinkles (Arista)	3427	365	1344	+87	84289	7775	11	112/7
26	28	DARRYL WORLEY Tennessee River Run (DreamWorks)	3397	88	1348	+51	84158	-2714	13	86/0
27	29	MARK WILLS And The Crowd Goes Wild (Mercury)	3138	-10	1301	-25	78563	4821	11	100/1
Breaker	30	SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)	2979	111	980	+25	72758	2267	12	92/4
Breaker	31	JOSH TURNER Long Black Train (MCA)	2771	86	1082	+12	65983	4072	17	93/3
Breaker	32	JIMMY WAYNE I Love You This Much (DreamWorks)	2486	370	950	+155	60338	8485	7	96/7
34	33	TERRI CLARK I Wanna Do It All (Mercury)	2470	477	855	+175	63286	13993	6	77/5
32	34	CRAIG MORGAN Every Friday Afternoon (BBR)	2226	98	832	+40	52045	2476	9	97/5
36	35	BRAD PAISLEY Little Moments (Arista)	2094	462	787	+136	51882	9446	4	71/4
39	36	SARA EVANS Perfect (RCA)	1777	411	502	+104	50761	11809	4	61/17
37	37	RYAN TYLER Run, Run, Run (Arista)	1616	-14	579	-1	32752	-175	6	79/4
38	38	RICK TREVINO In My Dreams (Warner Bros.)	1606	129	526	+50	34920	2492	13	63/2
35	39	JENNIFER HANSON Half A Heart Tattoo (Capitol)	1590	-58	611	-18	37179	-518	10	71/0
40	40	HANK WILLIAMS, JR. I'm One Of You (Asylum/Curb)	1314	52	602	+33	26234	1002	6	62/2
43	41	TRACE ADKINS Hot Mama (Capitol)	1287	245	513	+117	31997	4296	3	63/13
41	42	JOE NICHOLS Cool To Be A Fool (Universal South)	1196	164	282	+56	29030	585	4	45/16
44	43	WYNONNA Heaven Help Me (Asylum/Curb)	1036	126	388	+26	18511	1260	3	60/8
45	44	AMY DALLEY I Think You're Beautiful (Curb)	966	68	410	+23	18293	-1052	3	60/5
42	45	JEFF BATES Rainbow Man (RCA)	960	-93	403	-6	18957	-2487	4	56/0
46	46	RANDY TRAVIS Pray For The Fish (Curb/Warner Bros.)	807	38	355	+7	21113	3476	7	35/0
47	47	WARREN BROTHERS Sell A Lot Of Beer (BNA)	796	69	258	+17	18220	657	4	24/0
Debut	48	KELLIE COFFEY Texas Plates (BNA)	682	478	226	+156	19375	13276	1	44/14
Debut	49	JAMES OTTO Days Of Our Lives (Mercury)	626	171	275	+62	11905	2478	1	40/4
49	50	BILLY DEAN I'm In Love With You (View2)	574	-36	218	+13	11106	-3175	2	25/3

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 9/21-9/27. Bullets appear on songs gaining points and/or plays or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points and plays for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Station Weight = AQH Persons + (Market rank x 10) divided by 4180. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

**Most Added\***

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
BLUE COUNTY Good Little Girls (Asylum/Curb)	40
KENNY RODGERS Handprints On The Wall (Dreamcatcher)	21
SARA EVANS Perfect (RCA)	17
JOE NICHOLS Cool To Be A Fool (Universal South)	16
KELLIE COFFEY Texas Plates (BNA)	14
VINCE GILL Young Man's Town (MCA)	14
SHANIA TWAIN She's Not Just A Pretty Face (Mercury)	14
BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	13
TRACE ADKINS Hot Mama (Capitol)	13
TRACY BYRD Drinkin' Bone (RCA)	11

**Most Increased Points**

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
GARY ALLAN Tough Little Boys (MCA)	+1294
BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	+1264
MARTINA MCBRIDE This One's For The Girls (RCA)	+923
TOBY KEITH I Love This Bar (DreamWorks)	+774
BILLY CURRINGTON Walk A Little Straighter (Mercury)	+747
LONESTAR Walking In Memphis (BNA)	+682
RASCAL FLATTS I Melt (Lyric Street)	+660
TRACY BYRD Drinkin' Bone (RCA)	+497
REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	+490
KELLIE COFFEY Texas Plates (BNA)	+471

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	+454
GARY ALLAN Tough Little Boys (MCA)	+414
MARTINA MCBRIDE This One's For The Girls (RCA)	+309
TOBY KEITH I Love This Bar (DreamWorks)	+270
LONESTAR Walking In Memphis (BNA)	+242
BILLY CURRINGTON Walk A Little Straighter (Mercury)	+238
RASCAL FLATTS I Melt (Lyric Street)	+221
REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	+219
TERRI CLARK I Wanna Do It All (Mercury)	+175
GEORGE STRAIT Cowboys Like Us (MCA)	+171

**Breakers**

<b>SCOTTY EMERICK</b> I Can't Take You Anywhere (DreamWorks) 4 Adds * Moves 29-30
<b>JOSH TURNER</b> Long Black Train (MCA) 3 Adds * Moves 30-31
<b>JIMMY WAYNE</b> I Love You This Much (DreamWorks) 7 Adds * Moves 33-32

Songs ranked by total plays

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

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October 3, 2003

## R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOTAL AUD. (00)	± AUD. (00)	WEEKS ON	TOTAL ADDS
2	1	TIM MCGRAW Real Good Man (Curb)	3553	21	2805	-4	63040	454	19	73/0
3	2	MARTINA MCBRIDE This One's For The Girls (RCA)	3529	60	2779	+52	62421	1063	16	75/0
5	3	GARY ALLAN Tough Little Boys (MCA)	3480	186	2757	+156	61459	2981	15	74/0
4	4	BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	3264	-179	2527	-182	58412	-3192	19	71/0
6	5	KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	3258	29	2591	+29	57926	580	16	75/0
7	6	CLAY WALKER A Few Questions (RCA)	3087	88	2432	+69	53973	1469	22	73/1
1	7	DIERKS BENTLEY What Was I Thinkin'? (Capitol)	2991	-636	2347	-450	52789	-11222	24	67/0
8	8	TOBY KEITH I Love This Bar (DreamWorks)	2955	159	2349	+114	54000	3202	7	75/0
9	9	RASCAL FLATTS I Melt (Lyric Street)	2849	120	2256	+99	51430	1853	14	74/0
10	10	PAT GREEN Wave On Wave (Republic/Universal South)	2724	99	2164	+74	47602	1786	18	74/0
12	11	GEORGE STRAIT Cowboys Like Us (MCA)	2528	165	1996	+123	44509	3320	9	75/0
11	12	CHRIS CAGLE Chicks Dig It (Capitol)	2389	24	1905	+11	42732	385	15	74/0
14	13	BILLY CURRINGTON Walk A Little Straighter (Mercury)	2355	117	1873	+100	42317	2096	22	71/0
13	14	PATTY LOVELESS Lovin' All Night (Epic)	2259	-35	1789	-28	39911	-516	16	72/0
15	15	REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	2087	138	1650	+106	36706	2106	6	75/0
16	16	MONTGOMERY GENTRY Hell Yeah (Columbia)	1929	125	1524	+100	34318	2271	11	69/0
17	17	RUSHLOW I Can't Be Your Friend (Lyric Street)	1884	120	1493	+117	33692	2039	22	68/2
18	18	LONESTAR Walking In Memphis (BNA)	1775	198	1432	+165	31726	3159	10	71/3
20	19	SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	1535	98	1237	+77	27605	1850	15	62/2
22	20	TRACY BYRD Drinkin' Bone (RCA)	1435	83	1134	+57	24883	1557	9	69/0
21	21	DIAMOND RIO Wrinkles (Arista)	1424	61	1145	+50	25543	1209	12	65/4
23	22	BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	1418	107	1083	+64	25042	1373	14	66/5
19	23	DARRYL WORLEY Tennessee River Run (DreamWorks)	1361	-83	1113	-70	24332	-1308	15	56/0
24	24	RODNEY ATKINS Honesty (Write Me A List) (Curb)	1325	59	1051	+56	24312	907	14	58/1
28	25	BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	1288	345	1046	+287	23923	6325	4	59/4
25	26	RACHEL PROCTOR Days Like This (BNA)	1210	-48	952	-63	20744	-437	17	52/3
27	27	JO DEE MESSINA I Wish (Curb)	1187	103	947	+78	22048	1824	11	60/1
26	28	MARK WILLS And The Crowd Goes Wild (Mercury)	1011	-180	840	-129	18730	-3101	9	49/0
30	29	BRAD PAISLEY Little Moments (Arista)	968	128	791	+107	17478	2207	5	55/4
29	30	JIMMY WAYNE I Love You This Much (DreamWorks)	925	76	775	+74	17042	1126	7	51/2
31	31	TERRI CLARK I Wanna Do It All (Mercury)	825	71	679	+66	15775	1408	6	48/2
32	32	JOSH TURNER Long Black Train (MCA)	818	68	650	+50	15045	1456	13	44/1
33	33	SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)	721	18	610	+5	13048	419	12	41/1
36	34	JOE NICHOLS Cool To Be A Fool (Universal South)	682	133	581	+97	12882	2348	4	41/4
34	35	JENNIFER HANSON Half A Heart Tattoo (Capitol)	619	-53	523	-47	11001	-636	10	36/0
38	36	TRACE ADKINS Hot Mama (Capitol)	600	86	505	+79	11035	1316	4	41/8
37	37	CRAIG MORGAN Every Friday Afternoon (BBR)	599	54	512	+56	10594	863	9	41/4
35	38	RANDY TRAVIS Pray For The Fish (Curb/Warner Bros.)	564	-36	445	-18	10754	-999	10	31/1
41	39	SARA EVANS Perfect (RCA)	475	141	387	+106	8972	2795	3	31/6
39	40	HANK WILLIAMS, JR. I'm One Of You (Asylum/Curb)	395	-8	308	-6	7434	-141	7	22/0
40	41	RICK TREVINO In My Dreams (Warner Bros.)	331	-26	279	-20	5040	-391	12	20/0
42	42	RYAN TYLER Run, Run, Run (Arista)	324	10	252	+6	5691	160	6	21/0
43	43	JEFF BATES Rainbow Man (RCA)	232	4	206	+3	4044	-15	5	16/2
Debut	44	VINCE GILL Young Man's Town (MCA)	222	113	166	+74	4336	2289	1	16/6
Debut	45	WYNNONNA Heaven Help Me (Asylum/Curb)	183	69	163	+60	3462	1350	1	17/6
46	46	WARREN BROTHERS Sell A Lot Of Beer (BNA)	175	17	153	+19	3303	338	2	13/0
47	47	BRIAN MCCOMAS You're In My Head (Lyric Street)	173	30	174	+32	2892	508	2	17/3
Debut	48	KELLIE COFFEY Texas Plates (BNA)	154	44	147	+39	2762	1080	1	15/6
45	49	SUSAN ASHTON She Is (Capitol)	146	-16	118	-10	2601	-330	3	10/1
50	50	AMY DALLEY I Think You're Beautiful (Curb)	144	7	106	+8	2851	115	3	10/1

75 Country reporters. Songs ranked by total plays for the airplay week of Sunday 9/21 - Saturday 9/27.

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## Most Added\*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
SHANIA TWAIN She's Not Just A Pretty Face (Mercury)	12
TRACE ADKINS Hot Mama (Capitol)	8
KENNY ROGERS Handprints On The Wall (Dreamcatcher)	7
SARA EVANS Perfect (RCA)	6
WYNNONNA Heaven Help Me (Asylum/Curb)	6
VINCE GILL Young Man's Town (MCA)	6
KELLIE COFFEY Texas Plates (BNA)	6
BLUE COUNTY Good Little Girls (Asylum/Curb)	6
B. SHELTON Playboys Of The Southwestern World (Warner Bros.)	5

## Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	+345
LONESTAR Walking In Memphis (BNA)	+198
GARY ALLAN Tough Little Boys (MCA)	+186
GEORGE STRAIT Cowboys Like Us (MCA)	+165
TOBY KEITH I Love This Bar (DreamWorks)	+159
SARA EVANS Perfect (RCA)	+141
REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	+138
SHANIA TWAIN She's Not Just A Pretty Face (Mercury)	+137
JOE NICHOLS Cool To Be A Fool (Universal South)	+133
BRAD PAISLEY Little Moments (Arista)	+128

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BROOKS & DUNN You Can't Take The Honky Tonk... (Arista)	+287
LONESTAR Walking In Memphis (BNA)	+165
GARY ALLAN Tough Little Boys (MCA)	+156
GEORGE STRAIT Cowboys Like Us (MCA)	+123
SHANIA TWAIN She's Not Just A Pretty Face (Mercury)	+123
RUSHLOW I Can't Be Your Friend (Lyric Street)	+117
TOBY KEITH I Love This Bar (DreamWorks)	+114
BRAD PAISLEY Little Moments (Arista)	+107
REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	+106
SARA EVANS Perfect (RCA)	+106



Country Radio's #1 Overnight Program

THANK YOU RADIO!  
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Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of September 8-14.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
ALAN JACKSON AND JIMMY BUFFETT It's Five O'Clock Somewhere (Arista)	43.8%	77.8%	11.5%	99.3%	6.3%	3.8%
GARY ALLAN Tough Little Boys (MCA)	40.3%	67.3%	15.5%	96.0%	8.5%	4.8%
TOBY KEITH I Love This Bar (DreamWorks)	7.0%	72.5%	17.5%	97.8%	5.8%	2.0%
TIM MCGRAW Real Good Man (Curb)	34.3%	60.3%	18.0%	95.8%	8.0%	9.5%
MARTINA MCBRIE This One's For The Girls (RCA)	34.0%	65.5%	15.8%	98.5%	11.0%	6.3%
BOOBY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	32.8%	68.5%	18.3%	97.0%	7.3%	3.0%
BILLY CURRINGTON Walk A Little Straighter (Mercury)	31.8%	67.0%	21.0%	98.3%	.3%	3.0%
CLAY WALKER A Few Questions (RCA)	29.8%	67.8%	23.5%	99.3%	7.0%	1.0%
PATTY LOVELESS Lovin' All Night (Epic)	28.0%	63.3%	21.8%	93.3%	6.0%	2.3%
SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	27.8%	64.5%	20.3%	96.8%	9.0%	3.0%
JIMMY WAYNE I Love You This Much (DreamWorks)	27.8%	81.3%	19.8%	93.0%	9.3%	2.8%
PAT GREEN Wave On Wave (Republic/Universal South)	27.8%	62.5%	15.5%	91.0%	8.8%	4.3%
TRACY BYRD Drinkin' Bone (RCA)	27.5%	61.5%	22.3%	93.0%	7.0%	2.3%
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	27.3%	72.3%	14.3%	96.8%	5.0%	5.3%
GEORGE STRAIT Cowboys Like Us (MCA)	26.8%	58.3%	24.5%	94.8%	9.5%	2.5%
RODNEY ATKINS Honesty (Write Me A List) (Curb)	26.3%	55.8%	21.5%	89.5%	8.5%	3.8%
LONESTAR Walking In Memphis (BNA)	25.8%	62.3%	18.5%	91.3%	6.0%	4.5%
OIAMONO RIO Wrinkles (Arista)	25.3%	61.5%	20.5%	90.0%	4.3%	3.8%
TERRI CLARK I Wanna Do It All (Mercury)	24.3%	57.8%	22.0%	92.3%	9.0%	3.5%
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	24.3%	60.3%	20.3%	96.8%	10.8%	5.5%
DARRYL WORLEY Tennessee River Run (DreamWorks)	24.3%	54.5%	21.0%	93.3%	11.0%	6.8%
SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)	24.0%	50.5%	25.5%	88.0%	8.0%	4.0%
MONTGOMERY GENTRY Hell Yeah (Columbia)	24.0%	64.0%	19.5%	93.0%	6.0%	3.5%
JO DEE MESSINA I Wish (Curb)	24.0%	54.5%	25.3%	90.3%	6.0%	4.5%
RACHEL PROCTOR Days Like This (BNA)	23.0%	55.3%	27.0%	94.3%	6.8%	5.3%
JOSH TURNER Long Black Train (MCA)	22.8%	52.5%	26.8%	89.8%	9.0%	1.5%
REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	22.8%	53.8%	23.8%	91.5%	13.0%	1.0%
RUSHLOW I Can't Be Your Friend (Lyric Street)	22.5%	55.8%	21.5%	84.5%	6.5%	0.8%
CRAIG MORGAN Every Friday Afternoon (BBR)	22.0%	57.3%	20.3%	91.3%	11.5%	2.3%
MARK WILLS And The Crowd Goes Wild (Mercury)	21.3%	46.8%	16.8%	82.3%	17.8%	1.0%
BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	20.8%	53.0%	24.8%	92.0%	8.0%	6.3%
CHRIS CAGLE Chicks Dig It (Capitol)	20.0%	52.5%	27.0%	91.0%	7.8%	3.8%
RASCAL FLATTS I Melt (Lyric Street)	18.0%	53.8%	20.5%	93.3%	13.3%	5.8%
JENNIFER HANSON Half A Heart Tattoo (Capitol)	16.5%	38.8%	24.8%	78.5%	13.3%	1.8%
BROOKS & DUNN You Can't Take The Honky Tonk Out Of The Girl (Arista)	14.5%	44.5%	23.5%	76.5%	8.0%	0.5%

**CALLOUT AMERICA®  
HOT SCORES**

**P**assword of the Week: *Risser.*  
 Question of the Week: If you could vote in the Country Music Awards, which of the following nominees would you choose for Best New Country Artist of the Year (The Horizon Award)?

Total  
 Blake Shelton: 31%  
 Gary Allen: 22%  
 Joe Nichols: 18%  
 Darryl Worley: 20%  
 Buddy Jewell: 9%

P1  
 Blake Shelton: 33%  
 Gary Allen: 21%  
 Joe Nichols: 16%  
 Darryl Worley: 22%  
 Buddy Jewell: 8%

P2  
 Blake Shelton: 27%  
 Gary Allen: 25%  
 Joe Nichols: 22%  
 Darryl Worley: 14%  
 Buddy Jewell: 12%

Male  
 Blake Shelton: 33%  
 Gary Allen: 23%  
 Joe Nichols: 18%  
 Darryl Worley: 19%  
 Buddy Jewell: 7%

Female  
 Blake Shelton: 29%  
 Gary Allen: 21%  
 Joe Nichols: 18%  
 Darryl Worley: 20%  
 Buddy Jewell: 12%

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 ... 1/3<sup>rd</sup> 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 10/3/03**

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)	4.33	4.34	99%	32%	4.45	4.46	4.44
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	4.32	4.35	98%	25%	4.30	4.29	4.32
GARY ALLAN Tough Little Boys (MCA)	4.19	4.30	94%	16%	4.20	4.23	4.17
CLAY WALKER A Few Questions (RCA)	4.16	4.22	92%	18%	4.17	4.29	4.03
GEORGE STRAIT Cowboys Like Us (MCA)	4.12	4.14	88%	10%	4.15	4.04	4.26
DARRYL WORLEY Tennessee River Run (DreamWorks)	4.11	4.08	80%	11%	4.13	4.15	4.11
RASCAL FLATTS I Melt (Lyric Street)	4.08	4.02	95%	21%	4.04	4.21	3.86
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	4.08	4.06	94%	21%	4.05	4.09	4.01
BUDDY JEWELL Help Pour Out The Rain (Lacey's Song) (Columbia)	4.06	4.02	97%	37%	4.12	4.14	4.11
MONTGOMERY GENTRY Hell Yeah (Columbia)	4.05	4.09	92%	17%	3.95	4.04	3.85
DIAMOND RIO Wrinkles (Arista)	4.04	4.10	60%	6%	4.09	4.16	4.01
PAT GREEN Wave On Wave (Republic/Universal South)	4.03	3.95	86%	20%	4.08	4.05	4.11
TOBY KEITH I Love This Bar (DreamWorks)	4.02	4.01	95%	18%	4.08	4.07	4.09
CHRIS CAGLE Chicks Dig It (Capitol)	4.02	4.03	91%	17%	3.87	3.91	3.83
SHERRIE AUSTIN Streets Of Heaven (C4/BBR)	4.02	4.03	77%	13%	4.06	4.09	4.04
SCOTTY EMERICK I Can't Take You Anywhere (DreamWorks)	4.01	-	49%	6%	3.99	4.04	3.93
TIM MCGRAW Real Good Man (Curb)	4.00	4.05	99%	33%	3.99	4.14	3.82
JO DEE MESSINA I Wish (Curb)	3.94	3.94	70%	12%	3.92	4.12	3.72
RODNEY ATKINS Honesty (Write Me A List) (Curb)	3.94	3.94	61%	10%	3.96	4.13	3.77
MARTINA MCBRIDE This One's For The Girls (RCA)	3.93	3.91	98%	31%	3.96	3.98	3.94
LONESTAR Walking In Memphis (BNA)	3.93	3.89	87%	14%	3.85	3.96	3.73
RUSHLOW I Can't Be Your Friend (Lyric Street)	3.93	4.00	76%	13%	3.91	4.03	3.79
BLAKE SHELTON Playboys Of The Southwestern World (Warner Bros.)	3.90	3.94	74%	14%	3.83	3.78	3.89
BILLY CURRINGTON Walk A Little Straighter (Mercury)	3.87	3.93	88%	23%	3.84	3.91	3.77
TRACY BYRD Drinkin' Bone (RCA)	3.86	4.03	64%	11%	3.86	3.89	3.82
MARK WILLIS And The Crowd Goes Wild (Mercury)	3.81	3.86	74%	15%	3.74	3.91	3.58
PATTY LOVELESS Lovin' All Night (Epic)	3.79	3.85	87%	21%	3.94	3.80	4.09
RACHEL PROCTOR Days Like This (BNA)	3.78	3.71	77%	16%	3.78	3.75	3.80
REBA MCENTIRE I'm Gonna Take That Mountain (MCA)	3.77	3.95	68%	13%	3.82	3.77	3.86
JOSH TURNER Long Black Train (MCA)	3.70	-	46%	9%	3.78	3.73	3.83

Total sample size is 551 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

**New & Active**

**BRIAN MCCOMAS** You're In My Head (Lyric Street)  
Total Plays: 280, Total Stations: 51, Adds: 10

**SUSAN ASHTON** She Is (Capitol)  
Total Plays: 202, Total Stations: 33, Adds: 1

**SHANIA TWAIN** She's Not Just A Pretty Face (Mercury)  
Total Plays: 198, Total Stations: 16, Adds: 14

**VINCE GILL** Young Man's Town (MCA)  
Total Plays: 179, Total Stations: 36, Adds: 14

**BLUE COUNTY** Good Little Girls (Asylum/Curb)  
Total Plays: 70, Total Stations: 42, Adds: 40

**KENNY ROGERS** Handprints On The Wall (Dreamcatcher)  
Total Plays: 67, Total Stations: 22, Adds: 21

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

C O U N T R Y  
**FLASHBACK**

**1 YEAR AGO**

No. 1: "Somebody Like You" — Keith Urban

**5 YEARS AGO**

No. 1: "Where The Green Grass Grows" — Tim McGraw

**10 YEARS AGO**

No. 1: "One More Last Chance" — Vince Gill

**15 YEARS AGO**

No. 1: "Gonna Take A Lot Of River" — Oak Ridge Boys

**20 YEARS AGO**

No. 1: "You Don't Know How Much I Love You" — Ronnie Milsap

**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)	3789
LONESTAR My Front Porch Looking In (BNA)	3042
BROOKS & DUNN Red Dirt Road (Arista)	3020
TOBY KEITH Beer For My Horses (DreamWorks)	2991
BRAD PAISLEY Celebrity (Arista)	2676
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	2424
TRACE ADKINS Then They Do (Capitol)	1654
JOE NICHOLS Brokenheartsville (Universal South)	1654
RANDY TRAVIS Three Wooden Crosses (Word/Curb/Warner Bros.)	1482
MARK WILLIS Nineteen Somethin' (Mercury)	1459

KEAN/Abilene, TX
OM: James Cameron
PD/M: Rudy Fernandez
APD: Shay Hill

WZLX/Biloxi, MS\*
PD: Bryan Rhodes
MD: Gwen Wilson

WYGY/Cincinnati, OH\*
DMPD: Dan Michaels
APD/M: Dawn Michaels

WFBZ/Flint, MI\*
PD/M: Coyote Collins
OM: Rick Adams

WMSJ/Jackson, MS\*
PD: Bryan Rhodes
MD: Rick Adams

WAMZ/Louisville, KY\*
PD/M: Coyote Calhoun
No Adds

KNFM/Odessa, TX
PD: John Mosch
MD: Dan Tronka

WKHK/Richmond, VA\*
PD/MD: Jim Tice
No Adds

KOKS/Shreveport, LA\*
OM: Gary McCoy
PD: Regis Wiseman

WTCM/Traverse City, MI
PD: Jack O'Malley
OM: Herb Crowe

WOMK/Alcon, OH\*
OM/PD: Kevin Mason
APD: Ken Steel

WDXB/Birmingham, AL\*
PD: Tom Hranahan
MD: Jay Curren

KCCY/Colorado Springs, CO\*
PD: Travis Daily
MD: Valerie Hart

KSXS/Fresno, CA\*
OM: Gail Austin
PD: Mike Peterson

WUSJ/Jackson, MS\*
OM/PD: Tom Freeman
MD: Rick Adams

WIDEN/Mason, GA
PD: Gerry Marshall
APD/MD: Laura Starling

KOXY/Oldham, KY\*
PD: Bill Reed
MD: Brett Sharp

WLSL/Roanoke, VA\*
PD: Brett Sharp
MD: Robert Jermes

WBYT/South Bend, IN
OM/PD: Tom Gales
MD: Lisa Kuzi

KOYT/Tucson, AZ\*
PD/MD: Jeff Baird
MD: Brian McCaslin

WGNA/Albany, NY\*
PD: Buzz Brindle
MD: Bill Farley

WZZJ/Birmingham, AL\*
OM/PD: Brian Driver
No Adds

KCCY/Colorado Springs, CO\*
PD: Shannon Stone
MD: Sara Franklin

KUAD/FL Collins, CO\*
PD: Mark Callaghan
MD: Brian Gary

WROQ/Jacksonville, FL\*
OM: Gail Austin
PD: Jay McCarthy

WVDM/Madison, WI\*
PD: Mark Grantin
MD: Bill McCaslin

KOBT/Omaha, NE\*
PD: Tom Goodwin
MD: Craig Allen

WYTD/Roanoke, VA\*
OM/PD: Steve Cross
MD: Tracy Byrd

KDRK/Spokane, WA\*
OM/PD: Tom Coffer
APD: Bob Carter

KVOO/Tulsa, OK\*
PD/MD: Moon Mullins
MD: Joe Nichols

KQBI/Albuquerque, NM\*
PD: Tommy Carrera
MD: Sammy Cruise

WPSK/Blacksburg, VA
OM/PD: Scott Stevens
MD: Sean Sumner

WCDS/Columbia, SC\*
PD: Ron Brooks
MD: Glen Garrett

WCKT/FL Myers, FL\*
OM/PD: Steve Logan
APD/MD: Dave Asari

WJQA/Mason City, IA
PD/M: J. Brooks
MD: Tracey Adams

WKXA/Olando, FL\*
PD: Len Stafford
MD: Shadow Stevens

WKHX/Oxford, CA\*
SM: Eric Bingham
APD: Franke Dee

WBEH/Rochester, NY\*
OM: Dave Symonds
PD: Chris Keyzer

KKZ/Spokane, WA\*
OM: Rob Harder
PD: Paul Neumann

WFRG/Utica, NY
OM/PD/MD: Tom Jacobsen
MD: Mitch Hagan

KRRV/Alexandria, LA
OM: Scott Bryant
APD/MD: Steve Casey

WBWM/Bloomington, IL
OM/PD: Dan Westhoff
APD/MD: Buck Stevens

WGSQ/Cookeville, TN
OM: Mary McFly
PD: Gator Harrison

WMTZ/Johnstown, PA
OM/PD: Steve Walker
MD: Lara Massey

KTDX/McAllen, TX\*
OM: Billy Santiago
PD: Jojo Carda

KPLM/Palm Springs, CA
OM: Todd Marker
PD: Al Gordon

WPAF/Panama City, FL
OM/PD: Todd Berry
MD: Shane Collins

WCEN/Saginaw, MI\*
PD: Jim Johnson
MD: Keith Allan

WFMF/Springfield, IL
PD: Dave Shepel
MD: John Spaulding

WWRK/W Palm Beach, FL\*
PD: Rick Hagan
MD: J.R. Jackson

WGNC/Amarillo, TX
OM: Dan Gorman
PD: Tim Butler

WHIC/Buffield, WV
OM/PD/MD: Dave Cramer
MD: Scotty Beckwith

WGSQ/Cookeville, TN
OM: Mary McFly
PD: Gator Harrison

WMTZ/Johnstown, PA
OM/PD: Steve Walker
MD: Lara Massey

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MD: Shane Collins

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PD: Jim Johnson
MD: Keith Allan

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PD: Dave Shepel
MD: John Spaulding

WWRK/W Palm Beach, FL\*
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OM: Mary McFly
PD: Gator Harrison

WMTZ/Johnstown, PA
OM/PD: Steve Walker
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OM/PD: Todd Berry
MD: Shane Collins

WCEN/Saginaw, MI\*
PD: Jim Johnson
MD: Keith Allan

WFMF/Springfield, IL
PD: Dave Shepel
MD: John Spaulding

WWRK/W Palm Beach, FL\*
PD: Rick Hagan
MD: J.R. Jackson

Monitored Reporters
229 Total Reporters
154 Total Monitored
75 Total Indicator
Did Not Report, Playlist Frozen (2):
WDJR/Dothan, AL
WWZD/Tupelo, MS



**America's Best Testing AC Songs 12 +  
For The Week Ending 10/3/03**

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 25-54	Women 25-34	Women 35-54
CLAY AIKEN This Is The Night (RCA)	4.20	4.22	90%	16%	4.38	4.39	4.37
MATCHBOX TWENTY Unwell (Atlantic)	4.06	4.16	96%	30%	4.10	3.98	4.13
PHIL COLLINS Can't Stop Loving You (Atlantic)	3.99	3.87	96%	33%	4.03	4.00	4.04
PHIL COLLINS Look Through My Eyes (Walt Disney/Hollywood)	3.88	-	51%	7%	3.94	3.74	3.98
TRAIN Calling All Angels (Columbia)	3.87	3.90	92%	28%	3.94	3.90	3.95
DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG)	3.82	3.86	89%	27%	3.86	3.81	3.87
CELINE DION Have You Ever Been In Love (Epic)	3.81	3.74	95%	35%	3.91	3.83	3.93
LUTHER VANDROSS Dance With My Father (J)	3.78	3.88	88%	28%	3.85	3.65	3.90
JIM BRICKMAN Peace (Where The Heart Is) (A&I)	3.77	3.81	59%	12%	3.92	3.75	3.96
EAGLES Hole In The World (ERC)	3.76	3.73	88%	25%	3.79	3.51	3.87
SIMPLY RED Sunrise (simplyred.com)	3.74	3.63	60%	13%	3.74	3.71	3.75
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	3.64	3.64	91%	37%	3.63	3.39	3.69
UNCLE KRACKER / DOBIE GRAY Drift Away (Lava)	3.59	3.62	98%	44%	3.60	3.61	3.59
MICHAEL BOLTON When I Fall In Love (Passion Group)	3.53	-	66%	18%	3.62	3.38	3.67
SANTANA / MICHELLE BRANCH The Game Of Love (Arista)	3.47	3.51	96%	50%	3.48	3.33	3.51
NORAH JONES Don't Know Why (Blue Note/Virgin)	3.46	3.38	95%	47%	3.56	3.56	3.56
LEANN RIMES We Can (Asylum/Curb)	3.31	3.38	74%	31%	3.31	3.35	3.31
CHRISTINA AGUILERA Beautiful (RCA)	3.16	3.15	99%	63%	3.26	3.45	3.20

Total sample size is 461 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 818-377-5306. RateTheMusic.com data is provided by Mediabase Radio, a division of Premiere Radio Networks.

**Indicator Most Added\***

SARAH MCLACHLAN Fallen (Arista)	
CELINE DION Stand By Your Side (Epic)	
SHERYL CROW First Cut Is The Deepest (A&M/Interscope)	
<b>Recurrents</b>	
NORAH JONES Don't Know Why (Blue Note/Virgin)	1286
PHIL COLLINS Can't Stop Loving You (Atlantic)	1264
ENRIQUE IGLESIAS Hero (Interscope)	1094
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	1091
SHERYL CROW Soak Up The Sun (A&M/Interscope)	997
LOWESTAR I'm Already There (BNA)	935
FAITH HILL Cry (Warner Bros.)	820
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	811
CELINE DION A New Day Has Come (Epic)	764
AVRIL LAVIGNE Complicated (Arista)	695
CALLING Wherever You Will Go (RCA)	657
KELLY CLARKSON A Moment Like This (RCA)	627

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**

<b>WYBY/Albany, NY*</b> PD: Dave Holmberg MD: Chad O'Hara CLAY AIKEN	<b>WMLX/Boston, MA*</b> PD: Dan Adams MD: Steve Kelly NO ADDS	<b>WVBT/Columbus, OH*</b> PD: Tom Adams MD: Jim Brockman 3 CELINE DION	<b>WTKY/Gainesville, FL*</b> PD: Tom Adams MD: Clay Aiken HALL & OATES	<b>WTFM/Johnson City*</b> PD: Tom Adams MD: Hall & Oates	<b>WVLI/McAllen, TX*</b> PD: Tom Adams MD: Michael Bolton 8 WENDY DUFF 8 DIDD 4 MICHAEL BOLTON CLAY AIKEN CELINE DION NICK LADY HALL & OATES	<b>WVDE/Norfolk, VA*</b> PD: Tom Adams MD: Jeff Morris NO ADDS	<b>WVSN/Raleigh, NC*</b> PD: Tom Adams MD: Dave Farris NO ADDS	<b>WVWV/Shreveport, LA*</b> PD: Tom Adams MD: Stephanie Hollman TIM MCCRAW SHERYL CROW HALL & OATES	<b>WVZL/Wichita, KS*</b> PD: Tom Adams MD: Michael McClelland NO ADDS
<b>WVBA/Albuquerque, NM*</b> PD: Tom Adams MD: Hall & Oates	<b>WVBE/Bridgeport, CT*</b> PD: Tom Adams MD: Steve Kelly NO ADDS	<b>WVYK/Dayton, OH*</b> PD: Tom Adams MD: Phil Collins NO ADDS	<b>WVYK/Johnson City, PA*</b> PD: Tom Adams MD: Jack McBratney MD: Steve Kelly 4 SARAH MCLACHLAN 3 CELINE DION	<b>WVYK/Johnson City, PA*</b> PD: Tom Adams MD: Michael Bolton CLAY AIKEN CELINE DION NICK LADY HALL & OATES	<b>WVYK/Mobile, AL*</b> PD: Tom Adams MD: Steve Kelly NO ADDS	<b>WVYK/Reno, NV*</b> PD: Tom Adams MD: Steve Kelly NO ADDS	<b>WVYK/Sacramento, CA*</b> PD: Tom Adams MD: Steve Kelly NO ADDS	<b>WVYK/Salt Lake City, UT*</b> PD: Tom Adams MD: Steve Kelly NO ADDS	<b>WVYK/Santa Barbara, CA*</b> PD: Tom Adams MD: Steve Kelly NO ADDS
<b>WVLE/Albany, NY*</b> PD: Tom Adams MD: Steve Kelly NO ADDS	<b>WVYK/Dayton, OH*</b> PD: Tom Adams MD: Phil Collins NO ADDS	<b>WVYK/Dayton, OH*</b> PD: Tom Adams MD: Phil Collins NO ADDS	<b>WVYK/Dayton, OH*</b> PD: Tom Adams MD: Phil Collins NO ADDS	<b>WVYK/Dayton, OH*</b> PD: Tom Adams MD: Phil Collins NO ADDS	<b>WVYK/Dayton, OH*</b> PD: Tom Adams MD: Phil Collins NO ADDS	<b>WVYK/Dayton, OH*</b> PD: Tom Adams MD: Phil Collins NO ADDS	<b>WVYK/Dayton, OH*</b> PD: Tom Adams MD: Phil Collins NO ADDS	<b>WVYK/Dayton, OH*</b> PD: Tom Adams MD: Phil Collins NO ADDS	<b>WVYK/Dayton, OH*</b> PD: Tom Adams MD: Phil Collins NO ADDS
<b>WVYK/Dayton, OH*</b> PD: Tom Adams MD: Phil Collins NO ADDS	<b>WVYK/Dayton, OH*</b> PD: Tom Adams MD: Phil Collins NO ADDS	<b>WVYK/Dayton, OH*</b> PD: Tom Adams MD: Phil Collins NO ADDS	<b>WVYK/Dayton, OH*</b> PD: Tom Adams MD: Phil Collins NO ADDS	<b>WVYK/Dayton, OH*</b> PD: Tom Adams MD: Phil Collins NO ADDS	<b>WVYK/Dayton, OH*</b> PD: Tom Adams MD: Phil Collins NO ADDS	<b>WVYK/Dayton, OH*</b> PD: Tom Adams MD: Phil Collins NO ADDS	<b>WVYK/Dayton, OH*</b> PD: Tom Adams MD: Phil Collins NO ADDS	<b>WVYK/Dayton, OH*</b> PD: Tom Adams MD: Phil Collins NO ADDS	<b>WVYK/Dayton, OH*</b> PD: Tom Adams MD: Phil Collins NO ADDS



PART TWO OF A TWO-PART SERIES

# Hometown Hero Celebrates 20 Years At KLSY/Seattle

## Connection with community boosts show's popularity

Last week we began a look at the success of Bruce Murdock, part of *The Murdock, Hunter & Alice Show* on AC KLSY/Seattle. Murdock believes that it's real people and real stories that solidify the connection between an AC morning show and its audience. That connection has driven his show to No. 1 with women 35-54. Being a native of the city where your station is located also doesn't hurt.

**R&R:** You don't get tired of all the rain in Seattle?

**BM:** I'm a Northwest boy, born and bred, and although there are some other fabulous parts of the country, this is the one I love, from the rainy winters to the rainy summers to the rainy springs. The people and the outdoors, the developing cities and the beautiful oceanfront — I love it all. It's a great privilege to have this job in this city.

**R&R:** Tell me about your most memorable on-air moment, the one you still hear from listeners about.

**BM:** The one that comes to mind is 9/11 a couple years ago, which came down while we were on the air. We were watching the whole thing. Our news guy was doing updates. Since we're part of a cluster, he was covering the tragedy on both stations and was live on our sister station when the towers came down. It fell to us to describe what was going on.

I'm a real old-school radio guy. I always heard, "Describe what you're seeing as succinctly as you can. Paint a picture." So that's what

**"I tend not to worry about the ratings too much, because if you believe them when they're good, you have to believe them when they're bad."**

we did. We watched the buildings come down. It was such a horrifying moment, and the sense of loss was just so immense that as soon as I said, "It's all gone. They're all gone," I went back in time to Catholic school for a second and recited the Lord's Prayer. To this day I have no idea where that came from.

**R&R:** I'm sure it was so honest and spontaneous that the reaction from the audience must have been even more emotional.

**BM:** It was. As part of our focus and our promise to KLSY listeners, we connect frequently with that emotional side. We've been collecting teddy bears here for 16 years with the Teddy Bear Patrol. We give them to police officers and firefighters. When a child gets lost, scared or hurt, the cops and medics have teddy bears to hand out.

Being part of that, you hear stories over the years. We're into the third generation of kids who have gotten teddy bears. When we visit schools and talk about the Teddy Bear Patrol, we ask, "Has anyone here ever gotten a teddy bear in an emergency?" All these hands go up. It's amazing. It's amazing that with just a little bit of thought and a little bit of effort on a grown-up's part, you can put yourself in position to help a child, a child you'll never know.

We do lots of stuff like that. On an ongoing basis we hand out ID kits at fairs and other events so parents can have DNA samples and fingerprints of their kids. We really do care for kids a lot. We also do the Komen Race for the Cure for breast cancer research every year. We do the wacky stuff, but when community involvement is a cornerstone of the station, you tend to connect on a serious level frequently.

**R&R:** That demo wants to connect on that level. That's what they're looking for.

**BM:** It is such an amazing privilege to be a part of everyday lives for so many years and to have an opportunity to implement so much good in the community. The community has really given back to us. We're trying to do our part and be good stewards of that.

**R&R:** How are your ratings?

**BM:** The ratings are fabulous. I tend not to worry about the ratings too much, because if you believe them when they're good, you have to believe them when they're bad. That's Tony's job. Tony worries about the ratings.

**"The morning show is like a quarterback. He gets too much credit when the game goes well, and it's a convenient place to look when it's not going well. But it's a team sport."**

Blocking out the ratings is part of doing what I do. There's a lot of pressure on a morning show. It's like the quarterback. The quarterback gets too much credit when the game goes well, and it's a convenient place to look when the game isn't going well. It's a team sport, and, frankly, I work as hard when the ratings are good as any other time, since that's the only way I know how to do it. The diary method is a report of memories, not an actual measurement of listening.

**R&R:** You mentioned earlier that you like to stay focused in the present, so it



**RIDING IN CARS WITH BEARS** Seen here collecting teddy bears and broadcasting live from a school in Tacoma, WA are (l-r) KLSY/Seattle's The Murdock, Hunter & Alice Show co-host Tim Hunter, the school's principal and show co-host Alice Porter and host Bruce Murdock.

makes sense that you'd dismiss ratings as a reflection of past events.

**BM:** It's the only way to maintain any sanity. The only possible way to stick is to have a product that is consistent and well positioned. And then you have to matter, to touch them, to get on their radar screen.

The only way to move the needle is to matter. That requires energy. It requires commitment. It requires a little bit of imagination to find different ways to do the same thing. And it requires honesty. You have to be honest and authentic on the air.

That's one of the reasons it's so great for me to be the voice of reason on a station that talks to people who have the same values I do. It's easy for me to be authentic. When I talk about kids, my passion is real. My wife is a teacher. My interest in public education has gone back for years. I ran for school board 10 years ago. When I talk about education and kids, my Boys and Girls Club experiences come up, and you know I care about it in a very real way, not just because the research said to care.

**R&R:** Sounds like radio has been a true calling for you.

**BM:** It's all I ever wanted to do. I was one of those kids fooling around in the garage, playing radio. I had my mom's turntable out there. I did all of that. Then one day I took a Cub Scout tour of a TV station in Portland, OR that had a radio station in it. It was the old KGW, in fact. They were rushing us through the radio station to get to the TV part, but I saw the guy in the booth, talking. I looked through those three windows and saw him talking and heard his voice through the speaker, and I said, "That's it. That's what I need to do." I was 10.

Just as I began high school my family moved from Vancouver to Portland. The Portland public schools own a radio station — they have since 1923. As it turns out, you could see the radio tower from the freeway. I said, "I have to go there." And so that's where I went — Benson High School. I started there as a freshman in 1967, and within a cou-

ple weeks I was up at the school radio station, KBPS, hanging around and asking to be on the radio. I've been plugging headphones into something every day since.

**R&R:** Any advice for PDs on how to deal with talent?

**"Air talent want the same things from their PDs that the listeners want from us: honesty and respect."**

**BM:** If you know what you want, tell them. If you don't know what you want, work with them. Meet people halfway. Air talent want the same thing from their managers that the listeners expect from us: honesty and respect.

I have always been met more than halfway. The PDs I've worked with have uniformly believed that I was there because I had some talent. And I think my work ethic and consistency have earned me their respect. I could pick up the phone right now and call any of my old managers and go out for dinner.

**R&R:** Anything else you'd like to add?

**BM:** It's great working for Sandusky. It's always attracted fun people. It's fun in the hallways here. I hear that radio isn't like that everywhere anymore, but at Sandusky it's still the way it used to be.

And one favor, I'd like to get a copy of this issue. R&R disappears around here. I haven't seen one in five years.

**R&R:** Maybe that's why you're so optimistic about radio. You haven't seen a trade magazine in five years. Have you heard about consolidation?

**BM:** What's that?

# BURKERONEY

let it all come down

## Now On:

KOSI/Denver

WLTJ/Pittsburgh

KUDL/Kansas City

KBEE/Salt Lake

WWDE/Norfolk

WLMG/New Orleans

WRVR/Memphis

WRMM/Rochester

WSPA/Greenville

WVLY/McAllen

WYJB/Albany

KWAV/Monterey

WKTK/Gainesville

WSUY/Charleston SC

KJOY/Stockton

KISC/Spokane

WTFM/Johnson City

WAJI/Fort Wayne

WRSA/Huntsville

WFMK/Lansing

WJKK/Jackson

KVKI/Shreveport

## New This Week:

KGFM/Bakersfield

KKLI/Colorado Springs

KRNO/Reno

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**BRYAN FARRISH**  
RADIO PROMOTION



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	<b>1</b>	<b>UNCLE KRACKER f/DOBIE GRAY</b> <i>Drift Away (Lava)</i>	2478	+33	218956	31	107/0
5	<b>2</b>	<b>SHANIA TWAIN</b> <i>Forever And For Always (Mercury/IDJMG)</i>	2182	+157	176953	23	110/3
3	<b>3</b>	<b>MATCHBOX TWENTY</b> <i>Unwell (Atlantic)</i>	2126	-33	194475	21	99/0
2	<b>4</b>	<b>CELINE DION</b> <i>Have You Ever Been In Love (Epic)</i>	2058	-103	170445	24	118/0
4	<b>5</b>	<b>LUTHER VANDROSS</b> <i>Dance With My Father (J)</i>	2002	-113	167689	17	108/0
6	<b>6</b>	<b>DANIEL BEDINGFIELD</b> <i>If You're Not The One (Island/IDJMG)</i>	1696	-44	123851	26	105/0
8	<b>7</b>	<b>COUNTING CROWS</b> <i>Big Yellow Taxi (Geffen/Interscope)</i>	1609	-13	140495	22	91/2
7	<b>8</b>	<b>EAGLES</b> <i>Hole In The World (ERC)</i>	1607	-38	114189	19	104/0
10	<b>9</b>	<b>MERCYME</b> <i>I Can Only Imagine (INO/Curb)</i>	1521	+111	90468	22	92/2
9	<b>10</b>	<b>SANTANA f/MICHELLE BRANCH</b> <i>The Game Of Love (Arista)</i>	1476	-83	127127	51	107/0
11	<b>11</b>	<b>TRAIN</b> <i>Calling All Angels (Columbia)</i>	1344	+104	114216	14	98/3
12	<b>12</b>	<b>SIMPLY RED</b> <i>Sunrise (simplyred.com)</i>	1268	+41	79140	13	88/1
14	<b>13</b>	<b>CHRISTINA AGUILERA</b> <i>Beautiful (RCA)</i>	1141	0	97258	41	92/0
18	<b>14</b>	<b>PHIL COLLINS</b> <i>Look Through My Eyes (Walt Disney/Hollywood)</i>	900	+230	53972	3	82/5
15	<b>15</b>	<b>LEANN RIMES</b> <i>We Can (Asylum/Curb)</i>	854	-31	31596	14	90/0
16	<b>16</b>	<b>JIM BRICKMAN</b> <i>Peace (Where The Heart Is) (AAL)</i>	843	+48	37101	8	89/2
17	<b>17</b>	<b>CLAY AIKEN</b> <i>This Is The Night (RCA)</i>	707	-78	45324	16	66/0
19	<b>18</b>	<b>DARYL HALL</b> <i>Cab Driver (Rhythm &amp; Groove/Liquid 8)</i>	600	-1	31276	12	73/2
20	<b>19</b>	<b>MICHAEL BOLTON</b> <i>When I Fall In Love (Passion Group)</i>	598	+14	23514	4	62/5
21	<b>20</b>	<b>GLORIA ESTEFAN</b> <i>Wrapped (Epic)</i>	494	-3	22785	8	66/1
24	<b>21</b>	<b>MICHAEL BUBLE</b> <i>How Can You Mend A Broken... (143/Reprise)</i>	454	+58	33891	6	58/2
26	<b>22</b>	<b>KENNY LOGGINS</b> <i>With This Ring (All The Best)</i>	439	+102	16945	9	57/2
29	<b>23</b>	<b>CELINE DION</b> <i>Stand By Your Side (Epic)</i>	428	+204	19826	2	47/20
25	<b>24</b>	<b>K. CARLSON f/B. MARDONES</b> <i>I Know You By Heart (Kataphonic)</i>	362	-17	12355	10	52/1
23	<b>25</b>	<b>AMY GRANT</b> <i>Simple Things (Word/Curb/A&amp;M/Interscope)</i>	320	-113	9300	9	46/0
28	<b>26</b>	<b>SEAL</b> <i>Waiting For You (Warner Bros.)</i>	306	+28	30320	6	41/7
22	<b>27</b>	<b>FLEETWOOD MAC</b> <i>Say You Will (Reprise)</i>	305	-139	14774	14	54/0
27	<b>28</b>	<b>STEVEN CURTIS CHAPMAN</b> <i>How Do I Love Her (Sparrow)</i>	267	-30	6666	10	41/0
30	<b>29</b>	<b>ANNIE LENNOX</b> <i>Wonderful (J)</i>	226	+23	12158	4	34/2
<b>Debut</b>	<b>30</b>	<b>SHERYL CROW</b> <i>First Cut Is The Deepest (A&amp;M/Interscope)</i>	221	+95	29862	1	26/8

121 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 9/21-9/27. 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

**DIDO** *White Flag (Arista)*  
Total Plays: 193, Total Stations: 17, Adds: 3

**SARAH MCLACHLAN** *Fallen (Arista)*  
Total Plays: 147, Total Stations: 20, Adds: 7

**BURKE RONEY** *Let It All Come Down (R World)*  
Total Plays: 145, Total Stations: 21, Adds: 5

**JOHN MAYER** *Bigger Than My Body (Aware/Columbia)*  
Total Plays: 129, Total Stations: 13, Adds: 1

**CHRIS EMERSON** *Baby's Gone (Monomay)*  
Total Plays: 121, Total Stations: 24, Adds: 1

**LAURA TURNER** *Soul Deep (Curb)*  
Total Plays: 112, Total Stations: 22, Adds: 0

**CLAY AIKEN** *Invisible (RCA)*  
Total Plays: 78, Total Stations: 25, Adds: 22

**TIM MCGRAW** *Tiny Dancer (Curb)*  
Total Plays: 66, Total Stations: 30, Adds: 15

**SIEDAH** *Man In The Mirror (Omtown)*  
Total Plays: 52, Total Stations: 14, Adds: 4

**MICHAEL MCDONALD** *Ain't No Mountain High Enough (Motown)*  
Total Plays: 45, Total Stations: 13, Adds: 8

Songs ranked by total plays

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
HALL & DATES <i>Getaway Car (U-Watch)</i>	26
CLAY AIKEN <i>Invisible (RCA)</i>	22
CELINE DION <i>Stand By Your Side (Epic)</i>	20
TIM MCGRAW <i>Tiny Dancer (Curb)</i>	15
SHERYL CROW <i>First Cut Is The Deepest (A&amp;M/Interscope)</i>	8
MICHAEL MCDONALD <i>Ain't No Mountain High Enough (Motown)</i>	8
SEAL <i>Waiting For You (Warner Bros.)</i>	7
SARAH MCLACHLAN <i>Fallen (Arista)</i>	7

Shania Twain  
"Forever And For Always"  
New Adds This Week:  
WZPL KSTP WLIT WKMX WSUY  
R&R Hot AC: **32** Aud 2.4 Million  
R&R AC: **2**

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PHIL COLLINS <i>Look Through My Eyes (Walt Disney/Hollywood)</i>	+230
CELINE DION <i>Stand By Your Side (Epic)</i>	+204
SHANIA TWAIN <i>Forever And For Always (Mercury/IDJMG)</i>	+157
MERCYME <i>I Can Only Imagine (INO/Curb)</i>	+111
TRAIN <i>Calling All Angels (Columbia)</i>	+104
KENNY LOGGINS <i>With This Ring (All The Best)</i>	+102
FAITH HILL <i>There You'll Be (Warner Bros.)</i>	+97
SHERYL CROW <i>First Cut Is The Deepest (A&amp;M/Interscope)</i>	+95
ISRAEL KAMAKAWIWO'DLE <i>Over The Rainbow... (Independent)</i>	+78
GABRIELLE <i>Out Of Reach (Go Beat/Universal)</i>	+77

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

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josh groban

YOU RAISE ME UP

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the follow-up to his triple platinum debut

see josh on tour in 2004  
*tickets on sale in november*

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produced by david foster  
management: brian avnet  
for avnet management

joshgroban.com  
reprise records.com



October 3, 2003

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	SANTANA f/ALEX BAND Why Don't You & I (Arista)	3734	+53	246047	17	89/1
1	2	MATCHBOX TWENTY Unwell (Atlantic)	3588	-155	257283	34	95/0
2	3	TRAIN Calling All Angels (Columbia)	3574	-110	250922	26	92/0
4	4	JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	2746	+12	183933	33	85/3
6	5	LIVE Heaven (Radioactive/Geffen)	2668	+60	151085	21	85/0
7	6	JOHN MAYER Bigger Than My Body (Aware/Columbia)	2594	+167	167398	8	92/1
8	7	LIZ PHAIR Why Can't I? (Capitol)	2532	+139	142667	20	86/0
5	8	MICHELLE BRANCH Are You Happy Now? (Maverick/Warner Bros.)	2447	-185	150840	20	83/0
9	9	DIDO White Flag (Arista)	2414	+80	166461	12	84/0
10	10	UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	2299	+7	155219	37	83/0
11	11	JOSH KELLEY Amazing (Hollywood)	2286	0	151499	26	81/0
12	12	MATCHBOX TWENTY Bright Lights (Atlantic)	2212	+162	141093	9	90/1
15	13	3 DOORS DOWN Here Without You (Republic/Universal)	1989	+117	114644	9	79/4
14	14	EVANESCENCE Bring Me To Life (Wind-up)	1873	-75	136346	29	73/0
13	15	3 DOORS DOWN When I'm Gone (Republic/Universal)	1855	-120	131352	43	74/0
22	16	SARAH MCLACHLAN Fallen (Arista)	1352	+432	101406	4	75/9
16	17	KELLY CLARKSON Miss Independent (RCA)	1350	-102	84593	20	44/0
21	18	BARENAKED LADIES Another Postcard (Chimps) (Reprise)	1300	+292	85802	4	67/2
18	19	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	1165	+29	46264	11	66/0
20	20	VERTICAL HORIZON I'm Still Here (RCA)	1160	+109	52939	10	56/3
17	21	SALIVA Rest In Pieces (Island/IDJMG)	1073	-160	49738	12	49/0
19	22	ATARIIS The Boys Of Summer (Columbia)	1017	-115	44156	14	45/0
29	23	SHERYL CROW First Cut Is The Deepest (A&M/Interscope)	954	+411	62778	2	70/16
24	24	STAIN'D So Far Away (Flip/Elektra/EEG)	897	+82	34233	8	45/3
25	25	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	805	0	45836	12	41/3
31	26	NICKELBACK Someday (Roadrunner/IDJMG)	711	+200	30547	3	48/7
23	27	WILSHIRE Special (Columbia)	615	-295	19268	13	49/0
26	28	MERCYME I Can Only Imagine (INO/Curb)	613	-76	28895	11	22/0
27	29	SUGAR RAY Is She Really Going Out With Him? (Atlantic)	590	-91	43810	14	27/0
30	30	GAVIN DEGRAW Follow Through (J)	560	+40	19593	13	43/0
28	31	STING Send Your Love (A&M/Interscope)	503	-48	24280	6	43/3
32	32	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	493	+63	31624	7	29/2
35	33	SEAL Waiting For You (Warner Bros.)	423	+70	21220	6	36/6
33	34	SIMPLY RED Sunrise (simplyred.com)	377	-32	19446	7	22/0
34	35	BEYONCE' f/JAY-Z Crazy In Love (Columbia)	376	-3	23426	8	7/0
40	36	HOWIE DAY Perfect Time Of Day (Epic)	344	+91	14590	2	28/1
37	37	KATY ROSE Overdrive (V2)	320	+32	5195	2	19/0
36	38	UNCLE KRACKER Memphis Soul Song (Lava)	314	-3	9613	5	29/3
39	39	JEWEL Stand (Atlantic)	304	+50	12604	3	27/8
38	40	BANGLES Something That You Said (Koch)	276	+18	10111	3	22/1

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 9/21-9/27. 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
SHERYL CROW First Cut Is The Deepest (A&M/Interscope)	16
MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	14
JASON MRAZ You And I Both (Elektra/EEG)	13
SARAH MCLACHLAN Fallen (Arista)	9
FRANKY PEREZ Cecilia (Lava)	9
JEWEL Stand (Atlantic)	8
NICKELBACK Someday (Roadrunner/IDJMG)	7
SEAL Waiting For You (Warner Bros.)	6
FUEL Falls On Me (Epic)	6
BEN HARPER Diamonds On The Inside (Virgin)	6

### NICKELBACK

someday

**New Adds:**

WZPL	WLNK	WPLJ
WZPT	WTIC	KMXP

**1st Week Sales Over  
225 Thousand!!!**

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SARAH MCLACHLAN Fallen (Arista)	+432
SHERYL CROW First Cut Is The Deepest (A&M/Interscope)	+411
BARENAKED LADIES Another Postcard (Chimps) (Reprise)	+292
NICKELBACK Someday (Roadrunner/IDJMG)	+200
JOHN MAYER Bigger Than My Body (Aware/Columbia)	+167
MATCHBOX TWENTY Bright Lights (Atlantic)	+162
MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	+157
LIZ PHAIR Why Can't I? (Capitol)	+139
JASON MRAZ You And I Both (Elektra/EEG)	+131
3 DOORS DOWN Here Without You (Republic/Universal)	+117

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

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America's Best Testing Hot AC Songs 12+ For The Week Ending 10/3/03

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Women 18-34, Women 18-24, Women 25-34. Lists top songs like SANTANA/ALEX BAND, MATCHBOX TWENTY, 3 DOORS DOWN, etc.

Total sample size is 470 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much).

New & Active

JASON MRAZ You And I Both (Elektra/EEG) Total Plays: 231, Total Stations: 33, Adds: 13

THIRD EYE BLIND Crystal Baller (Elektra/EEG) Total Plays: 216, Total Stations: 20, Adds: 1

EVANESCENCE Going Under (Wind-up) Total Plays: 214, Total Stations: 17, Adds: 4

MARIA I Give, You Take (DreamWorks) Total Plays: 202, Total Stations: 19, Adds: 1

MEAT LOAF I Couldn't Have Said It Better (Sanctuary/SRG) Total Plays: 199, Total Stations: 14, Adds: 1

MICHELLE BRANCH Breathe (Maverick/Warner Bros.) Total Plays: 198, Total Stations: 33, Adds: 14

HOOTIE & THE BLOWFISH Space (Atlantic) Total Plays: 191, Total Stations: 15, Adds: 1

R.E.M. Bad Day (Warner Bros.) Total Plays: 139, Total Stations: 13, Adds: 0

EASTMOUNTAINSOUTH You Dance (DreamWorks) Total Plays: 131, Total Stations: 12, Adds: 1

FUEL Falls On Me (Epic) Total Plays: 96, Total Stations: 14, Adds: 6

Songs ranked by total plays

Indicator

Most Added\*

MICHELLE BRANCH Breathe (Maverick/Warner Bros.)

SEAL Waiting For You (Warner Bros.)

MASHA Broken Hearted (Paroli)

Reporters

Grid of reporter information including station call letters, location, and reporter names. Includes stations like WJZZ/Alton, OH; WJZZ/Sacramento, CA; WJZZ/Alton, OH; WJZZ/Sacramento, CA; etc.



# WaveFest 2003

## Highlights of KTWV (The Wave)/Los Angeles' 16th-anniversary extravaganza

**S**outhern California Smooth Jazz fans flocked to UCLA's Tennis Center on Sept. 13 to celebrate KTWV (The Wave)/Los Angeles' Sweet Sixteen. The annual event, Mercedes-Benz WaveFest, which featured Wave Discovery Artist of the Year Praful, Chris Botti, Brian Culbertson, Natalie Cole, George Benson and Down To The Bone, sold out the 7,500-seat venue in a matter of days. Here are just a few highlights.



**FRIENDS FOREVER, AT LEAST** Talaya Trigueros (l), The Wave's midday personality since Day One, and veteran Smooth Jazz programmer and air talent and Wave part-timer Lawrence Tanter (who manned the remote booth at WaveFest) have been close friends since the mid-'70s, when L.T. was PD for the legendary KUTE/Los Angeles and Talaya worked for him on-air.



**CALL THE BRILLIANCE POLICE!** And arrest these two on sight: Wave VP/Programming Paul Goldstein (l) and trumpeter Chris Botti (who spent hours signing CDs after his stunning set). These dudes are armed and dangerous.



**BENSON & KOZ: THE PASSION FACTOR**



**REUNION OF SOULS** KKSF/San Francisco PD Steve Williams (r) joined the merriment at WaveFest with old friends like Rendezvous Music Pres. Hyman Katz, with whom he's seen here sharing a libation at the Absolut bar — make mine raspberry, no citron, no tangerine, no vanilla, no lychee — in The Wave's V.I.P. green room.



**WHY IS THIS MAN SMILING?** That's like asking why the chicken crossed the road. Wave morning show host Dave Koz is seen here surrounded by (l-r) KTWV morning newscaster and overnight personality Sandy Kelly, Sunday Smooth Jazz Brunch host Barbara Blake and morning show producer Rosemary Jimenez.



**A SHOW OF COLORS** It was a family affair for Wave staffers (l-r) Talaya, VP/Prog. Paul Goldstein, engineer Charles Madrid, Asst. PD/MD Samantha Wiedmann, part-time air talent Lawrence Tanter. Pat Prescott, Sandy Kelly, Prod. Asst. Barry Funkhauser, Dave Koz and Barbara Blake.



**THE BIG GUNS OF DAYTIME** Seen here are the personalities who anchor daytimes on The Wave — (l-r) morning drive host Dave Koz, middayer Talaya, morning co-host Pat Prescott, No Stress Express afternoon driver Don Burns — and R&R Smooth Jazz Editor Carol Archer, who was merely basking in their glory.



**ON A VISIT FROM MT. OLYMPUS** Seen here are a few Wave on-air goddesses with great ratings, (l-r) Talaya, evening host Keri Tombasian and Pat Prescott.



**ANYWHERE IN THE WORLD!** KJCD/Denver PD Mike Fischer, who was in Los Angeles for WaveFest and to celebrate the anniversary of his being stranded in Tuscany with Chris Botti and Carol Archer after a concert at Sting's villa on Sept. 10, 2001, shot this striking full-color Wave outdoor piece at the beach. Incidentally, the word "anywhere" is in chrome yellow.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	PAUL JACKSON, JR. It's A Shame (Blue Note)	834	+37	83407	20	39/1
3	2	KENNY G. Malibu Dreams (Arista)	716	+32	95223	13	38/2
6	3	PRAFUL Sigh (Rendezvous/N-Coded)	706	+90	98206	12	42/1
5	4	CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	698	+57	87548	17	42/0
4	5	BRIAN CULBERTSON Say What? (Warner Bros.)	662	-9	87480	25	35/0
2	6	DAVID SANBORN Comin' Home Baby (GRP/VMG)	633	-122	72803	21	37/0
7	7	URBAN KNIGHTS Got To Give It Up (Narada)	623	+43	61687	20	34/0
10	8	MINDI ABAIR Flirt (GRP/VMG)	564	+35	60961	12	37/1
12	9	DAVE KOZ Honey-Dipped (Capitol)	543	+24	66646	6	43/0
9	10	M. McDONALD I Heard It Through The Grapevine (Motown/Universal)	532	-4	48829	18	38/0
11	11	LUTHER VANDROSS Dance With My Father (J)	500	-24	67218	19	36/0
8	12	RICHARD ELLIOT Corner Pocket (GRP/VMG)	469	-76	53656	26	31/0
13	13	PAUL TAYLOR On The Move (Peak)	459	+10	53493	17	31/0
15	14	RICK BRAUN Green Tomatoes (Warner Bros.)	441	+28	39971	10	38/2
16	15	JAZZMASTERS Puerto Banus (Trippin' N' Rhythm)	403	+20	51992	8	34/0
19	16	DARYL HALL She's Gone (Rhythm & Groove/Liquid 8)	401	+93	33963	3	31/3
17	17	CHUCK LOEB eBop (Shanachie)	391	+54	51099	10	31/1
20	18	CHRIS BOTTI Indian Summer (Columbia)	353	+48	35051	3	36/5
18	19	ACOUSTIC ALCHEMY No Messin' (Higher Octave)	325	-1	14646	14	25/0
21	20	JIMMY SOMMERS Take My Heart... (Geminii/Higher Octave)	297	+24	38665	7	24/1
22	21	SIMPLY RED Sunrise (simplyred.com)	267	-4	15215	8	20/1
23	22	STEVE OLIVER Positive Energy (Native Language)	197	+14	6450	6	18/1
25	23	TWIST OF MOTOWN Inner City Blues (GRP/VMG)	185	+25	28708	2	23/7
Debut	24	NICK COLIONNE High Flyin' (3 Keys Music)	174	+44	24814	1	18/2
24	25	JEFF GOLUB Boom Boom (GRP/VMG)	162	-2	14880	6	17/0
27	26	RONNY JORDAN At Last (N-Coded)	156	+3	28092	10	14/0
26	27	BLAKE AARON She's So Fine (Innervation)	156	0	5305	4	12/0
Debut	28	PAMELA WILLIAMS Afterglow (Shanachie)	142	+18	15797	1	14/0
-	29	GREGG KARUKAS Riverside Drive (N-Coded)	138	+7	11351	5	14/1
Debut	30	MARC ANTOINE Funky Picante (Rendezvous)	136	+18	14233	1	15/2

## Most Added\*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
TWIST OF MOTOWN Inner City Blues (GRP/VMG)	7
STEVE COLE Everyday (Warner Bros.)	6
CHRIS BOTTI Indian Summer (Columbia)	5
KIRK WHALUM Do You Feel Me (Warner Bros.)	4
DARYL HALL She's Gone (Rhythm & Groove/Liquid 8)	3
RICHARD SMITH Sing A Song (A440)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DARYL HALL She's Gone (Rhythm & Groove/Liquid 8)	+93
PRAFUL Sigh (Rendezvous/N-Coded)	+90
CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	+57
CHUCK LOEB eBop (Shanachie)	+54
SEAL Touch (Warner Bros.)	+54
CHRIS BOTTI Indian Summer (Columbia)	+48
NICK COLIONNE High Flyin' (3 Keys Music)	+44
URBAN KNIGHTS Got To Give It Up (Narada)	+43
PAUL JACKSON, JR. It's A Shame (Blue Note)	+37
MINDI ABAIR Flirt (GRP/VMG)	+35

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
CHIELI MINUCCI Kickin' It Hard (Shanachie)	382
JEFF LORBER Gigabyte (Narada)	321
PHIL COLLINS Come With Me (Atlantic)	213
WALTER BEASLEY Precious Moments (N-Coded)	239
SPYRO GYRA Getaway (Heads Up)	204
DARYL HALL Cab Driver (Rhythm & Groove/Liquid 8)	198
PIECES OF A DREAM Love's Silhouette (Heads Up)	167
EUGE GROOVE Rewind (Warner Bros.)	151
KIM WATERS Waterfall (Shanachie)	111
RICK DERRINGER Hot And Cool (Big3)	102
FATBURGER Sizzlin' (Shanachie)	88
J. THOMPSON Tell Me The Truth (AMH)	62
PETER WHITE Who's That Lady? (Columbia)	59
BRIAN MCKNIGHT Shouda, Woulda, Coulda (Motown/Universal)	59
GREG ADAMS 'Sip With That (Ripa/Blue Note)	53
MINDI ABAIR Lucy's (GRP/VMG)	49
KENNY G. Paradise (Arista)	44

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

43 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 9/21-9/27. 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

**HIROSHIMA** Revelation (Heads Up International)  
Total Plays: 136, Total Stations: 13, Adds: 0

**RIPPINGTONS** Bella Luna (Peak)  
Total Plays: 125, Total Stations: 9, Adds: 0

**STEVE COLE** Everyday (Warner Bros.)  
Total Plays: 116, Total Stations: 17, Adds: 6

**DAVID BENOIT** Watermelon Man (GRP/VMG)  
Total Plays: 116, Total Stations: 12, Adds: 0

**MARION MEADOWS** Treasures (Heads Up)  
Total Plays: 102, Total Stations: 6, Adds: 0

**SEAL** Touch (Warner Bros.)  
Total Plays: 98, Total Stations: 9, Adds: 2

**BASS X Vonn** (Liquid 8)  
Total Plays: 75, Total Stations: 8, Adds: 1

**NORMAN BROWN** Night Drive (Warner Bros.)  
Total Plays: 74, Total Stations: 7, Adds: 0

**KENNY LOGGINS** With This Ring (All The Best)  
Total Plays: 68, Total Stations: 6, Adds: 0

**BOB JAMES** Just One Thing (Warner Bros.)  
Total Plays: 63, Total Stations: 5, Adds: 0

Songs ranked by total plays

## Reporters

**KALJZ/Albuquerque, NM**  
PD: Paul Lavigne  
APD/MD: Jeff Young  
12 SEAL  
13 ERIC WHALUM  
STEVE COLE  
BRUCE COLEBETSON  
CHRIS BOTTI  
TWIST OF MOTOWN

**KNIK/Anchorage, AK**  
OM/MD: Karen Wallender  
SIMPLY RED

**WJZZ/Atlanta, GA**  
PD/MD: Rick Francis  
2 STEVE WAREWOOD  
2 TWIST OF MOTOWN

**KSMJ/Bakersfield, CA**  
OM/MD: Chris Townsend  
APD: Heidi Kelly  
MARC ANTOINE  
ROGER SAUCE

**WHLA/Chicago, IL**  
OM: Bob Kasha  
PD/MD: Steve Siles  
No Adds

**WNVV/Cleveland, OH**  
OM/MD: Bernice Kimble  
11 PIECES OF A DREAM  
8 CRAIG CHAZKOW  
RICHARD SMITH  
SPECIAL FX

**KOAU/Dallas, TX**  
OM/MD: Kurt Johnson  
MD: Roger Sanford  
TWIST OF MOTOWN

**KJCD/Denver, CO**  
PD/MD: Michael Fischer  
No Adds

**KVJZ/Des Moines, IA**  
PD/MD: Bob Laurence  
DAVID HALL  
CHRIS BOTTI

**HVMV/Detroit, MI**  
OM/MD: Tom Sleeter  
MD: Sandy Kersch  
JIMMY SOARERS

**KEZL/Fresno, CA**  
OM: Scott Keith  
PD/MD: J. Weidenhofer  
1 NICK COLE  
1 TWIST OF MOTOWN

**WDRR/FL Myers, FL**  
PD: Ron "Jonama" Shepard  
MD: Rendi Eichen  
2 STEVE COLE

**KHLJ/Houston, TX**  
PD: Melissa Todd  
APD/MD: Greg Morgan  
3 LINDA MANNING  
2 TWIST OF MOTOWN

**KOAS/Las Vegas, NV**  
PD/MD: Erik Faux  
MARC ANTOINE

**KSBR/Los Angeles, CA**  
OM/MD: Terry Wedel  
MD: Susan Kishby  
RICHARD SMITH

**KTMV/Los Angeles, CA**  
PD: Paul Goldstein  
APD/MD: Samantha Wiedmann  
No Adds

**WELV/Macon, GA**  
PD/MD: Rick Smith  
11 STEVE COLE

**WCJZ/Madison, WI**  
OM/MD: Mike Ferris  
APD: Sybil McGuire  
DOD

**WJZN/Memphis, TN**  
PD/MD: Norm Miller  
KIRK WHALUM

**WLVE/Miami, FL**  
OM: Rob Roberts  
PD/MD: Rick McMillan  
NICK BRAUN  
STEVE COLE

**WJZW/Milwaukee, WI**  
OM/MD: Steve Scott  
MD: Jeff Peterson  
14 PRAFUL  
TWIST OF MOTOWN

**KRVR/Modesto, CA**  
OM/MD: Doug Wuth  
PD: Jim Butler  
2 NICK COLIONNE

**Jones Smooth Jazz/Network**  
PD: Steve Hibbard  
MD: Chari Marquart  
1 SEAL  
1 KIRK WHALUM

**WQCO/New York, NY**  
OM: John Mullen  
PD/MD: Charley Connolly  
7 DARYL HALL  
SPECIAL FX

**WJCD/Norfolk, VA**  
OM/MD: Daley Davis  
APD/MD: Larry McLawrence  
11 PIECES OF A DREAM  
4 CHRIS BOTTI

**WLOQ/Orlando, FL**  
PD: Brian Morgan  
MD: Patricia James  
SPYRO GYRA

**KYOT/Phoenix, AZ**  
PD: Shaun Holly  
APD/MD: Angie Handa  
No Adds

**KJZS/Reno, NV**  
OM: Rob Brooks  
PD: Harry Reynolds  
APD/MD: Doug Thomas  
STEVE OLIVER

**WJZV/Richmond, VA**  
PD: Reed Sailer  
13 DARYL HALL  
12 MARC ANTOINE  
11 CHUCK LOEB  
10 GREG ADAMS  
8 RICK BRAUN  
STEVE COLE  
CHRIS BOTTI

**KSSJ/Sacramento, CA**  
PD/MD: Lee Hansen  
APD: Ken Jones  
No Adds

**KBZN/Salt Lake City, UT**  
OM/MD: Dan Jessop  
3 SPYRO GYRA

**KIFM/San Diego, CA**  
OM: John Dimick  
PD: Mike Vasquez  
APD/MD: Kathy Cole  
1 STEVE COLE  
1 BASS X  
1 PONCHO SANCHEZ

**KKSJ/San Francisco, CA**  
OM: Michael Martin  
PD/MD: Steve Williams  
3 JET  
1 PAUL JACKSON JR  
1 JEFF GOLUB

**KJZY/Santa Rosa, CA**  
PD: Gordon Ziel  
APD: Rob Singleton  
MD: Pat Schaller  
2 TWIST OF MOTOWN  
2 KENNY G

**KWJZ/Seattle, WA**  
PD: Carol Hamilton  
MD: Blaine Reese  
5 WALTER BEASLEY  
8 RIPPINGTONS  
KIRK WHALUM  
NORMAN BROWN

**WEIB/Springfield, MA**  
PD: Carol Collins  
OM: Joanne Shavers  
1 JIMMY SOMMERS  
1 RICHARD SAUCE  
1 TWIST OF MOTOWN  
RICHARD SMITH  
VANESE THOMAS

**WSSM/St. Louis, MO**  
PD: David Myers  
1 KENNY G  
1 BRUCE COLEBETSON

**WSJT/Tampa, FL**  
PD: Ross Block  
MD: Kathy Curtis  
No Adds

**WJWZ/Washington, DC**  
OM: Kenny King  
PD: Carl Anderson  
MD: Renee Deppuy  
CHRIS BOTTI

### 45 Total Reporters

Reported Frozen Playlist (1):  
WZMR/Albany, NY

Did Not Report, Playlist Frozen (3):  
WJZA/Columbus, OH  
WYJZ/Indianapolis, IN  
WJUZ/Philadelphia, PA



# The Impact Of Imaging

Cementing the music, personalities and promotions

**I**n radio-station battles, there are few secrets anymore. Everyone knows what everyone else is playing. You can copy the playlist of a successful station title for title and set up your clocks in the same manner. But what you can't easily duplicate is the glue that holds it all together. That glue is a station's production values. The stations with the best production are the most successful in a market.

Who better to describe the ingredients in effective imaging and production than a pro in the field? I went to Scot Kirk, co-owner and Chief Sound Designer for Pure Radio, a boutique image production shop in Seattle.

Before he went entrepreneurial last year, Kirk was Production Director at Triple A KMTT/Seattle and did image production for market sisters Alternative KNDD and Rock KISW. He also worked at then-Alternative KXPK/Denver. Here are his pearls of wisdom.

## Imagine Good Image

Image production — every station does it. Imagine this: Not every station does it right.

We all understand the goals of image production: helping listeners identify who you are and what you're all about. When executed effectively, however, imaging becomes the driving force that creates and defines the character of your station. It stirs emotions and influences listeners. It impacts your audience in ways that nothing else can. Imaging can be the most important weapon in your arsenal because it is persistent. It represents your station 24/7 and defines your frequency.

Imaging affects listener loyalty, retention and overall numbers, yet it is often underutilized. Why? One reason is that image production costs are a line-item expense that is not directly tied to a source of revenue. Superb radio-station imaging separates the good stations from the great stations, but it's difficult to assign a specific revenue value to it. Strong imaging ensures that your message is not just delivered, but received. And this increases your numbers.

## What Imaging Accomplishes

- Imaging is effective. Great image production engages your listeners, and this, in turn, gets them interested in being participants. Effective imaging develops an audience that listens all day at work, tunes you in at



Scot Kirk

parties, phones in requests and attends your functions.

Compelling imaging — theater of the mind, beat matching, clever copywriting, humor, parody — gets your listeners' attention. Imaging is more than an identifier for your spot on the dial. The magic lies between the songs. Give them

something substantial to chew on, and you'll get active participation, not passive listening.

- Imaging is potent. Imaging is an investment in your product and an ongoing advertisement for you. Don't underestimate its power. Unique imaging created specifically for your audience is a building block of success.

Watch MTV for great examples of how self-promotion imaging reinforces the station's stature. Its imaging is creative — sometimes even weird — and it works. Don't be afraid to try something new. It's the unusual stuff that grips people's imaginations.

- Imaging is leverage. Use it to capture listeners' attention, tease them through breaks and keep them listening longer. It should be clever, smart and creatively produced. Imaging needs to engage your listeners. If done right, it will motivate. Imaging reinforces your listeners' dedication to you. It helps solidify the fact that you are the Rock specialist, the aficionado.

## Imaging Belongs Up Front

While direct ad clients tend to get the most attention from production teams because they are direct revenue generators, PDs who aren't given the tools of a solid imaging team wind up selling the product — the very thing AEs so diligently sell — short. It's an ugly cycle.

Imaging can help improve your numbers, and this, in turn, offers your advertisers what they want: more pairs of ears. Bigger numbers serve your clients better by increasing the value of your station. Free up your production director's time, and he or

she will make better, more effective commercials for your clients — which proves that radio works. The bottom line is that imaging is too important to be on the back burner.

The best imaging has little to do with a big, beefy voice. Many sound designers have good production chops, but there are more ingredients to consider. Is your copy solid and engaging? Writing effective copy is not easy; in fact, it's downright difficult. Yet so many PDs write all the imaging and promo copy themselves or delegate it to someone who also wears many hats. Ask yourself if this is in the best interest of your station.

If you feel that you truly have a good copywriter in-house, consider yourself lucky. But don't hesitate to get copywriting into the hands of a professional writer. Even the most seasoned producer can't save a poorly written script, and if the copy being delivered is weak, the piece will fizzle.

**Strong imaging ensures that your message is not just delivered, but received.**

Combine clever, well-constructed copy with creative energy and outstanding production, and you'll unlock the door to effective imaging. Many outside image providers are also seasoned copywriters, which leads us to the next item: outsourcing.

## When It's Time To Go Out

You have specific ideas about how you want your station to sound. Does your image production communicate this on-air? If the ideas you have for your station and what you're actually broadcasting don't jibe, you need to rethink your strategy. You simply may not have the resources in-house to get the quality imaging that your station deserves, but you can get the best for your station by outsourcing.

You may have a great commercial-production guy, but that does not necessarily translate into being a strong image producer. Outsourcing gives you direct access to major-market talent. It's usually less hassle and can be less expensive in the long run than

hiring a permanent employee when you consider not only the salary involved, but the cost of benefits, vacation time, sick days, production tools and music libraries, etc.

More important, outsourcing your imaging will free up your producer's time so he or she can make better quality, more effective spots for your direct clients.

Imaging is very personal, so find someone who's flexible and willing to work within your parameters. Try to find an image provider who matches up well with the style that you're going for and can sound like the ideas you have in your head. There are lots of talented people out there, and one of them is perfect for your station.

You can always improve on the quality of what you're currently broadcasting, so don't get complacent. Always strive for more, and you'll succeed.

## Personality Equals Stationality

Every station has its own personality, and this is broadcast every hour of every day. The personality of your station is its "stationality." Stationality is a big package made up of smaller parts, and these different elements must be tied together effectively and consistently if you want to reach — and hold — a dedicated audience. Image production can accomplish this.

The key elements that make up your stationality are:

- Your music. Listeners tune in to hear the music they love. They identify on an emotional level, and they feel at home.

- Your DJs. Jocks are the personalities on your station, not the personality of your station. Don't confuse the two. Your audience connects with your jocks on a friendly, personal level, but your station is the brand.

- Your events. The types of events you host help define who you are. Promotions are the real, human connection to your audience.

Image production is the one thing that ties these elements together to make up your stationality. Stationality is embodied by your station voice and presented through the copy that's delivered, but it's brought to life by imaging. Craft an image that defines your stationality. It is the most effective tool you have to differentiate yourself, connect to your demo and define your brand.

## Other Offerings

- Specialty programming: Get your listeners to tune in, and aim for

a perfect attendance record. Let's say you have a special feature that airs Monday-Friday at 10am, 2pm and 5pm. Listeners may be familiar with the feature, but, believe it or not, most don't know that it actually airs at the same time every day. Use a promo or sweeper to reinforce this. With effective imaging in place, you can actually entice people to tune in at specific times, just like TV.

- Bug through stopsets: Some stations believe this is not a good idea. They don't want listeners to associate their station with commercials. Well, guess what: Your listeners know you're a commercial station. The ads are expected; it's part of the deal.

Put one or two quick bugs in the middle of your stopset, or try putting in a quickie before the last spot in a break, something like: "We're back to more new rock in 60." It's enough to entice them to sit tight and to let them know that their favorite station will be right back. If a listener is with you at that point, you have an excellent chance of keeping them for the final 60 seconds.

- Music positioners: Use these music-heavy sweeps to define your playlist. Listeners appreciate a great music montage. Are yours solid? Are yours well edited or beat-matched? Make sure, because you are the music authority in your market. Your image had better show it.

- Frequency: Use image more often, even if it means adding one more sweep per hour. You tell your ad clients that frequency is the key to reaching a larger listener base, so why not hold yourself to the same standard? And update your image regularly. This stuff burns fast.

## Imagine Your Image

Every station uses image production in one way or another, but ask yourself: Is my imaging serving my station as well as it could? When executed properly, your imaging will serve as a revenue creator, albeit indirectly.

Chew on this: When strong stationality driven by superior image production is in place, listener retention, TSL and listenership can all increase. It will rededicate your PIs and might even lure listeners away from the station across the street.

Don't underestimate the impact of imaging — and shoot for the stars.

Scot Kirk can be reached at scot@pure-radio.com, 1-866-478-PURE or on the web at www.pure-radio.com.

# THE ~~FALL~~ *Spring* of Bob & Tom

#1 or #2 in Over 75 Markets Across America

STATION/MARKET	TARGET DEMO AQH SHARE/MEN*	RANK
KSHE/St. Louis	25-54	#1
WOPX/Cincinnati	18-49	#2
KBER/Salt Lake	18-49	#1
WFBQ/Indianapolis	25-54	#1
WBUZ/Nashville	25-54	#1
WKGR/West Palm	25-54	#2
WQMF/Louisville	18-34	#2
WTUE/Dayton	25-54	#1
WBFX/Grand Rapids	18-49	#2
WARO/Fort Myers	25-54	#2
KJFX/Fresno	25-54	#2
KBZU/Albuquerque	25-54	#2
WIOT/Toledo	25-54	#2
KDFO/Bakersfield	25-54	#1
WRFQ/Charleston	25-54	#2
KRKO/Des Moines	25-54	#2
KRZZ/Wichita	25-54	#1
WIBA/Madison	18-49	#1
WKQD/Lexington	25-54	#1
WFWI/Fort Wayne	25-54	#1
WJXQ/Lansing	18-49	#1
WNCD/Youngstown	18-34	#1
KKGL/Boise	25-54	#1
KHKK/Modesto	25-54	#1
WVBI/Flint	25-54	#1
WILZ/Saginaw	25-54	#2
KIOC/Beaumont	25-54	#1
KTUX/Shreveport	25-54	#2
WQZZ/Appleton	25-54	#1
WWMG/Atlantic City	25-54	#1
WGLO/Peoria	25-54	#1
KXUS/Springfield	25-54	#1
WXRX/Rockford	25-54	#1
WGBF/Evansville	25-54	#1
WOUR/Utica	25-54	#1
WOHZ/Erie	25-54	#2
WEEO/Hagerstown	18-34	#1
KURQ/San Louis Obispo	18-34	#1
WRBR/South Bend	25-54	#1
KTGL/Lincoln	25-54	#1
WKLC/Charleston	18-34	#1
KFMX/Lubbock	25-54	#1
WFAT/Kalamazoo	18-49	#2
WQKK/Johnstown	18-34	#1
KFZX/Odessa	25-54	#1
WGFN/Traverse City	25-54	#1
KXDG/Joplin	25-54	#1
KZRK/Amarillo	25-54	#1
WVVR/Terre Haute	25-54	#1
KRBR/Duluth	18-34	#1
WZZP/Clarksville	18-34	#2
WCVS/Springfield	25-54	#1



What Are You Waiting For?

KKRQ/Cedar Rapids	25-54	#1
KTHK/Tri-Cities	25-54	#2
KBOY/Medford	25-54	#1
WNGZ/Elmira-Corning	25-54	#1
WFZX/Bangor	18-34	#2
KZMZ/Alexandria	18-49	#1
KRRX/Redding	25-54	#2
KRCH/Rochester	25-54	#1
KXGE/Dubuque	25-54	#1
WSHP/Lafayette	25-54	#1
WHIN/Bloomington	18-49	#1
WFBX/Panama City	18-34	#2
KCRR/Waterloo	25-54	#1
WHBR/Parkersburg	25-54	#1
WMEQ/Eau Claire	25-54	#2
KCMQ/Columbia	25-54	#1
WGMR/Altoona	18-34	#1
KMHK/Billings	18-49	#1
WZXR/Williamsport	25-54	#1
KXLP/Mankato	25-54	#1
WHBZ/Sheboygan	25-54	#1
WZNX/Decatur	25-54	#1
KFXS/Rapid City	25-54	#1
WOTT/Watertown	18-34	#1
KBYZ/Bismark	18-49	#1
KLKK/Mason City	25-54	#1



Mornings

Source: Arbitron Spring 03, AQH Share, Exact Time, M-F, MSA  
(see TARGET DEMO on list)



Call Marty Lambert  
at 704.714.9544

October 3, 2003

Powered By



Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, TOTAL AUDIENCE (00), WEEKS ON CHART, TOTAL STATIONS/ ADDS. Lists top 30 songs including Staind, Nickelback, Audioslave, and Linkin Park.

Most Added\*

www.rradds.com

Table with columns: ARTIST TITLE LABEL(S), ADDS. Lists new additions like Linkin Park Numb and P.O.D. Will You.

Most Increased Plays

Table with columns: ARTIST TITLE LABEL(S), TOTAL PLAY INCREASE. Lists songs with significant play increases like Audioslave I Am The Highway.

Most Played Recurrents

Table with columns: ARTIST TITLE LABEL(S), TOTAL PLAYS. Lists songs with high total play counts like 3 Doors Down When I'm Gone.

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 9/21-9/27.

New & Active

THREE DAYS GRACE (I Hate) Everything About You (Live) Total Plays: 70, Total Stations: 7, Adds: 1. P.O.D. Will You (Atlantic) Total Plays: 69, Total Stations: 17, Adds: 5.

SLOTH Someday (Hollywood) Total Plays: 51, Total Stations: 5, Adds: 0. FINGER ELEVEN One Thing (Wind-up) Total Plays: 49, Total Stations: 7, Adds: 1.

Songs ranked by total plays

Reporters

Grid of reporter information including station call letters, location, and contact details for various markets like Albuquerque, TX, Cincinnati, OH, and Philadelphia, PA.

Summary statistics: 51 Total Reporters, 31 Total Monitored, 20 Total Indicator. Includes 'Did Not Report, Playlist Frozen (4): KCLB/Palm Springs, CA, WWC/Tpeoria, IL, KXUS/Springfield, MO, KATS/Yakima, WA'.



# ACTIVE ROCK TOP 50

Powered By

October 3, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	STAIN'D So Far Away (Flip/Elektra/EEG)	2118	+39	125496	16	62/0
1	2	LINKIN PARK Faint (Warner Bros.)	2095	-36	127671	21	62/0
5	3	DISTURBED Liberate (Reprise)	1769	+56	88864	18	62/1
3	4	NICKELBACK Someday (Roadrunner/IDJMG)	1760	+17	85731	9	62/0
4	5	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	1679	-57	83394	27	60/0
6	6	A PERFECT CIRCLE Weak And Powerless (Virgin)	1660	+45	95168	9	63/0
7	7	SHINEDOWN Fly From The Inside (Atlantic)	1457	-78	74609	28	61/0
9	8	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	1437	+42	69499	26	62/0
8	9	GODSMACK Serenity (Republic/Universal)	1432	-62	82499	16	60/0
10	10	TRAPT Still Frame (Warner Bros.)	1255	+89	54207	16	61/1
12	11	WHITE STRIPES Seven Nation Army (Third Man/V2)	1048	-3	43526	20	50/1
14	12	TRAPT Headstrong (Warner Bros.)	927	+3	63156	51	58/0
11	13	KORN Did My Time (Immortal/Epic)	923	-154	40645	14	51/0
16	14	FUEL Falls On Me (Epic)	902	+18	39803	10	50/1
19	15	SEVENDUST Enemy (TVT)	897	+101	32717	7	59/3
13	16	MUDVAYNE World So Cold (Epic)	877	-59	36473	21	52/1
17	17	SEETHER Gasoline (Wind-up)	868	+25	26717	8	57/1
20	18	COLD Suffocate (Flip/Geffen/Interscope)	820	+45	29508	8	56/1
18	19	CHEVELLE Send The Pain Below (Epic)	796	-39	40198	37	55/0
15	20	LIMP BIZKIT Eat You Alive (Flip/Interscope)	708	-195	25413	8	55/0
21	21	STATIC-X The Only (Warner Bros.)	697	+80	19628	4	57/0
24	22	CHEVELLE Closure (Epic)	640	+55	24656	4	52/0
22	23	THREE DAYS GRACE (I Hate) Everything About You (Jive)	629	+29	21329	19	50/3
25	24	SLOTH Someday (Hollywood)	597	+26	16089	11	52/0
23	25	MOTOGRAFTER Down (No Name/EEG)	558	-34	17278	11	49/0
41	26	P.O.D. Will You (Atlantic)	557	+376	27654	2	57/7
26	27	ILL NINO How Can I Live (Roadrunner/IDJMG)	553	-6	22582	9	45/1
28	28	POWERMAN 5000 Action (DreamWorks)	529	+9	16318	7	45/1
31	29	AUDIOSLAVE I Am The Highway (Interscope/Epic)	516	+154	21426	3	46/4
29	30	3 DOORS DOWN Here Without You (Republic/Universal)	516	+6	16715	9	32/3
30	31	EVANESCENCE Going Under (Wind-up)	482	-20	17110	11	26/0
32	32	FINGERTIGHT Guilt (Hold Down) (Columbia)	335	-27	6442	10	40/0
27	33	METALLICA Frantic (Elektra/EEG)	334	-223	11642	13	44/0
43	34	LINKIN PARK Numb (Warner Bros.)	269	+106	8681	2	44/31
34	35	THRICE All That's Left (Island/IDJMG)	258	-13	3450	13	29/0
37	36	JET Are You Gonna Be My Girl (Elektra/EEG)	255	+30	5966	5	26/2
33	37	JANE'S ADDICTION Just Because (Capitol)	222	-93	12579	18	24/0
Debut	38	JANE'S ADDICTION True Nature (Capitol)	209	+139	4813	1	29/4
39	39	SPINESHANK Smothered (Roadrunner/IDJMG)	200	+14	3816	3	22/0
42	40	FINGER ELEVEN One Thing (Wind-up)	191	+12	4033	3	22/1
40	41	V SHAPE MIND Monsters (Republic/Universal)	189	+6	2804	6	17/0
35	42	AFI The Leaving Song Part II (DreamWorks)	181	-68	4834	16	28/0
Debut	43	REVIS Seven (Epic)	177	+108	7728	1	33/7
46	44	DEFTONES Hexagram (Maverick/Reprise)	165	+28	3251	4	16/0
48	45	ENDO Simple Lies (DVB/Columbia)	149	+21	1679	3	17/0
47	46	MUSHROOMHEAD Sun Doesn't Rise (Republic/Universal)	137	+8	3168	5	15/0
38	47	PRESENCE Remember (Curb)	137	-60	2335	11	19/0
45	48	BLACK LABEL SOCIETY The Blessed Hellride (Spitfire)	134	-8	4239	4	13/0
44	49	ATARIS The Boys Of Summer (Columbia)	129	-29	3128	16	12/0
50	50	LACUNA COIL Heavens A Lie (Century Media)	124	+14	4456	2	15/2

## Most Added\*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
LINKIN PARK Numb (Warner Bros.)	31
MEMENTO Saviour (Columbia)	13
40 BELOW SUMMER Self Medicate (Razor & Tie)	13
KORN Right Now (Epic)	10
P.O.D. Will You (Atlantic)	7
REVIS Seven (Epic)	7
AUDIOSLAVE I Am The Highway (Interscope/Epic)	4
JANE'S ADDICTION True Nature (Capitol)	4
SHINEDOWN 45 (Atlantic)	4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
P.O.D. Will You (Atlantic)	+376
AUDIOSLAVE I Am The Highway (Interscope/Epic)	+154
JANE'S ADDICTION True Nature (Capitol)	+139
REVIS Seven (Epic)	+108
LINKIN PARK Numb (Warner Bros.)	+106
SEVENDUST Enemy (TVT)	+101
TRAPT Still Frame (Warner Bros.)	+89
STATIC-X The Only (Warner Bros.)	+80
DISTURBED Liberate (Reprise)	+56
CHEVELLE Closure (Epic)	+55

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
AUDIOSLAVE Like A Stone (Interscope/Epic)	695
SEETHER Fine Again (Wind-up)	626
COLD Stupid Girl (Flip/Geffen/Interscope)	614
LINKIN PARK Somewhere I Belong (Warner Bros.)	578
MUDVAYNE Not Falling (Epic)	551
3 DOORS DOWN When I'm Gone (Republic/Universal)	535
CHEVELLE The Red (Epic)	514
GODSMACK Straight Out Of Line (Republic/Universal)	506
DISTURBED Remember (Reprise)	505
DISTURBED Prayer (Reprise)	488

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 9/21-9/27. 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.

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



# LACUNA COIL

"Heaven's A Lie"

R&R Active Rock 50

Over 30,000 Soundscanned!

New: WRIF! WAQX WKZQ WQLZ





America's Best Testing Active Rock Songs 12 +
For The Week Ending 10/3/03

Table with 7 columns: Artist Title (Label), TW, LW, Familiarity, Burn, Men 18-34, Men 18-24, Men 25-34. Lists songs like DISTURBED Liberate, MUDVAYNE World So Cold, etc.

Total sample size is 476 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much).

New & Active

ELEMENT EIGHTY Broken Promises (Universal)
Total Plays: 77, Total Stations: 13, Adds: 2

SWITCHFOOT Meant To Live (Red Ink/Columbia)
Total Plays: 53, Total Stations: 7, Adds: 2

SHINEDOWN 45 (Atlantic)
Total Plays: 25, Total Stations: 8, Adds: 4

MEMENTO Saviour (Columbia)
Total Plays: 23, Total Stations: 14, Adds: 13

KORN Right Now (Epic)
Total Plays: 8, Total Stations: 10, Adds: 10

40 BELOW SUMMER Self Medicate (Razor & Tie)
Total Plays: 5, Total Stations: 13, Adds: 13

Songs ranked by total plays

Indicator

Most Added\*

LINKIN PARK Numb (Warner Bros.)

P.O.D. Will You (Atlantic)

WHITE STRIPES Seven Nation Army (Third Man/V2)

LACUNA COIL Heavens A Lie (Century Media)

JANE'S ADDICTION True Nature (Capitol)

REVIS Seven (Epic)

MEMENTO Saviour (Columbia)

Reporters

Grid of radio stations and their reporters across various markets. Includes station call letters, names, and local programming details.

\*Monitored Reporters
79 Total Reporters

63 Total Monitored

Did Not Report, Playlist Frozen (1):
KZQR/Springfield, MO





## ON THE RECORD

with  
**Nick Summers**  
PD, WMZK/Wausau, WI



Some of the biggest things I'm seeing here in central Wisconsin are Lynyrd Skynyrd featuring Kid Rock's "Gimme Back My Bullets" and Iron Maiden. Disturbed are always big too. However, the local audience is not satisfied with Metallica. At WMZK/Wausau, WI we're still pounding it pretty good, but the listeners aren't into it. Mudvayne and Powerman 5000 are doing very well for us, and every Audioslave track is huge.

But Jet is really the one to watch for in this market. • I'm a jukebox watcher. At our different events and club gigs I pay attention to the songs being played. Most of them mirror our playlist, but certain titles are played more, and those that I've mentioned are the biggest ones. • Harley-Davidson's 100th anniversary in Milwaukee was awesome. We broadcast live in the Milwaukee Mile, right next to the Full Throttle Saloon. Mike Ballard and Jesse James Dupree helped set it up for us. It was the most amazing time we've ever had. But what I want to know is, who was the clown who booked Elton John? We were with the hundreds of thousands of bikers who ran for the gate. • The highlight of the event was Kid Rock onstage with Tim McGraw. The first thing out of Rock's mouth when he got onstage was, "Let's turn this motherfucker up," which was followed by 150,000 bikers screaming at the top of their lungs. Kid Rock did "Cowboy," "Bawitdaba" and the theme from *Dukes of Hazzard*. It was hilarious, and everyone had a blast. Kid Rock also did an acoustic rendition of "If I Were President." • The bands there, like Ted Nugent and Jackyl, were perfect for the bikers. We had all of them in our broadcast tent, along with Peter Fonda. It was an amazing experience. John Paul Mitchell was there riding a chopper, and his hair looked greasy! • Being part of the 100th anniversary, and being the only radio station broadcasting live at the Milwaukee Mile's Full Throttle Saloon, was an amazing experience. House of Harley sponsored Milwaukee Mile, so that was quite an honor for us.

After seven weeks at No. 1, Linkin Park's "Faint" is topped by Staind's "So Far Away" at Active Rock ... **Disturbed** take a nice leap 5-3. Good to see that cool research story at RateTheMusic.com translate to more airplay on "Liberate" ... Don't let the lack of a bullet blind you to **The White Stripes'** 12-11 move. "Seven Nation Army" lost only 3 plays ... In a topsy-turvy move, **Trapt's** "Headstrong" goes back up the chart 14-12. Apparently 51 weeks (hello, that's a year!) on the chart is not a problem for the 58 stations still pounding it ... **Fuel** ("Falls on Me") scoot up 16-14, while **Sevendust** ("Enemy") take a bump 19-15 ... Still duking it out are **Powerman 5000** ("Action"), **Jet** ("Are You Gonna Be My Girl"), **Jane's Addiction** ("True Nature") and **Deftones** ("Hexagram") ... New to the scene: **Lacuna Coil** ("Heaven's a Lie") with new adds from WRIF/Detroit and WAQX/Syracuse, plus solid poundage at WAAF/Boston ... Linkin Park's "Numb" tops the Most Added list, with 24 stations ... **Memento** ("Savior") and **40 Below Summer** ("Self Medicate") tie for second Most Added, with 13 stations each ... **Korn** get 10 before-the-box adds on "Right Now" ... I admit I had to give **Iggy Pop** another listen when WJXQ/Lansing, MI and KQRC/Kansas City added "Little Know It All" (along with Sum 41) this week. WRIF added it two weeks ago, and it's now up to 11 spins. The track is definitely worth another listen, but I'll add this caveat: Play it loud for full effect ... **Thursday** move some 74,000 units in their first week's sales of *War All the Time*. Not bad, eh? **MAX PIX: KORN "Right Now" (Epic)**

— Cyndee Maxwell, Active Rock/Rock Editor



## Record Of The Week

ARTIST: KMFDM  
TITLE: *WWIII*  
LABEL: Sanctuary/SRG



Since 1984 the industrial assault known as KMFDM has launched a host of campaigns against the mainstream. And while the only constant in KMFDM's lineup is mastermind Sascha Kohnietzko, the ever-shifting collective is steady behind the controls of its mechanized attack. Following up on 2001's *Attak*, the Sascha-led warriors drop the aptly titled *WWIII*. Tracks like "From Here on Out" and "Jihad" live up to KMFDM's legacy, but the real deal here is the title track. Opening the album with a minute's worth of slide guitar and banjo, the machine kicks into gear with a surgical strike of drill-press guitars, a 140-BPM beat that sounds like the choppers are bearing down on your position and industrial vocal rants that declare war on MTV, CNN, McDonald's, Walt Disney, Christina, Britney and Eminem, among others. KMFDM don't reinvent their gears here, they just give them a good oiling.

— Frank Correia, Rock Specialty Editor

# active INSIGHT

ARTIST: **Lacuna Coil**

LABEL: **Century Media**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



If a tree falls in a forest, but there's no one there to hear it, does it make a sound? While you settle into a moment of Zen to contemplate, consider this question as well: If a relatively unknown band makes a great record, but it's on an indie label known for hard-edged metal, will commercial radio hear the sound?

Before you answer, scroll down to the bottom of R&R's Active Rock chart, where you'll find your answer in an Italian sextet by the name of **Lacuna Coil**. After toiling for weeks in the purgatory of New & Active, these Century Media players have managed to chart on the strength of "Heaven's a Lie," the first single from their third full-length album, *Comalies*.

The sound? Dramatic, atmospheric hard rock that plays like the darker side of Evanescence flirting with old-school metal. Two singers: one male (Andrea Ferro), one female (Cristina Scabbia). Ferro provides the strength with clarion melodies that are a welcome respite from the typical testosterone, cookie-monster approach of many metalheads, while Scabbia casts an enchanting spell with her gothic tones. Add to that the fact that Scabbia could probably find side work as a runway model, and you've got a winning combination.

The buzz? Well, Lacuna Coil have wound up a handful of Active Rockers

without the benefit of a major label. Stations such as WJJO/Madison and WKLQ/Grand Rapids have given "Heaven's a Lie" a shot, while Rock outlets like WYBB/Charleston, SC and KISW/Seattle have also come aboard. Up at WAAF/Boston, Lacuna Coil are gaining their strongest support, as the single spins more than 20 times a week alongside acts like Linkin Park and Trapt.

"I'm so proud of what's happening with Lacuna Coil; this is how it's supposed to be," says WAAF MD Mistress Carrie. "Mike Hsu, the host of our specialty metal show, *Harder Faster*, brought me the CD and said I'd like it. He was right. I took Lacuna Coil into our weekly music meeting and played it for Keith, and he heard what I heard — a great band. We took a chance on a long shot, and I wouldn't have it any other way. The numbers speak for themselves.

"This is a hit. They even sounded great playing acoustic in our studio. This band has more street cred than 10 other bands combined, *even with a girl lead singer!* It makes me feel great that even with all the 'business' in the music business, this kind of thing is still possible."

Hear that? It's the sound of your audience falling for a new act.

## R&R TOP 20 SPECIALTY ARTISTS

1. **STATIC-X** (Warner Bros.) "Destroy All"
2. **SIX FEET UNDER** (Metal Blade) "Amerika The Brutal"
3. **HATEBREED** (Universal) "This Is Now"
4. **SEPULTURA** (SPV) "Bullet The Blue Sky"
5. **MUSHROOMHEAD** (Universal) "Sun Doesn't Rise"
6. **ILL NINO** (Roadrunner/IDJMG) "How Do I Live"
7. **IRON MAIDEN** (Columbia) "Wildest Dreams"
8. **DIMMU BORGIR** (Nuclear Blast) "Death Cult Armageddon"
9. **ARCH ENEMY** (Century Media) "We Will Rise"
10. **SPINESHANK** (Roadrunner/IDJMG) "Violent Mood Swings"
11. **DOPE** (Recon/Artemis) "I Am"
12. **CHILDREN OF BODOM** (Century Media) "Chokehold"
13. **MORBID ANGEL** (Earache) "Beneath The Hollow"
14. **SUPERJOINT RITUAL** (Sanctuary/SRG) "Death Threat"
15. **FROM AUTUMN TO ASHES** (Vagrant) "The After Dinner Payback"
16. **FREDDY VS. JASON** (Roadrunner/IDJMG) "When Darkness Falls"
17. **PISSING RAZORS** (Spitfire) "Hanging On The Cross"
18. **BURNT BY THE SUN** (Relapse) "Battleship"
19. **NEBULA** (Liquor & Poker) "More"
20. **SKRAPE** (RCA) "Up The Dose"

Ranked by total number of shows reporting artist.



**MAX TOLKOFF**  
mtolkoff@radioandrecords.com

## PART TWO OF A TWO-PART SERIES

# The Last Of The Dinosaurs

## More reasons to bring back the card box

Last week I gave you some background and history on music-scheduling software and the many ways technology has enriched our lives. I also made a very strong case for having me committed to an institution for the seriously unhinged. This week we get down to the nitty gritty: the promises and realities of computer scheduling.

As I've mentioned before, no one would go on record for this topic. Off the record, though, quite a few programmers who dared to take my call on this secretly agreed with me on the logic of my argument.

They remembered the card box as being an integral part of learning how to be not just a good jock, but a serious broadcaster who understood the "flow" of the station. And as an air talent, if you were paying attention and had aspirations to move into management, understanding music flow gave you fundamental knowledge of the principles of programming.

You're expecting a punch line here or some snide remark, right? But this is no joke. Part of being a jock used to mean frequent airstaff meetings (wow, what a concept) where the PD would go over the categories, the sequence sheet and the philosophy behind the rotations.

Here's the big Zen mantra/golden rule/prime directive that PDs tried to instill in their fledgling airstaffs: The card box can work you, or you can work the card box. Some stations actually had that slogan

### The card box can work you, or you can work the card box.

posted in the studio. Could you just follow the sequence sheet and pick the first card in each category? Yeah, if you were lazy and didn't care how your show sounded.

It was the most rudimentary kind of automation, but the jocks who were into *creating a show* for the next four hours commandeered the card box 15 minutes or so before their shift and pulled two hours' worth of music based on that station's rules of rotation. They worked the system.

Did this lead to inequities between airstaffs? If the entire airstaff played by the rules, no. But, as we know, jocks will be jocks. Which is why computer scheduling was seen as the answer to a lot of perceived problems with this kind of system.

Hogwash! Let's look at some of the promises of music scheduling by machine.

#### Promises, Promises

**Promise:** Having the computer schedule music would free up the PD so he or she could do other things, like devote more quality time to getting yelled at by the GM or consultant or regional PD or national PD or market manager (post-consolidation). Or, perhaps, all of them at once.

**Reality:** I asked a programmer last week to guesstimate how many actual hours were spent each week at his station editing logs and dealing with music-scheduling maintenance. He told me it was easily eight hours a week, sometimes more. That's more than an hour a day to make sure the computer got it right.

I realize that some of this work is laid on the back of the MD, but that's a lot of time policing a system that's supposed to save time. Which means that MD has less time to spend arguing with Epic's Jacqueline Saturn over Chevelle spins, less time to hear Matt Smith or Ross Zappin from DreamWorks wax poetic on the reasons Alien Ant Farm should be most added next week.

With the card box, a smart PD takes about 15 minutes a day to scan the filled-out sequence sheets and to check the cards to see what's piling up at the front or to check the grids to see in what shift a song needs to have more or less exposure.

He spends maybe another five or 10 minutes writing a memo to the airstaff or an individual jock about a particular point, then it's done. Music scheduling is not rocket science, although it's threatening to become that as more and more PDs sit at their desks fiddling and diddling.

The card box is also a sort of perpetual-motion machine that almost keeps an eye on itself. With a week's supply of sequence sheets always at the ready, you never have to worry about your printer screwing up and not having the next day's log ready to go.

I realize that in the highly technologized air studios of the 21st century this is less of a concern, as printed logs are becoming a thing of the past. More and more stations throw

the flow right up there on one of the many in-studio monitors. More automation?

#### Lies! All Lies!

**Promise:** The computer is better at balancing the music and keeping track of things like artist separation, texture and tempo.

**Reality:** Nothing beats a well-trained airstaff. As a PD, that's a major part of your job description. Why cede that territory to a computer? Did you ever calculate how much open-mike time a jock actually has in an hour? During the aircheck meeting, after you've explained to your talent how you want those precious few seconds to sound, what else are you gonna chat about?

Well, we used to use that time to reinforce the rules of rotation and to go over the flow of the show. Once again, it's better than spending an hour going over the music log page by page, correcting the mistakes the computer made because there were too many conflicting codes. Garbage in, garbage out. Right?

**Promise:** Jocks can't cheat.

**Reality:** Do I really need to spend a paragraph debunking *that* myth? Dude, jocks can still cheat. In fact, they can still cheat even if all your music is on a hard drive. They just can't cheat as easily as in the past.

**Promise:** Jocks can better prepare for their breaks, since they're not running around trying to figure out what to play next.

### Music scheduling is not rocket science, although it's threatening to become that as more and more PDs sit at their desks fiddling and diddling.

**Reality:** Lies! All lies! Your average jock can often sit around playing solitaire on the spare monitor for up to 15 minutes before having to open the mike. Yep, and there's also more yapping it up on the phone going on. Less prep is what's really happening these days. Jocks have become lazy and distracted. It really does beg the question: What's the big deal about voicetracking? We're almost at that point anyway with live shifts.

If you were paying attention and had aspirations to move into management, understanding music flow gave you fundamental knowledge of the principles of programming.

#### Final Point

The card box was a fairly low-maintenance system if operated properly, thus giving programmers more time to concentrate on the big picture or to spend with jocks, instructing them on the big picture — more time to get everyone on the same page so that the station, on the air, sounded like one big happy family.

Consider history for a moment. Think of the legendary stations we all admired and grew up with, whatever the market. It was all done manually. Great ratings happened with very low-tech music-rotation systems.

Look, I know we can't go backward. Progress happens. Stations become more high tech every day (remember when the big fight at a radio station was for a board in the main air studio that did not date back to Marconi?), and it's nearly impossible to stop our march into the future. But I ask you not to forget the training that you received, assuming you received any, and to try to pass it on to the next generation.

Wanna know the real reason I spent two weeks winding you up on this? I look at the ratings of most of the stations in this format today, and I worry that we are not capable of doing great radio, of creating that vibe where the station really connects with the local audience. I'm worried that the proper programming skills were not passed on to this generation.

And, yes, I realize it's not all just about the music. Believe me, there's another two weeks' worth of columns about all the stuff around the music that's lacking, and it warms my loins to think that we'll be getting to those too.

Look, if ratings are the name of the game and you're not getting them, then you're not creating a station your audience really wants to listen to, are you?



**GIRL ON FILM** Actual photographic evidence of R&R News Editor Julie Gidlow crashing KJEE/Santa Barbara, CA's meet-and-greet with the reunited Duran Duran. See, we told you she was stalking them! The band's John Taylor didn't seem to mind, however, as he kept pronouncing Julie's last name "Good Love" while steering her toward the tour bus. Posing with Julie as she struggles to maintain her composure are (l-r) KJEE Promotions Asst. Bill Adams and Duran Duran's John Taylor, Nick Rhodes, Simon LeBon, Andy Taylor and Roger Taylor.





# R&R ALTERNATIVE TOP 50

October 3, 2003

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
	1	STAIN'D So Far Away (Flip/Elektra/EEG)	3035	0	221347	16	78/0
	2	LINKIN PARK Faint (Warner Bros.)	2865	34	224872	27	80/0
	3	A PERFECT CIRCLE Weak And Powerless (Virgin)	2551	+44	183674	9	82/0
	4	NICKELBACK Someday (Roadrunner/IDJMG)	2416	+146	149499	9	78/0
	5	AUDIOSLAVE Show Me How To Live (Interscope/Epic)	2236	-93	180866	17	64/0
	6	EVANESCENCE Going Under (Wind-up)	2190	+54	150769	17	72/0
	7	WHITE STRIPES Seven Nation Army (Third Man/V2)	1773	-137	163805	33	76/0
	8	SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	1693	-231	114703	25	66/0
	9	DASHBOARD CONFESSIONAL Hands Down (Vagrant)	1676	+66	113287	13	70/0
	10	TRAPT Still Frame (Warner Bros.)	1661	+165	95256	13	68/2
	11	GOODSMACK Serenity (Republic/Universal)	1595	+84	93471	15	61/1
	12	WHITE STRIPES The Hardest Button To Button (Third Man/V2)	1588	+140	105244	15	76/4
	13	THREE DAYS GRACE (I Hate) Everything About You (Jive)	1503	+142	92725	16	67/2
	14	TRAPT Headstrong (Warner Bros.)	1492	-1	123472	48	72/0
	15	FUEL Falls On Me (Epic)	1403	+13	87537	10	63/0
	16	AFI The Leaving Song Part II (DreamWorks)	1347	-37	90168	16	60/0
	17	ATARIS The Boys Of Summer (Columbia)	1242	-247	94153	20	59/0
	18	JET Are You Gonna Be My Girl (Elektra/EEG)	1205	+173	86453	5	64/5
	19	311 Creatures (For A While) (Volcano)	1200	-314	73561	14	67/0
	20	CHEVELLE Send The Pain Below (Epic)	1195	-110	94545	36	72/0
	21	SWITCHFOOT Meant To Live (Red Ink/Columbia)	1095	+123	55555	13	51/2
	22	P.O.D. Will You (Atlantic)	1005	+653	86669	2	70/5
	23	BILLY TALENT Try Honesty (Atlantic)	1003	+16	50535	11	57/0
	24	DISTURBED Liberate (Reprise)	971	-59	57228	16	43/3
	25	STROKES 12:51 (RCA)	914	+89	64548	4	54/4
	26	3 DOORS DOWN Here Without You (Republic/Universal)	867	+56	49805	9	37/1
	27	COLO Suffocate (Flip/Geffen/Interscope)	857	+101	32881	6	52/3
	28	YELLOWCARD Way Away (Capitol)	809	+45	33611	9	54/1
	29	FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	802	+29	45912	7	35/0
	30	JANE'S ADDICTION Just Because (Capitol)	798	-102	61085	18	52/0
	31	SEVENOUST Enemy (TVT)	780	+47	36320	6	41/1
	32	RANCID Fall Back Down (Hellcat/Warner Bros.)	769	-318	56149	11	59/0
	33	LINKIN PARK Numb (Warner Bros.)	731	+131	68541	5	56/29
	34	KORN Did My Time (Immortal/Epic)	716	-85	48399	14	35/0
	35	SEETHER Gasoline (Wind-up)	676	+67	31153	6	39/0
	36	LIMP BIZKIT Eat You Alive (Flip/Interscope)	666	-313	26596	8	52/0
	37	BRANO NEW The Quiet Things That No One... (Razor & Tie)	646	0	47353	8	35/1
	38	RADIOHEAD Go To Sleep (Capitol)	638	-7	42377	6	44/0
	39	CHEVELLE Closure (Epic)	627	+121	39180	3	48/6
	40	DAVE MATTHEWS Gravedigger (RCA)	604	-34	48680	6	36/0
	41	AUDIOSLAVE I Am The Highway (Interscope/Epic)	601	+186	44787	2	47/11
	42	EVE 6 Think Twice (RCA)	600	-213	35314	19	34/0
	43	HOT HOT HEAT Talk To Me, Dance With Me (Sub Pop/Reprise)	574	+61	39961	4	40/5
	44	OUTKAST Hey Ya! (Arista)	549	+59	61084	5	25/1
	45	THURSDAY Signals Over The Air (Island/IDJMG)	537	+66	30810	5	49/8
	46	STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	520	+76	24721	5	39/4
	47	THRICE All That's Left (Island/IDJMG)	513	-304	23024	14	51/0
	48	B.R.M.C. Stop (Virgin)	502	+4	24802	8	37/0
	49	STATIC-X The Only (Warner Bros.)	426	+67	20224	2	32/4
Debut	50	ALIEN ANT FARM Glow (DreamWorks)	401	+57	21379	1	33/7

## Most Added\*

www.rraddds.com

ARTIST TITLE LABEL(S)	ADDS
LINKIN PARK Numb (Warner Bros.)	29
KORN Right Now (Epic)	14
AUDIOSLAVE I Am The Highway (Interscope/Epic)	11
THURSDAY Signals Over The Air (Island/IDJMG)	8
JANE'S ADDICTION True Nature (Capitol)	7
ALIEN ANT FARM Glow (DreamWorks)	7
RYAN ADAMS So Alive (Lost Highway/IDJMG)	7
CHEVELLE Closure (Epic)	6

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
P.O.D. Will You (Atlantic)	+653
JANE'S ADDICTION True Nature (Capitol)	+270
AUDIOSLAVE I Am The Highway (Interscope/Epic)	+186
JET Are You Gonna Be My Girl (Elektra/EEG)	+173
TRAPT Still Frame (Warner Bros.)	+165
SOMETHING CORPORATE Space (Drive-Thru/Geffen)	+150
NICKELBACK Someday (Roadrunner/IDJMG)	+146
THREE DAYS GRACE (I Hate) Everything About You (Jive)	+142
WHITE STRIPES The Hardest Button To Button (Third Man/V2)	+140
LINKIN PARK Numb (Warner Bros.)	+131

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
AUDIOSLAVE Like A Stone (Interscope/Epic)	1036
FOO FIGHTERS Times Like These (Roswell/RCA)	924
RED HOT CHILI PEPPERS Can't Stop (Warner Bros.)	909
FOO FIGHTERS All My Life (Roswell/RCA)	898
QUEENS OF THE STONE AGE No One Knows (Interscope)	834
COLD Stupid Girl (Flip/Geffen/Interscope)	751
LINKIN PARK Somewhere I Belong (Warner Bros.)	750
EVANESCENCE Bring Me To Life (Wind-up)	659
CHEVELLE The Red (Epic)	611
3 DOORS DOWN When I'm Gone (Republic/Universal)	533

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

83 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 9/21-9/27. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2003, The Arbitron Company). © 2003, R&R, Inc.

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## ON THE RECORD

**Lynn McDonnell**  
VP/Alternative Promotion,  
Reprise Records



"We should have closed the show," "We are the best band on this bill" and, as the stage turned to reveal the next band, "Let's see you follow that!" Out came Hot Hot Heat in front of 50,000 people, opening with "Bandages"! The crowd went insane — it was priceless. ♦ Another recent activity of mine was lunch with Max. Let's just say he ate and talked. We listened to the new Distillers record, *Coral Fang*. It's packed with a plethora of killer tunes, including the forthcoming single "Drain the Blood." I hope all you peeps in radioland are prepared for the chick-mafia takeover. ♦ On another note, Story Of The Year are appropriately named: They've scanned 10,000 units out of the gate. They blew up on the Warped tour and will blow through your town sometime soon. Better yet, save a slot on your Christmas show for them. ♦ OK, so, after shamelessly pumping Reprise product, I have great love for the new Primus EP. Other great sounds include Jet, Outkast, B.R.M.C., Kings Of Leon (Southern-fried country punk rock) and anything that Chris Cornell touches.

So I'm fresh off a hot, hot weekend of 100+ temperatures and three kick-ass Hot Hot Heat shows. I must say that among a veteran lineup at KROQ/Los Angeles' Inland Invasion, including The Cure, Duran Duran, The Psychedelic Furs and Echo & The Bunnymen, my boys rose to the occasion. ♦ It was very humorous watching Ian McCulloch bitch and moan through his whole set such mumbled phrases as

**Y**es, **Staind** remained No. 1 this week ... **Linkin Park** hang on to No. 2 ... **A Perfect Circle** stay at No. 3 ... **Nickelback** go 5-4, just waiting for those above to give it up ... Third week at No. 6 for **Evanescence** ... Note the upward action on **Three Days Grace** — 18-13 this week. Most of you are on this; you stragglers need to come on in now ...

**AFI** still want to move up, 17-16 this week ... And check out **Jet**. The critical darlings are now drawing huge numbers of radio fans. They go 21-16 this week. Not bad for newcomers ... The rest of the action is down below, as a number of bands are fighting their way up: **Yellowcard**, 33-28 ... **Fountains Of Wayne**, 32-29 ... **Seether**, 39-35 ... **Chevelle**, 42-39 ... New to the chart: **Alien Ant Farm** ... Most Added: **Linkin Park**, **Korn**, **Audioslave**, **Thursday**, **Jane's Addiction**, **Alien Ant Farm** ... Most Should Be Added: **R.E.M.**, **OutKast**, **Motion City Soundtrack**, **Brand New**, **Something Corporate**, **Jet**, **Kings Of Leon**, **Coldplay**, **Ryan Adams**.

— Max Tolkoff, *Alternative Editor*



## COMING RIGHT UP

ARTIST: **The Rapture**

LABEL: **Strummer/Universal**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



**W**ay back in 1980 when Blondie's Debbie Harry cooed and rapped her way through the aptly titled "Rapture," it wasn't just a song, it was a moment. Seductively singing atop a disco-funk backing track, Harry winds up the song by slipping into a rap, name-checking Fab Five Freddy and Grandmaster Flash well before anyone outside of the Big Apple had taken a bite of the genre. The three-way collision between New Wave, disco and hip-hop was many people's introduction to the nascent art known as rap.

More than 20 years later the same kinds of musical collisions are happening, offering music lovers a taste of what may become a favorite flavor. Whether or not the band **The Rapture** are Blondie enthusiasts, their sound clash is on a par with the song of the same name. Everything from punk and funk to house, disco and pop makes it into The Rapture's weird and wonderful universe, which can be found on their Universal debut, *Echoes*.

But this isn't some random mishmash of all things cool — The Rapture have had plenty of time to merge everything under the sun into the next big thing. The group played their first gig in 1998 in San Francisco, where native San Diegans Luke Jenner (vocals, guitar) and Vito Roccoforte (drums) had relocated in order to broaden their horizons. They cut a single on their self-financed Hymnal label later that year before releasing 1999's *Mirror* EP on Gravity Records. A year later they relo-

cated to Seattle, picking up a fourth bandmember, and then ended up in New York at the end of a tour.

More touring ensued, and the group's lineup solidified with the addition of bassist/keyboardist Mattie Safer and saxophonist/keyboardist/percussionist Gabe Andruzzi. Working with James Murphy and Tim Goldsworthy, the production team known as Death From Above, The Rapture honed their sound and incorporated dance elements into their groove. From 2001 to 2002 they cut a full-length, but it was the 12-inch single of "House of Jealous Lovers" that raised the group's profile, when it blew up in the U.K.

Flash-forward to today, and that single is carrying The Rapture's buzz through the U.S. Tastemaker stations like KROQ/Los Angeles; KITS/San Francisco; and WWCD/Columbus, OH jumped on early. The sonic equivalent of a Jackson Pollock painting, "House" brings punk and funk together in a delirious cacophony punctuated by dance beats, handclaps and, of course, cowbell. With other *Echoes* tracks like "Olio," "I Need Your Love" and "Open up Your Heart," The Rapture prove they're not just a band, they're part of a movement.

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 For The Week Ending 10/3/03

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
LINKIN PARK Faint (Warner Bros.)	4.33	4.22	98%	26%	4.34	4.22	4.45
SWITCHFOOT Meant To Live (Red Ink/Columbia)	4.12	4.16	65%	9%	3.92	3.83	4.01
TRAPT Still Frame (Warner Bros.)	4.07	4.03	88%	15%	4.02	3.91	4.11
EVE 6 Think Twice (RCA)	4.05	3.93	85%	19%	4.10	4.05	4.13
THREE DAYS GRACE (I Hate) Everything About You (Live)	4.03	3.96	78%	13%	3.85	3.73	3.96
THRICE All That's Left (Island/DJMG)	4.02	3.98	57%	7%	3.97	4.00	3.94
SMILE EMPTY SOUL Bottom Of A Bottle (Lava)	4.01	3.91	84%	22%	3.85	3.70	3.98
TRAPT Headstrong (Warner Bros.)	4.00	3.95	99%	47%	3.96	3.83	4.06
ATARIS The Boys Of Summer (Columbia)	3.98	3.92	99%	36%	3.92	3.87	3.96
STAIN'D So Far Away (Flip/Elektra/EEG)	3.98	3.86	97%	30%	3.95	3.76	4.12
AFI The Leaving Song Part II (DreamWorks)	3.98	3.89	81%	17%	3.87	3.72	4.03
FUEL Falls On Me (Epic)	3.95	3.95	74%	12%	4.01	3.98	4.03
EVANESCENCE Going Under (Wind-up)	3.93	3.97	98%	34%	3.91	3.88	3.93
CHEVELLE Send The Pain Below (Epic)	3.90	3.82	96%	45%	3.96	3.85	4.06
311 Creatures (For A While) (Volcano)	3.86	3.72	87%	21%	3.86	3.76	3.94
DASHBOARD CONFESSIONAL Hands Down (Vagrant)	3.84	3.74	79%	16%	3.67	3.70	3.63
NICKELBACK Someday (Roadrunner/DJMG)	3.80	3.73	90%	20%	3.74	3.84	3.65
RANCID Fall Back Down (Hellcat/Warner Bros.)	3.79	3.76	74%	14%	3.61	3.49	3.73
3 DOORS DOWN Here Without You (Republic/Universal)	3.78	—	79%	22%	3.80	3.73	3.86
A PERFECT CIRCLE Weak And Powerless (Virgin)	3.75	3.83	71%	14%	3.80	3.87	3.74
JET Are You Gonna Be My Girl (Elektra/EEG)	3.63	3.43	41%	9%	3.46	3.21	3.68
DISTURBED Liberate (Reprise)	3.61	3.76	81%	21%	3.58	3.49	3.66
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	3.59	3.53	87%	33%	3.65	3.74	3.57
WHITE STRIPES Seven Nation Army (Third Man/V2)	3.58	3.59	97%	51%	3.64	3.50	3.76
BILLY TALENT Try Honesty (Atlantic)	3.57	3.45	43%	9%	3.57	3.60	3.54
GOODSMACK Serenity (Republic/Universal)	3.55	3.53	80%	26%	3.52	3.34	3.70
JANE'S ADDICTION Just Because (Capitol)	3.54	3.60	92%	33%	3.64	3.73	3.57
KORN Did My Time (Immortal/Epic)	3.39	3.36	85%	27%	3.36	3.20	3.51
WHITE STRIPES The Hardest Button To Button (Third Man/V2)	3.27	3.39	67%	22%	3.15	3.04	3.24
LIMP BIZKIT Eat You Alive (Flip/Interscope)	3.10	2.99	79%	26%	2.97	2.94	3.00

Total sample size is 446 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

**R&R TOP 20 SPECIALTY ARTISTS**

1. SPIRITUALIZED (Sanctuary/SRG) "She Kissed Me (It Felt Like A Hit)"
2. IGGY POP (Virgin) "Little Know It All"
3. THURSDAY (Island/DJMG) "Signals Over The Air"
4. FIRE THEFT (Rykodisc) "Chain"
5. RAPTURE (Strummer/Universal) "House Of Jealous Lovers"
6. UNDERWORLD SOUNDTRACK (Lakeshore) "Worms Of The Earth"
7. CHEMICAL BROTHERS (Astralwerks/EMC) "The Golden Path"
8. JANE'S ADDICTION (Capitol) "True Nature"
9. KILL HANNAH (Atlantic) "Kennedy"
10. MXPX (A&M/Interscope) "Everything Sucks (When You're Gone)"
11. NETWORK (Adeline) "Supermodel Robots"
12. STORY OF THE YEAR (Maverick/Reprise) "Until The Day I Die"
13. BRONX (White Drugs/Ferret) "White Tar"
14. KMFDM (Sanctuary/SRG) "WWIII"
15. BELLE & SEBASTIAN (Rough Trade) "Step Into My Office"
16. THE STROKES (RCA) "12:51"
17. MY MORNING JACKET (RCA) "One Big Holiday"
18. T.S.O.L. (Nitro) "Serious"
19. AKAS (Fueled By Ramen) "Generation Vexed"
20. FROM AUTUMN TO ASHES (Vagrant) "Milligram Smile"

Ranked by total number of shows reporting artist.

**Record Of The Week**

ARTIST: The 88  
 TITLE: *Kind of Light*  
 LABEL: Mootronic



Unsigned in Los Angeles — it could be a screenplay or theater production, but more often than not it's a group of transplants who should have stayed home in the first place. Local act The 88 needn't worry about the lack of a label deal for long, given the bevy of twisted pop gems found on their self-released debut, *Kind of Light*. Musically bridging the gap between '60s-era Kinks and The Beatles with today's Flaming Lips and Radiohead, The 88 serve up one of this year's more interesting sonic cocktails, with tracks like "Elbow Blues," the bizarro "Afterlife" and "How Good It Can Be," which is the track Weezer fans really want to hear. Elliott Smith and Kiefer Sutherland number among their fans, and the group was honored as Best Pop/Rock Band in L.A. at the L.A. Weekly's fifth annual music awards. Unsigned in L.A., yes, but for how long? Play 'em today for bragging rights later.

— Frank Correia, Rock Specialty Editor

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**Reporters**

**Stations and their adds listed alphabetically by market**

<p><b>WHR/Albany, NY*</b>                  OMC: Lisa Cooper                  PD: Lisa White                  JANE'S ADDICTION</p>	<p><b>WBZ/Burlington*</b>                  OMC: Matt Grosso                  M/D: Christine Prusak                  1 JANE'S ADDICTION                  THURSDAY</p>	<p><b>KTCL/Denver, CO*</b>                  PD: Mike O'Connor                  M/D: Rich Rubin                  4 AUDIOSLAVE                  10 COLO</p>	<p><b>KTRZ/Houston, TX*</b>                  OMC: Vince Richards                  APD: Eric Schmidt                  4 AUDIOSLAVE                  KORN</p>	<p><b>WZL/Miami, FL*</b>                  PD: Troy Hanson                  No Adds</p>	<p><b>WJRR/Oriando, FL*</b>                  OMC: Adam Cook                  PD: Pat Lynch                  APD: Rick Everett                  M/D: Brian Dickinson                  8 SWITCHFOOT                  6 STRAPE                  LINKIN PARK</p>	<p><b>KRZQ/Reno, NV*</b>                  OMC: Rob Brooks                  PD: Jeremy Smith                  APD/M/D: Alan Shabo                  KINGS OF LEON                  LINKIN PARK</p>	<p><b>XTRA/San Diego, CA*</b>                  PD: Bryan Schock                  M/D: Chris Mackley                  No Adds</p>	<p><b>WSUN/Tallahassee, FL</b>                  OMC: Kris Van Dyke                  PD: Dale Flint                  APD/M/D: Brentwood                  1 LINKIN PARK                  1 YELLOWCARD                  1 OUTKAST                  1 ALIEN ANT FARM</p>
<p><b>KTEG/Albuquerque, NM*</b>                  PD: Marc Young                  CHEVILLE                  MEMENTO</p>	<p><b>WAVF/Charleston, SC*</b>                  PD: Dave Hessel                  APD/M/D: Danny Villalobos                  BEN HARPER                  LINKIN PARK                  R.E.M.                  HOWIE DAY</p>	<p><b>CMIX/Detroit, MI*</b>                  OMC: Mike Pruden                  APD: Vince Casanova                  M/D: Matt Franklin                  KORN</p>	<p><b>WRXZ/Indianapolis, IN*</b>                  PD: Scott Johnson                  M/D: Michael Young                  THREE DAYS GRACE</p>	<p><b>WLMN/Milwaukee, WI*</b>                  PD: Tommy Wilde                  M/D: Kenny Neumann                  STEADMAN                  MXPX                  RYAN ADAMS</p>	<p><b>WOLR/Oriando, FL*</b>                  PD: Alan Smith                  M/D: Bobby Smith                  No Adds</p>	<p><b>WOL/Chicago, IL*</b>                  PD: Mike Pruden                  APD/M/D: Jojo Garcia                  LINKIN PARK</p>	<p><b>WEND/Charlotte*</b>                  OMC: Mike Bertak                  PD: Jack Dumas                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>WSUN/Tampa, FL*</b>                  APD: Pat Lingo                  2 ALIEN ANT FARM                  SWITCHFOOT                  LINKIN PARK                  THURSDAY</p>
<p><b>KTZO/Albuquerque, NM*</b>                  OMC: Leslie Fren                  PD: Joe Kelly                  1 HOT HOT HEAT</p>	<p><b>WQXX/Chicago, IL*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>WPLA/Jacksonville, FL*</b>                  OMC: Gail Austin                  PD: De Matthews                  APD/M/D: Chad Chumley                  1 THREE DAYS GRACE                  JANE'S ADDICTION                  JET                  P.O.D.                  SHINEDOWN</p>	<p><b>WHTG/Monmouth, NJ*</b>                  PD: Curtis Smith                  7 SOMETHING CORPORATE                  RYAN ADAMS</p>	<p><b>WPLI/Philadelphia, PA*</b>                  PD: Dan Felt                  1 LINKIN PARK                  CHEVILLE</p>	<p><b>WRYL/Richmond, VA*</b>                  PD: Mike Marjby                  M/D: Keith Duce                  2 JET</p>	<p><b>WQXX/Chicago, IL*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>WZLX/Richmond, VA*</b>                  OMC: Bill Cahill                  PD/M/D: Casey Krolowski                  1 WHITE STRIPES                  JANE'S ADDICTION</p>	<p><b>KCNL/San Jose, CA*</b>                  PD: John Allen                  35 COLDFLAY</p>
<p><b>WNNX/Atlanta, GA*</b>                  OMC: Leslie Fren                  PD: Chris Williams                  M/D: Jay Harren                  No Adds</p>	<p><b>WQXX/Chicago, IL*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>WQXX/Chicago, IL*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>WRXZ/Jackson City*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>KMBY/Monterey, CA*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>WRYL/Richmond, VA*</b>                  OMC: Bill Cahill                  PD/M/D: Casey Krolowski                  1 WHITE STRIPES                  JANE'S ADDICTION</p>	<p><b>WZLX/Richmond, VA*</b>                  OMC: Bill Cahill                  PD/M/D: Casey Krolowski                  1 WHITE STRIPES                  JANE'S ADDICTION</p>	<p><b>KCNL/San Jose, CA*</b>                  PD: John Allen                  35 COLDFLAY</p>	<p><b>KFMA/Tucson, AZ*</b>                  PD: Lily Carlsson                  M/D: Paul Gory                  2 DISTURBED                  LINKIN PARK                  KORN</p>
<p><b>WJSE/Atlantic City, NJ*</b>                  PD: Al PariseHo                  APD/M/D: Jason Ulanet                  GOOD CHARLOTTE                  LINKIN PARK</p>	<p><b>WQXX/Chicago, IL*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>WQXX/Chicago, IL*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>WRXZ/Jackson City*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>KMBY/Monterey, CA*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>WRYL/Richmond, VA*</b>                  OMC: Bill Cahill                  PD/M/D: Casey Krolowski                  1 WHITE STRIPES                  JANE'S ADDICTION</p>	<p><b>WZLX/Richmond, VA*</b>                  OMC: Bill Cahill                  PD/M/D: Casey Krolowski                  1 WHITE STRIPES                  JANE'S ADDICTION</p>	<p><b>KCNL/San Jose, CA*</b>                  PD: John Allen                  35 COLDFLAY</p>	<p><b>KFMA/Tucson, AZ*</b>                  PD: Lily Carlsson                  M/D: Paul Gory                  2 DISTURBED                  LINKIN PARK                  KORN</p>
<p><b>WZZM/Chicago, IL*</b>                  PD: Bill Gamble                  APD: Steve Levy                  M/D: James VanDolot                  11 ANTHRAX                  7 RAINBOW                  KORN</p>	<p><b>WQXX/Chicago, IL*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>WQXX/Chicago, IL*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>WRXZ/Jackson City*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>KMBY/Monterey, CA*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>WRYL/Richmond, VA*</b>                  OMC: Bill Cahill                  PD/M/D: Casey Krolowski                  1 WHITE STRIPES                  JANE'S ADDICTION</p>	<p><b>WZLX/Richmond, VA*</b>                  OMC: Bill Cahill                  PD/M/D: Casey Krolowski                  1 WHITE STRIPES                  JANE'S ADDICTION</p>	<p><b>KCNL/San Jose, CA*</b>                  PD: John Allen                  35 COLDFLAY</p>	<p><b>KFMA/Tucson, AZ*</b>                  PD: Lily Carlsson                  M/D: Paul Gory                  2 DISTURBED                  LINKIN PARK                  KORN</p>
<p><b>KROX/Austin, TX*</b>                  OMC: Jeff Carvel                  PD: Wolody Leo                  M/D: Tully Ryan                  1 SEVENDUST                  KINGS OF LEON</p>	<p><b>WQXX/Chicago, IL*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>WQXX/Chicago, IL*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>WRXZ/Jackson City*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>KMBY/Monterey, CA*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>WRYL/Richmond, VA*</b>                  OMC: Bill Cahill                  PD/M/D: Casey Krolowski                  1 WHITE STRIPES                  JANE'S ADDICTION</p>	<p><b>WZLX/Richmond, VA*</b>                  OMC: Bill Cahill                  PD/M/D: Casey Krolowski                  1 WHITE STRIPES                  JANE'S ADDICTION</p>	<p><b>KCNL/San Jose, CA*</b>                  PD: John Allen                  35 COLDFLAY</p>	<p><b>KFMA/Tucson, AZ*</b>                  PD: Lily Carlsson                  M/D: Paul Gory                  2 DISTURBED                  LINKIN PARK                  KORN</p>
<p><b>WRAX/Birmingham, AL*</b>                  OMC: Mark Lindsay                  PD: Susan Groves                  M/D: Mark Lindsay                  AUDIOSLAVE                  KINGS OF LEON</p>	<p><b>WQXX/Chicago, IL*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>WQXX/Chicago, IL*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>WRXZ/Jackson City*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>KMBY/Monterey, CA*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>WRYL/Richmond, VA*</b>                  OMC: Bill Cahill                  PD/M/D: Casey Krolowski                  1 WHITE STRIPES                  JANE'S ADDICTION</p>	<p><b>WZLX/Richmond, VA*</b>                  OMC: Bill Cahill                  PD/M/D: Casey Krolowski                  1 WHITE STRIPES                  JANE'S ADDICTION</p>	<p><b>KCNL/San Jose, CA*</b>                  PD: John Allen                  35 COLDFLAY</p>	<p><b>KFMA/Tucson, AZ*</b>                  PD: Lily Carlsson                  M/D: Paul Gory                  2 DISTURBED                  LINKIN PARK                  KORN</p>
<p><b>KOXR/Oliver, ID*</b>                  PD: Jacent Jackson                  M/D: Kallan                  2 LINKIN PARK                  STORY OF THE YEAR                  ALIEN ANT FARM</p>	<p><b>WQXX/Chicago, IL*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>WQXX/Chicago, IL*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>WRXZ/Jackson City*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>KMBY/Monterey, CA*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>WRYL/Richmond, VA*</b>                  OMC: Bill Cahill                  PD/M/D: Casey Krolowski                  1 WHITE STRIPES                  JANE'S ADDICTION</p>	<p><b>WZLX/Richmond, VA*</b>                  OMC: Bill Cahill                  PD/M/D: Casey Krolowski                  1 WHITE STRIPES                  JANE'S ADDICTION</p>	<p><b>KCNL/San Jose, CA*</b>                  PD: John Allen                  35 COLDFLAY</p>	<p><b>KFMA/Tucson, AZ*</b>                  PD: Lily Carlsson                  M/D: Paul Gory                  2 DISTURBED                  LINKIN PARK                  KORN</p>
<p><b>WBCN/Boston, MA*</b>                  OMC: Tony Baranoff                  PD: Stephen                  APD/M/D: Steven Strick                  COLDFLAY                  R.E.M.                  RYAN ADAMS</p>	<p><b>WQXX/Chicago, IL*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>WQXX/Chicago, IL*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>WRXZ/Jackson City*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>KMBY/Monterey, CA*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>WRYL/Richmond, VA*</b>                  OMC: Bill Cahill                  PD/M/D: Casey Krolowski                  1 WHITE STRIPES                  JANE'S ADDICTION</p>	<p><b>WZLX/Richmond, VA*</b>                  OMC: Bill Cahill                  PD/M/D: Casey Krolowski                  1 WHITE STRIPES                  JANE'S ADDICTION</p>	<p><b>KCNL/San Jose, CA*</b>                  PD: John Allen                  35 COLDFLAY</p>	<p><b>KFMA/Tucson, AZ*</b>                  PD: Lily Carlsson                  M/D: Paul Gory                  2 DISTURBED                  LINKIN PARK                  KORN</p>
<p><b>WFNX/Boston, MA*</b>                  PD: Paul Orosco                  34 WHITE STRIPES                  22 THURSDAY                  3 SAVES THE DAY                  3 ATARIS                  1 QUEENS OF THE STONE AGE                  1 TRAVIS                  STORY OF THE YEAR                  RODEOY</p>	<p><b>WQXX/Chicago, IL*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>WQXX/Chicago, IL*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>WRXZ/Jackson City*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>KMBY/Monterey, CA*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>WRYL/Richmond, VA*</b>                  OMC: Bill Cahill                  PD/M/D: Casey Krolowski                  1 WHITE STRIPES                  JANE'S ADDICTION</p>	<p><b>WZLX/Richmond, VA*</b>                  OMC: Bill Cahill                  PD/M/D: Casey Krolowski                  1 WHITE STRIPES                  JANE'S ADDICTION</p>	<p><b>KCNL/San Jose, CA*</b>                  PD: John Allen                  35 COLDFLAY</p>	<p><b>KFMA/Tucson, AZ*</b>                  PD: Lily Carlsson                  M/D: Paul Gory                  2 DISTURBED                  LINKIN PARK                  KORN</p>
<p><b>WEDG/Buffalo, NY*</b>                  PD: Tony Baranoff                  M/D: Bryan Patrick                  3 KINGS OF LEON                  LINKIN PARK                  KORN</p>	<p><b>WQXX/Chicago, IL*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>WQXX/Chicago, IL*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>WRXZ/Jackson City*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>KMBY/Monterey, CA*</b>                  PD: Mike Pruden                  APD/M/D: Kristin Hansoncat                  2 STORY OF THE YEAR</p>	<p><b>WRYL/Richmond, VA*</b>                  OMC: Bill Cahill                  PD/M/D: Casey Krolowski                  1 WHITE STRIPES                  JANE'S ADDICTION</p>	<p><b>WZLX/Richmond, VA*</b>                  OMC: Bill Cahill                  PD/M/D: Casey Krolowski                  1 WHITE STRIPES                  JANE'S ADDICTION</p>	<p><b>KCNL/San Jose, CA*</b>                  PD: John Allen                  35 COLDFLAY</p>	<p><b>KFMA/Tucson, AZ*</b>                  PD: Lily Carlsson                  M/D: Paul Gory                  2 DISTURBED                  LINKIN PARK                  KORN</p>

**\* Monitored Reporters**  
**94 Total Reporters**  
**85 Total Monitored**  
**9 Total Indicator**

Did Not Report, Playlist Frozen (1):  
 WEEQ/Hagerstown, PA

**New & Active**

**JANE'S ADDICTION True Nature (Capitol)**  
 Total Plays: 374, Total Stations: 49, Adds: 7

**SOMETHING CORPORATE Space (Drive-Thru/Geffen)**  
 Total Plays: 368, Total Stations: 36, Adds: 4

**ATARIS The Saddest Song (Columbia)**  
 Total Plays: 319, Total Stations: 30, Adds: 2

**R.E.M. Bad Day (Warner Bros.)**  
 Total Plays: 296, Total Stations: 21, Adds: 2

**FINGER ELEVEN One Thing (Wind-up)**  
 Total Plays: 240, Total Stations: 19, Adds: 3

**KINGS OF LEON Molly's Chamber (RCA)**  
 Total Plays: 226, Total Stations: 23, Adds: 4

**MXPX Everything Sucks (When You're Gone) (A&M)**  
 Total Plays: 214, Total Stations: 18, Adds: 1

**IMA ROBOT Dynomite (Virgin)**  
 Total Plays: 187, Total Stations: 17, Adds: 0

**SAVES THE DAY Anywhere With You (Vagrant/DreamWorks)**  
 Total Plays: 179, Total Stations: 18, Adds: 2

**TRAVIS Re-Offender (Epic)**  
 Total Plays: 153, Total Stations: 12, Adds: 1

**Indicator**

**Most Added\***

**LINKIN PARK Numb (Warner Bros.)**

**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](mailto:mdavis@radioandrecords.com)





PART ONE OF A TWO-PART SERIES

# The View From The Top

## Triple A radio executives speak out

Last year's Triple A Summit featured a panel of record-company senior executives who told it like it was. This year we got the radio perspective from some key Triple A radio executives.

When we talk about the issues facing radio — especially in regard to music and programming — we blame general managers for a lot of the problems. So, the idea for this session was to bring in those who sit in executive chairs and have them give us their views on the business.

As you'll read over the next two weeks, the radio executive panel, moderated by R&R's very own Publisher and CEO, Erica Farber, delved into today's big radio issues — issues not only pertinent to the future health of the Triple A format, but that also translate to the radio broadcasting industry at large.

Sitting on the panel were Susquehanna-owned KFOG/San Francisco GM Dwight Walker; Infinity-owned KINK/Portland, OR GM Stan Mak; Entercom-owned KMTT/Seattle Station Manager Chris Mays; Clear Channel-owned KBAC/Santa Fe-Albuquerque GM Ira Gordon; and Shaw Pittman LLP's David Oxenford.

### Times Of Change

Farber got things started by asking how each radio panelist's job is changing in the new world order of radio. Ordinarily, a GM would hold one position and sit in the executive office, but in Gordon's case, he is also PD and heads down an airshift.

"When it comes to blaming the GM, I guess I just have to look at myself in the mirror," he said. "I have had to learn how to structure my time for each of the roles I have. The hardest part is keeping people out of the control room when I'm on the air."

Mak is in a more traditional upper-management role, although in the new cluster structure he does oversee more than one station. "I liken the old way to being like a bunch of pirates who were out there to rob, steal and plunder all we could get," he said.

"Now we have more of a navy and must act like a team of professionals. One of the most important things when operating as a cluster is learn-

ing how to trust people who were once your enemies."

As the management structure at Entercom has evolved, so has the role Mays plays within the Seattle cluster. "I have been with KMTT since we signed on over 12 years ago," she said. "I was the PD at that time, and I was promoted to GM right about the time Entercom consolidated to the eight-station maximum.

"We recently realigned upper management again, and I am now Station Manager of KMTT. We now have a cluster manager who oversees all eight stations. Then we have an operations manager who oversees each building — we have two buildings with four stations in each. Then we have a PD or station manager directly responsible for each radio station."

But, as roles change and the divisions between stations within a cluster begin to blur, Walker advises that we, within the group consciousness, maintain the brand identity of each of our stations.

"I manage two stations, and it's a balancing act to do the things you need to for the common good of the cluster while remaining focused on the needs of each individual station," he said.

### Revenue Pressures

Everyone in radio-station management is charged to grow revenue these days. That includes the programming department. What it all comes down to is Wall Street and the company's stock value. Virtually everything a station does these days has to be done with that in mind.

From Walker's perspective, it is the station's programming that gives him and the sales staff the ammunition to reach their billing goals. "There is still no question, for a station such as KFOG, that it all has to do with ratings," he said. "If you don't have ratings, you are not going

to have the revenue you are looking for.

"That means we have to defer as much as possible to the programming department so they can get those ratings for us. But this does not exclude them from the revenue-seeking process by any means. They have to partner with us in as many ways as they can without compromising the product or brand."

Mays said that one has to learn to look at things from the management perspective. "You have to realize that you can't have everything you want as a programmer and still expect the radio station to reach its revenue goals," she said.

**"You have to realize that you can't have everything you want as a programmer and still expect the radio station to reach its revenue goals."**

Chris Mays

"I came up through programming, so I had the goal for many years of getting all I possibly could from management to achieve the ratings goals we all wanted. Having been more active in the overall decision process, I now understand that you can't have everything you want, especially in a cluster situation, where you have to pass it around.

"So, the first thing you have to do is pick your battles. You have to decide which things that you want for your station are the most important. You have to step back and ask yourself how much it really matters."

### A Cash Cow

Farber directed her next question to Mak. "We've recently heard about the

changes made at the top of Infinity coupled with the statement that the radio division is not meeting corporate's expectations," she said. "What happens at your radio station when that kind of edict comes down?"

"I think the standpoint of not meeting the company's expectations is mainly due to the fact that Infinity radio is the cash cow for Viacom," Mak replied. "When they feel we aren't reaching our real potential, they make it known. This general attitude stems from the fact that our company — and most companies, I might add — feel that radio in general is very undervalued in the advertising marketplace.

"So, when the first-quarter earnings were down 2% compared to this time last year, those kinds of statements were made. But you also have to be realistic and consider how soft the entire economic environment has been. In that context, it hasn't been too bad. Having said that, Infinity is one of those companies that has high standards and goals."

This kind of pressure forces stations to look for ways to improve. It comes down to growing revenue — which is top-line growth — and at the same time cutting expenses so the cash flow — or bottom-line growth — also improves. Most of radio has cut many expenses already over the past few years, so what is really going to drive things now is improving the revenue.

"If I may piggyback on what Chris said, there is no question that there is more financial discipline today, but that is not necessarily a bad thing," Mak continued. "It causes people to be more resourceful and more responsible. You look for different ways to get things done. Now, more than ever, the most effective way to effect change is by being out on the street and in front of the public as much as possible."

### Legal Eagle

Farber next turned her attention to our legal expert on the panel, saying, "We read a lot in the trades about consolidation and all kinds of actions going on in Congress with the changes the FCC has attempted to implement. What is really going on in Washington these days, and what do you see happening next in the areas of consolidation and ownership?"

"Everybody knows, generally, what the FCC wants to do in terms of ownership changes," Oxenford said. "It will really affect TV and other areas of broadcasting more than it will affect radio. But what people really want to know is how it is going to affect their day-to-day lives.

"The real impact all of this has on the day-to-day life of radio broadcasters is the focus it has put on the broadcast industry. For Triple A, it is really amazing, because everybody has been yelling on Capitol Hill about how the radio formats are restricting the kinds of music that is played and how the consumers want to hear a broader variety of music. That's exactly what Triple A delivers for an adult audi-

ence, and we need to somehow get the word out that there is a format that pushes the boundaries and tries new things."

Because of fear of consolidation in Washington, there have been efforts to bring back some of the old regulations. Things such as ascertainment are back on the table, as well as shortening the licensing period to three years, reinstating stronger public-service requirements and much more.

"We'll have to see how it all shakes out in the end, but it's clear there is a rocky road ahead for all types of broadcasters, including radio," Oxenford said. "But let's be honest: The thing that has created the most negative sentiment in Congress isn't the public outcry. It is much more self-serving than that: Many of our lawmakers feel like they can't get on the radio anymore."



Stan Mak

**"There is more financial discipline today, but that is not necessarily a bad thing. It causes people to be more resourceful and more responsible. You look for different ways to get things done."**

Stan Mak

"They always knew the locally owned station would allow them to come and discuss issues that concerned them on the air. They don't feel that same kind of welcome from the major owners these days. They feel there is less access, especially when key dayparts such as morning drive may be syndicated shows or something that originates from a different market."

Next week the panel addresses radio-record label relations, managing from the bottom up, combating the overall decline in radio listening and spreading the Triple A format to new markets.

### TALK BACK TO R&R!

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

Call me at 310-788-1668 or e-mail: jschoenberger@radioandrecords.com



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	JOHN MAYER Bigger Than My Body (Aware/Columbia)	540	-3	31814	8	22/0
8	2	R.E.M. Bad Day (Warner Bros.)	504	+114	30215	3	26/0
2	3	BEN HARPER Diamonds On The Inside (Virgin)	490	-11	25096	9	26/1
3	4	JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)	467	0	22857	13	25/0
5	5	EASTMOUNTAINSOUTH You Dance (DreamWorks)	411	-9	15470	13	23/0
6	6	STING Send Your Love (A&M/Interscope)	403	-13	24524	6	23/0
4	7	PETE YORN Crystal Village (Columbia)	400	-36	19654	13	22/0
10	8	JONNY LANG Red Light (A&M/Interscope)	359	+29	19671	5	22/1
9	9	JASON MRAZ You And I Both (Elektra/EEG)	345	+4	12150	14	22/0
7	10	GUSTER Amsterdam (Gonna Write You A Letter) (Palm/Reprise)	344	-62	19186	19	22/0
12	11	WALLFLOWERS Closer To You (Interscope)	329	+25	13375	14	22/1
14	12	SARAH MCLACHLAN Fallen (Arista)	328	+49	23651	3	17/0
13	13	HOWIE DAY Perfect Time Of Day (Epic)	296	+14	15209	7	23/1
16	14	LOS LONELY BOYS Heaven (Or)	270	+10	8697	9	19/1
11	15	DAVE MATTHEWS Gravedigger (RCA)	254	-67	8077	7	22/0
18	16	BARENAKED LADIES Another Postcard (Chimps) (Reprise)	246	+39	11460	3	17/0
21	17	DIDO White Flag (Arista)	194	+13	12873	10	9/0
23	18	TRAIN When I Look To The Sky (Columbia)	190	+17	7820	4	15/2
20	19	COLDPLAY God Put A Smile Upon Your Face (Capitol)	176	-14	7818	5	7/0
24	20	LYLE LOVETT My Baby Don't Tolerate (Curb/Lost Highway)	171	+31	9555	2	13/2
28	21	JOE FIRSTMAN Breaking All The Ground (Atlantic)	158	+39	3652	2	16/0
22	22	GRANDDADDY Now It's On (V2)	156	-18	8476	10	12/0
27	23	SHERYL CROW First Cut Is The Deepest (A&M/Interscope)	150	+30	9774	2	17/6
25	24	DAMIEN RICE Volcano (Vector Recordings)	149	+11	8758	4	16/2
19	25	ANNIE LENNOX Pavement Cracks (J)	139	-51	5960	17	15/0
29	26	JOHN HIATT Circle Back (New West)	134	+15	4677	2	13/2
26	27	SANTANA f/ALEX BAND Why Don't You & I (Arista)	129	+4	9472	8	6/0
-	28	LUCINDA WILLIAMS Real Live Bleeding Fingers... (Lost Highway)	126	+9	3470	2	10/0
Debut	29	VAN MORRISON Once In A Blue Moon (Blue Note/EMC)	119	+47	6116	1	13/2
Debut	30	ZIGGY MARLEY Dragonfly (Private Music/AAL)	119	+29	4471	1	12/0

26 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 9/21-9/27. 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**

**MAVERICKS** I Want To Know (Sanctuary/SRG)  
Total Plays: 114, Total Stations: 9, Adds: 0

**ROBERT RANDOLPH** Soul Refreshing (Warner Bros.)  
Total Plays: 110, Total Stations: 10, Adds: 0

**NORTH MISSISSIPPI ALLSTARS** Eyes (Tone-Cool/ATD)  
Total Plays: 109, Total Stations: 12, Adds: 1

**TRAVIS** Re-Offender (Epic)  
Total Plays: 109, Total Stations: 10, Adds: 1

**LIVE** Heaven (Radioactive/Geffen)  
Total Plays: 98, Total Stations: 5, Adds: 0

**RADIOHEAD** Go To Sleep (Capitol)  
Total Plays: 97, Total Stations: 10, Adds: 1

**LIZ PHAIR** Why Can't I? (Capitol)  
Total Plays: 87, Total Stations: 6, Adds: 0

**MICHAEL FRANTI / SPEARHEAD** Everyone Deserves Music (iMusic)  
Total Plays: 85, Total Stations: 8, Adds: 0

**TORI AMOS** Strange (Epic)  
Total Plays: 79, Total Stations: 8, Adds: 0

**EDIE BRICKELL** Rush Around (Universal)  
Total Plays: 74, Total Stations: 7, Adds: 1

Songs ranked by total plays

**Most Added\***

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ARTIST TITLE LABEL(S)	ADDS
SHERYL CROW First Cut Is The Deepest (A&M/Interscope)	6
RICKIE LEE JONES A Second Chance (V2)	6
WARREN ZEVON Disorder In The House (Artemis)	4
RYAN ADAMS So Alive (Lost Highway/IDJMG)	4
S. WINWOOD Why Can't We Live Together (Wincraft/SCI-Fidelity)	3
ROBERT EARL KEEN Furnace Fan (Audium/Koch)	3
GALACTIC Uptown Odyssey (Sanctuary/SRG)	3

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
R.E.M. Bad Day (Warner Bros.)	+114
SARAH MCLACHLAN Fallen (Arista)	+49
VAN MORRISON Once In A Blue Moon (Blue Note/EMC)	+47
BARENAKED LADIES Another Postcard (Chimps) (Reprise)	+39
JOE FIRSTMAN Breaking All The Ground (Atlantic)	+39
EMMYLOU HARRIS Here I Am (Monesuch)	+35
LYLE LOVETT My Baby Don't Tolerate (Curb/Lost Highway)	+31
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	+30
SHERYL CROW First Cut Is The Deepest (A&M/Interscope)	+30

**Most Played Recurrents**

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TRAIN Calling All Angels (Columbia)	252
COLDPLAY Clocks (Capitol)	231
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	230
NICKEL CREEK Smoothie Song (Sugar Hill)	216
MATCHBOX TWENTY Unwell (Atlantic)	178
JACK JOHNSON The Horizon... (Jack Johnson Music/Universal)	154
TORI AMOS A Sorta Fairy Tale (Epic)	146
MAROON 5 Harder To Breathe (Octone/J)	140
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	134
COLDPLAY The Scientist (Capitol)	129

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



**JONNY LANG** "Red Light"

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October 3, 2003

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, TOTAL AUDIENCE (00), WEEKS ON CHART, TOTAL STATIONS/ ADDS. Lists top 30 songs including Ben Harper, Dave Matthews, Sting, Jack Johnson, John Mayer, R.E.M., Jason Mraz, etc.

Most Added

www.rindicator.com

Table with columns: ARTIST TITLE LABEL(S), TOTAL PLAY INCREASE. Lists new additions like Warren Zevon, Ryan Adams, Rickie Lee Jones, etc.

Most Increased Plays

Table with columns: ARTIST TITLE LABEL(S), TOTAL PLAY INCREASE. Lists songs that saw significant increases in plays, such as EMMYLOU HARRIS and VAN MORRISON.

19 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 9/21 - Saturday 9/27.

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Reporters

Grid of reporter assignments across various markets including WAPS/Akron, OH; KBAC/Albuquerque, NM; KGSR/Austin, TX; WRNR/Baltimore, MD; KRVB/Boise, ID; WBOS/Boston, MA; WKRV/Boston, MA; WHCS/Burlington; WUVY/Cape Cod, MA; WOOD/Chattanooga, TN; WXRT/Chicago, IL; KBXR/Columbia, MO; KBCO/Denver, CO; WDET/Detroit, MI; WVOO/Elizabeth City, NC; WNCV/Greenville, SC; WTTS/Indianapolis, IN; KMYN/Jackson, WY; KTBC/Kansas City, MO; WOKI/Knoxville, TN; WFPI/Knoxville, TN; WUPV/New York, NY; WKOC/Norfolk, VA; KCTY/Omaha, NE; WXPV/Philadelphia, PA; WYEP/Pittsburgh, PA; WCLZ/Portland, ME; KINK/Portland, OR; WDSY/Poughkeepsie, NY; KTHX/Reno, NV; KENZ/Salt Lake City, UT; KPRI/San Diego, CA; KFOG/San Francisco, CA; KOTR/San Luis Obispo, CA; KTAO/Santa Fe, NM; KRSH/Santa Rosa, CA; KMTT/Seattle, WA; WRNX/Springfield, MA.

National Programming

World Cafe and Acoustic Cafe sections featuring Ali Castelinni and Rob Reinhart with contact information and program details.

Please Send Your Photos section with contact information for John Schoenberger and a request for photos of artists.

## ON THE RECORD

With  
**Lesa Withanee**  
MD, WRNX/Springfield, MA



I approached this review with some trepidation. Asking someone to review Edie Brickell's *Volcano* who has Kid Rock's *Cocky* and Creed's *Weathered* in high rotation ... Well, you do the math. So I gave myself a break and skipped the first song, "Rush Around," since we have it in rotation here at WRNX. • Expecting to cringe at every song, I have to admit that I was pleasantly surprised at the soft, intimate sound of the album. Maybe it was my mood. Maybe it was the rainy weather. Maybe I just have to admit that Edie has an incredible talent for songwriting. • I liked "Once in a Blue Moon" a lot and want to meet the guy with "eyes like faded jeans." "The One Who Went Away" is a departure for Brickell into a New Age sound with Cuban-influenced percussion. Add to that her haunting lyrics and her lilting vocals, and you've got a song that will torment you all day by persistently replaying in your head. • With this album Edie Brickell has evolved into a different genre than is normal for her. I must admit I was predisposed to dislike it or at least view it with some disdain, and now I have to admit that, yeah, Edie is all right. • The third time I listened to the CD I didn't skip "Come Around." Then I didn't bring the CD back to the station; I stuck it in my personal collection. Just don't tell my friends.

**John Mayer** holds on to the top monitored airplay slot for the third week, however **R.E.M.** are coming on strong — now at 2\* in just three weeks. The rest of the top 10 is relatively stable, with **Jack Johnson**, **Jonny Lang** and **Jason Mraz** holding their bullets ... **The Wallflowers** (11\*), **Sarah McLachlan** (12\*), **Howie Day** (13\*) and **Los Lonely Boys** (14\*) are on deck ... Other gainers this week include **Barenaked Ladies** (18\*-16\*), **Dido** (21\*-17\*), **Train** (23\*-18\*), **Lyle Lovett** (24\*-20\*), **Joe Firstman** (28\*-21\*), **Sheryl Crow** (27\*-23\*) and **John Hiatt** (29\*-26\*) ... **Lucinda Williams**, **Van Morrison** and **Ziggy Marley** debut ... After patiently waiting at No. 2 for many weeks, **Ben Harper** is now No. 1 on the Indicator chart, **Dave Matthews** moves up to 2\*, and **Sting** is now 3\*. R.E.M. jump to 6\*, and **Michael Franti & Spearhead** are now top 10 at 9\* ... Big gainers include Day (21\*-13\*), **North Mississippi Allstars** (19\*-14\*), **Robert Randolph** (20\*-15\*), **The Mavericks** (23\*-18\*) and **Shelby Lynne** (27\*-25\*) ... Morrison, Lovett, Crow and Barenaked Ladies debut ... In the Most Added Category **Warren Zevon** grabs 17 total adds (No. 1 Indicator, No. 2 monitored), **Rickie Lee Jones** gets 13 total (No. 1 monitored, No. 3 Indicator), and **Ryan Adams** gains 12 total adds (No. 2 on both panels) ... **Galactic**, **Libby Kirkpatrick**, **Robert Earl Keen** and **Rachael Yamagata** are off to a good start ... **Damien Rice**, **Morrison**, **Emmylou Harris**, **Bruce Cockburn**, **Steve Winwood**, **Rufus Wainwright**, **David Bowie** and **The Thrills** close some important holes.



— John Schoenberger, Triple A Editor

# AAA ARTIST

OF THE WEEK

ARTIST: **Howie Day**

LABEL: **Epic**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



Like so many of the young singer-songwriters out there these days, **Howie Day** was able to build a substantial grass-roots following, allowing him to sell over 30,000 copies of his self-released album, *Australia*. But Day took the idea of self-sufficiency to whole new level in terms of his stage presence: With the help of looping technology, he developed a whole new twist on the idea of a one-man band that ultimately proved to be as much of a crowd pleaser as the songs themselves.

It all began for Day as a local performer in his native Bangor, ME at the age of 16. After high school graduation he became a permanent fixture in the active coffee-house scene of Boston. From there his touring spread throughout New England, then the Eastern Seaboard and eventually across the country. As his following built, so did the buzz on this talented young artist, and that eventually led to a contract with Epic Records.

Epic picked up the distribution of *Australia*, and over the next year or so "Ghost" and "Sorry So Sorry" garnered considerable radio airplay, beginning, of course, with Triple A radio. This led to a more extensive touring schedule, culminating with an extended world tour with **Tori Amos**. When it was all said and done, *Australia* had sold well over 100,000 units and Day was primed to take his career to the next level with his sophomore effort.

Back at home in Bangor, Day began to write the songs that would become *Stop All the World Now*. When he was ready he relocated to London for a time to record with famed producer **Youth**, who

has worked with such diverse artists as **U2**, **Crowded House** and **Dido**. The experience proved to be an exciting one for Day, especially since this time around he was being backed by a full complement of musicians: guitarist **Jay Clifford**, bassist **Simon Jones**, keyboardist **Les Hall** and drummer **Laurie Jenkins**. In fact, a few songs even feature strings.

"Watching how hard **Tori** works and seeing how she carries herself as an artist was an education for me," says Day. "She gave a lot of advice, but one thing kept coming back to me in the studio: She said it is crucial to stay true to your artistic vision when you record or you'll regret it the rest of your life. She reaffirmed that the biggest mistake I could make would be to ignore my instincts."

It would seem that the advice stuck during the recording process, for even though Day was surrounded by a talented team of people, his new album is clearly a direct extension of his own creative process. As you listen to "Perfect Time of Day," "Brace Yourself," "Collide," "Sunday Morning" and "She Says," you'll quickly realize how much this young artist has grown as a songwriter and a singer.

Day is already back out on the road in support of *Stop All the World Now* — this time with a full band backing him up.

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
2	1	RODNEY CROWELL Fate's Right Hand (Columbia)	741	+45	3657
1	2	JOE ELY Streets Of Sin (Rounder)	672	-32	8902
3	3	TIM O BRIEN Traveler (Sugar Hill)	622	-5	5292
4	4	DWIGHT YOAKAM Population Me (Audium)	589	-19	8020
5	5	WAYNE HANCOCK Swing Time (Bloodshot)	587	-8	3795
9	6	CHRIS KNIGHT The Jealous Kind (Dualtone)	495	+50	1716
8	7	JUNE CARTER CASH Widewood Flower (Dualtone)	489	+39	2666
12	8	MAVERICKS The Mavericks (Sanctuary/SRG)	482	+98	1304
6	9	J. LAUDERDALE W/ DONNA THE BUFFALO Wait... (Dualtone)	468	-40	6936
16	10	SHELBY LYNNE Identity Crisis (Capitol)	459	+89	1961
15	11	C. TAYLOR & C. RODRIGUEZ The Trouble... (Lonestar)	454	+83	1219
7	12	SCOTT MILLER Upside Downside (Sugar Hill)	439	-64	10999
31	13	ROBERT EARL KEEN Farm Fresh Onions (Audium)	420	+160	853
10	14	DEL MCCOURY BAND It's Just the Night (McCoury Music)	404	-10	1971
23	15	LYLE LOVETT My Baby Don't Tolerate (Curb/Lost Highway)	401	+116	823
14	16	DARRELL SCOTT Theatre Of The Unheard (Full Light)	387	+14	1868
13	17	DANNY BARNES Dirt On The Angel (Terminus)	375	-4	2708
11	18	CHRIS SMITHER Train Home (Hightone)	369	-22	4460
Debut	19	EMMYLOU HARRIS Stumble Into Grace (Nonesuch)	362	+220	504
24	20	ADRIENNE YOUNG Plow To The End Of The Row (Addie Belle)	353	+69	1357
18	21	E. SCRUGGS, D. WATSON, R. SKAGGS The Three... (Rounder)	314	-41	4129
17	22	GILLIAN WELCH Soul Journey (Acony)	308	-54	9014
19	23	JAY FARRAR Terror Blues (Act/Resist)	307	-38	3592
20	24	ALLISON MOORER Show (Universal South)	300	-24	4703
29	25	KATE CAMPBELL Twang On A Wire (Large River Music)	270	+10	1297
30	26	PO GIRL Po Girl (Hightone)	269	+9	1337
21	27	JOHN HIATT... Beneath This Gruff Exterior (New West)	266	-46	11328
25	28	KRIS KRISTOFFERSON Broken Freedom Song... (Oh Boy)	264	-18	1926
Debut	29	VARIOUS ARTISTS Livin', Lovin', Lush-Songs... (Universal South)	262	+70	871
26	30	PAT GREEN Wave On Wave (Republic)	261	-21	4051

The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts.

For more information please visit [www.americanamusic.org](http://www.americanamusic.org).

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## Americana Spotlight

by John Schoenberger

Artist: Danny Barnes

Label: Terminus



Most folks know Danny Barnes as a founding member of the Austin-based trio The Bad Livers, which released six albums during the '90s. In 1997 he moved to Seattle and soon established himself within the then-burgeoning country-jazz scene there with artists such as Bill Frisell, Wayne Horvitz and Keith Lowe. In fact, those three great players formed the musical backbone for Barnes' "official" debut offering in 2001, *Things I Done Wrong*; he released two limited-edition discs prior to that. Barnes now returns with *Dirt on the Angel*, where he expands his musical horizon to include elements of bluegrass, rock and old-time music, in addition to the country and jazz slant he has a love for. The new album features 11 original songs, a collaboration with Darol Anger and three choice covers. The sessions also boast the musical contributions of guitarist Frisell, fiddle player Anger, keyboardist Chuck Leavell, bassist Garey Shelton and drummer Carlton Jackson, and Dirk Powell on banjo, accordion and guitar. Together they pay homage to many musical styles while twisting and turning them in new and unexpected directions. Have fun with the title track, as well as "Life in the Country," "Get It While You Can," "Bluegrass Suicide" and a unique take on Beck's "Loser."

## Americana News

Congratulations to all the folks at the Americana Music Association for organizing a great conference this year. One of the highlights was the second annual awards ceremony, which featured performances by Kris Kristofferson, Jim Lauderdale, Kathleen Edwards, Ricky Scaggs, Allison Moorer and Rodney Crowell. The awards this year went to Jerry Douglas, Instrumentalist of the Year; Johnny Cash's "Hurt," Song of the Year; Johnny Cash's *American IV: The Man Comes Around*, Album of the Year; Johnny Cash, Artist of the Year; Levon Helm, Lifetime Achievement Award for Performer; John Prine, Lifetime Achievement Award for Songwriter; Sam Phillips, Lifetime Achievement Award for Executive; Gram Parsons, President's Award; and Kris Kristofferson, Spirit of Americana Free Speech Award ... The newest nominees have been announced for the Nashville Songwriters Hall of Fame. There are two categories in this year's competition: songwriters and songwriter-artists. Two will be inducted from the first group and one from the second. For a list of nominees log on to [www.nashvillesongwritersfoundation.com](http://www.nashvillesongwritersfoundation.com) ... Wilco, among other artists, will contribute a song to the third volume of the charity compilation series *The Amos House Collection*, which benefits Amos House, a nonprofit organization dedicated to providing food, shelter and health benefits to Rhode Island's homeless population.

Note: If you have Americana news, please forward it to [jschoenberger@radioandrecords.com](mailto:jschoenberger@radioandrecords.com).

## Most Added\*

ARTIST TITLE LABEL(S)	ADDS
Emmylou Harris Stumble Into Grace (Nonesuch)	20
Patty Loveless On Your Way Home (Epic)	13
Various Artists Just Because I'm A Woman - Songs of Dolly Parton (Sugar Hill)	13
Lyle Lovett My Baby Don't Tolerate (Curb/Lost Highway)	12
Robert Earl Keen Farm Fresh Onions (Audium/Koch)	10
Trailer Bride Hope Is A Thing With Feathers (Bloodshot)	10
Chip Taylor & Carrie Rodriguez The Trouble With Humans (Lonestar)	7
Rory Block Last Fair Deal (Telarc)	7
Mavericks The Mavericks (Sanctuary/SRG)	7

# 10 Ways To Screw Up An Ad Campaign

by Barry H. Cohen

Learn how your clients can out-advertise their competitors—even when they can't outspend them! This book shows how you can create the best ad campaign possible.

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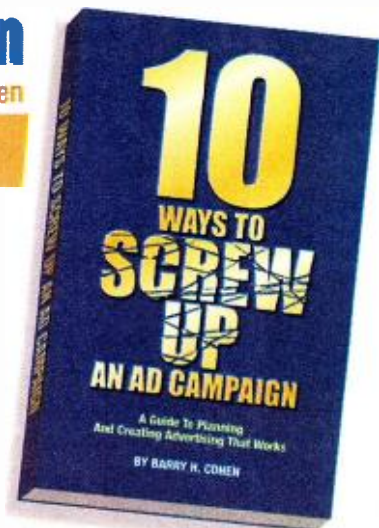
"In an age when the real 'ad people' have largely been replaced by film school grads, Barry Cohen's combination of experience, imagination, and just plain good sense offers a welcome reminder that, yes, the right ad can do the right job." — Ray Hoffman, ABC Radio Networks/Business Week magazine

"Don't miss 'Ten Ways to Screw Up an Ad Campaign' if you want a no-nonsense, simple guide to avoiding common and costly advertising campaign mistakes."

— Ken & Daria Dolan, WOR Radio Network

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

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



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# Christian AC Spring '03 Ratings

Format shows eye-opening growth among women 25-54

With the large number of noncommercial stations carrying the torch in Christian radio, I decided to take on a research project. It took me weeks to complete, but it was well worth the effort. Here in your hands are the spring 2003 Arbitron numbers for Christian AC radio. Spring is the biggest and most comprehensive ratings period of the year, and here, for the first time ever in print, is a complete look at where Christian AC radio is and how it stacks up against other stations in the format's target of women 25-54.

Looking at online forums and message boards, you would think the AC format was going the way of mainstream radio. You know the drill: splintering into several subformats within a format. But from what I have heard and seen, Christian AC has a formidable presence in every market it covers. Christian radio overall continues to evolve into subformats seemingly on a daily basis, but AC has been and continues to be the most stable and balanced of all Christian formats.

## The Numbers

While the 12+ numbers are not spectacular for most Christian ACs, listening among women 25-54 con-

tinues to churn upward. How much, you ask? For spring '03, the format boasts 19 stations in the top five in their markets within this coveted demographic. Not bad for one of the newest kids on the block.

Some of you may be seeing ratings information for the first time, while some of you know your own station's numbers and possibly those of a few others. But you've never seen a comprehensive look at the format all in one place. R&R is proud to bring it to you in one easy-to-understand synopsis, followed by demo breakouts of the top-rated Christian ACs.

In two weeks we'll take a look at full-time CHR, Rock and Inspo stations.

### The 10 Top-Rated Christian ACs, Women 25-54

1	KLRC/Fayetteville, AR	11.5
2	KOBC/Joplin, MO	10.2
3t	WJJC/Birmingham	8.3
3t	KXOJ/Tulsa	8.3
5	WLFJ/Greenville, SC	7.6
6	WCQR/Johnson City, TN	7.3
7	WMHK/Columbia, SC	7.2
8	WPOZ/Orlando	6.5
9	KTLI/Wichita	6.2
10t	KTSY/Boise, ID	6.1
10t	WJIS/Sarasota-Bradenton, FL	6.1

### The 10 Top-Rated Christian ACs, Persons 25-54

1	KLRC/Fayetteville, AR	8.4
2	KOBC/Joplin, MO	8.1
3	WCQR/Johnson City, TN	6.6
4	WJJC/Birmingham	6.5
5	WLFJ/Greenville, SC	6.0
6t	KXOJ/Tulsa, OK	5.7
6t	WMHK/Columbia, SC	5.7
8	WCTL/Erie, PA	5.1
9t	KWND/Springfield, MO	4.9
9t	WJQK/Grand Rapids	4.9

### The 10 Top-Rated Christian ACs, 12+

1	KOBC/Joplin, MO	7.0
2	KLRC/Fayetteville, AR	6.0
3	WJJC/Birmingham, AL	5.2
4	WLFJ/Greenville, SC	4.9
5	KXOJ/Tulsa, OK	4.6
6	WCQR/Johnson City, TN	4.5
7	WMHK/Columbia, SC	4.4
8	WCTL/Erie, PA	4.1
9	WJQK/Grand Rapids	4.0
10	WPOZ/Orlando	3.8

## TALK BACK TO R&R!

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

Call me at 615-244-8822  
or e-mail:

rwelke@radioandrecords.com

## Christian AC Spring '03 Ratings

Mkt. No.	Calls/Market	12+ AQH Share	Persons 25-54 AQH Share	W25-54 AQH Share (Rank)
2	KFSH/Los Angeles	0.7	0.8	0.9 (32t)
3	WZFS/Chicago	0.8	1.1	1.3 (22)
5	KLTY/Dallas	3.5	4.0	5.7 (2)
7	KSBJ/Houston	2.9	3.4	5.0 (3t)
8	WPER/Washington	0.2	0.3	0.3 (38t)
11	WFSH/Atlanta	2.5	2.8	3.7 (9)
11	WVFJ/Atlanta	0.8	0.9	1.3 (24)
12	WMCU/Miami	1.3	1.7	2.0 (17)
14	KCMS/Seattle	2.7	3.4	5.8 (2)
20	KHZR/St. Louis	0.3	0.3	0.4 (24t)
24	KFIS/Portland, OR	2.3	2.8	3.8 (12)
25	WFHM/Cleveland*	2.3	2.3	2.9 (13)
26	WAKW/Cincinnati	1.4	1.7	2.2 (14)
27	KKFS/Sacramento	1.5	2.0	2.4 (15)
33	WFZH/Milwaukee	1.6	2.2	2.6 (13)
35	WCVO/Columbus, OH	2.0	2.4	4.2 (7t)
36	WAWZ/Middlesex*	1.6	2.2	4.0 (9)
37	WRCM/Charlotte, NC	3.3	4.2	5.6 (6t)
38	WPOZ/Orlando	3.8	4.6	6.5 (5)
43	WBFJ/Greensboro, NC	1.1	1.6	2.6 (11t)
44	WBSN/New Orleans	1.3	1.7	1.9 (14)
54	WDCZ/Rochester, NY	0.5	0.6	0.9 (18t)
55	WJIE/Louisville	1.0	1.2	1.7 (18)
57	WJJC/Birmingham	5.2	6.5	8.3 (3)
59	WLFJ/Greenville, SC	4.9	6.0	7.6 (3)
61	KAIM/Honolulu	3.2	4.1	5.1 (6t)
65	KXOJ/Tulsa	4.6	5.7	8.3 (2)
66	WJQK/Grand Rapids	4.0	4.9	5.5 (6)
77	WJIS/Sarasota	2.2	4.0	6.1 (2t)
83	WQCK/Baton Rouge	2.6	3.1	3.9 (8t)
90	WMHK/Columbia, SC	4.4	5.7	7.2 (4t)
95	KTLI/Wichita	2.8	3.5	6.2 (5t)
96	KBIQ/Colorado Springs	3.4	3.7	5.6 (7t)
101	WCQR/Johnson City, TN	4.5	6.6	7.3 (4t)
103	WLAB/Ft. Wayne, IN	2.9	3.7	5.1 (8t)
105	WBDX/Chattanooga, TN	1.8	1.8	1.9 (11t)
110	WRXT/Roanoke, VA	2.8	3.9	3.9 (7t)
121	KTSY/Boise, ID	2.9	4.4	6.1 (5)
134	KBNJ/Corpus Christi, TX	1.7	2.2	3.0 (12t)
143	WCIC/Peoria, IL	3.2	4.5	5.9 (5t)
144	KWND/Springfield, MO	3.7	4.9	6.0 (5t)
148	WXPZ/Salisbury, MD	0.4	0.8	0.9 (18t)
151	KLRC/Fayetteville, AR	6.0	8.4	11.5 (2)
152	WTCR-AM/Huntington-Ashland, WV-KY	0.6	0.6	1.3 (13t)
164	WCTL/Erie, PA	4.1	5.1	5.6 (6t)
171	WHPZ/South Bend, IN	0.7	0.6	1.3 (13t)
180	KOFR/Lubbock, TX	0.9	1.2	1.2 (13t)
193	KAEZ/Amarillo, TX	2.2	2.5	3.8 (7t)
206	WIBI/Springfield, IL	2.9	4.2	4.2 (8t)
208	WCVK/Bowling Green, KY	2.9	4.1	4.7 (5t)
216	WBGL/Champaign, IL	3.1	4.0	6.0 (5t)
219	WPSM/Ft. Walton Beach, FL	2.6	2.7	6.0 (4t)
234	KOBC/Joplin, MO	7.0	8.1	10.2 (2t)
258	WGRC/Williamsport, PA	1.4	1.2	2.6 (7t)
267	KSLT/Rapid City, SD	2.5	3.0	2.9 (9t)

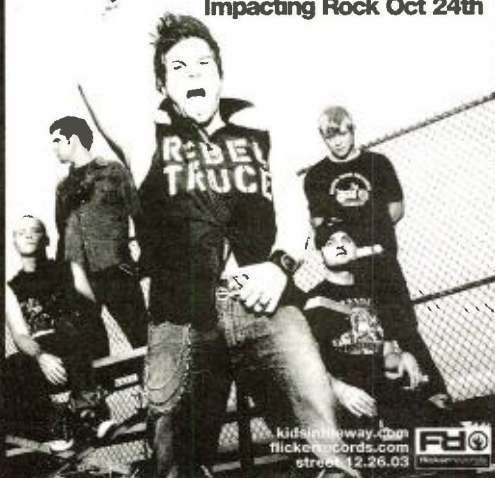
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\*Covers more than one Arbitron-ranked market; figures shown are for the home market only. All data is Monday-Sunday, 6am-midnight; ties are designated with a t. WBGL/Jacksonville; WXHL/Wilmington, DE; and WJTL/Lancaster, PA are in Arbitron-embargoed markets, so we are unable to print their ratings information.

## Kids In The Way "Hallelujah"

Impacting CHR Oct 17th  
Impacting Rock Oct 24th

Radio Promotions:  
CHR: AJ Keatts/ AJ@flickerrecords.com/615.771.7179  
ROCK: Donna Deliseto/dhs@comcast.net/615.771.7739



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# The CCM Update

Christian Retail, Radio & Records Newsweekly

The CCM Update

Editor  
Lizza Connor

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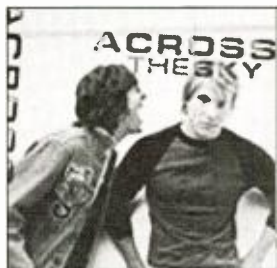
## Opening Act: Across The Sky

Get to know this duo with good humor and a bad sense of direction

Last year around this time, Ben Kolarcik and Justin Unger were mulling over names for their nascent act and preparing to sign their first label deal, with Word Records. The Arizona-bred Unger and Kentucky native Kolarcik were tossing around names like *Twicetold*, *Likewise* and *The Longing* before settling on their current moniker, *Across The Sky*.

They chose the name because, says Kolarcik, it reflects the goals of the two musicians. He explains, "There's a scripture in Matthew that talks about how the Lord is going to gather his angels from one end of the sky to the other when he returns. We wanted a name that reflected what our music and ministry are about — that being to point people's attention to the coming hope of Christ's return."

The twenty-something Kolarcik and Unger connected through their work at Word, where Kolarcik was honing his songwriting with staff writers and Unger was working as a temp in the office of the label head. The two soon began writing together and penned more than 50 songs before cutting the final 12 for their self-titled July label debut.



Across The Sky

**"It's kind of funny, because after I came to the realization that I didn't need a record label to do this, I started getting calls from labels."**

Over the last few whirlwind months, *ATS* have been touring Christian radio and playing dates across the United States — the latest as part of a mini-tour with labelmate

Mark Schultz. In November the *ATS* guys will continue the road trip, opening up concerts for Canadian pop rockers *Downhere*. "We told the label to work us to death," Unger tells *THE CCM UPDATE* Editor Lizza Connor. "We're young."

Getting started: Unger began

playing piano at 10 years old and was writing music by the time he was a freshman in high school. His first collaborative effort was a family affair: He set his grandfather's poetry to music. Later, his band *Emmanuel* qualified for the GMA Seminar in the Rockies competition — but they broke up just months before the event. Unger went on as a solo artist, wowed the crowd and took home the prestigious grand prize. He also met his now-fiancée, with whom he'll be tying the knot over the holidays.

"We definitely took different paths," says Kolarcik of he and Unger. "After high school I began working with a producer in Louisville and just tried to make an impact where I was."

He hooked up with the Australian indie band *Alabaster Box* and traveled overseas for three months, opening shows for the band. It's kind of funny, because after I came to the realization that I didn't need a record label to do this, I started getting calls from labels," he says.

Vocation of choice (if not a Christian artist): Unger says he'd planned to be a meteorologist. "I wanted to study tornadoes and chase severe weather. My favorite channel is the Weather Channel." But before signing the record deal, he worked for Starbucks. "The seasonal gingerbread latte is like Christmas in your mouth," he says. "Later I was hired as a temp at Atlantic Records, and I was stuffing Plus One press kits for their *Obvious* record."

Kolarcik says he can't imagine doing anything outside the realm of music. "I'd be doing music ministry in some facet," he says. "Whether that's playing guitar for five people somewhere or being a worship pastor."

**"We told the label to work us to death. We're young."**

Justin Unger

First memory of Christian music: Unger says he remembers going to Michael W. Smith concerts and notes, "I loved his style. His music is so encouraging."

Kolarcik cites another CCM heavyweight, Steven Curtis Chapman, as having a huge impact on him. "I remember going to a Steven Curtis Chapman concert in 1992," he says. "It was the first time I saw a guy on-stage performing Christian music with a good message. Steven incorporated everything I believed and liked to do. I thought, 'I could really see myself doing this.'"

On becoming *Across The Sky*: "We weren't even thinking of a duo thing until somebody mentioned it," Unger says. "We were recording a demo one day, and this guy at the studio said, 'You guys just need to do it as the two of you.'"

In October of 2002, after Kolarcik made Nashville his permanent residence, he and Unger officially signed their record deal as *Across The Sky*.

Studio buzz: Within two months,



Across The Sky

*ATS* signed a deal, recorded an album and set off on their first tour. A large chunk of the record was produced by the team of Jim Cooper and Kenny Lamb, with Jeremy Boze and Pete Kiple sharing some production credits as well. "We had a lot of names tossed up, but we chose this team [Boze and Kiple] with a fresh perspective, and we're breaking this team," Unger says.

Not-so-secret admirers: Unger says Michael W. Smith, who inspired him to pursue the artist gig, still ranks No. 1 on the list of artists he respects. "To me, it has little to do with the success he's won, but rather how he's held himself," Unger says. "It's being beyond reproach. He's a family man. He's just cool."

Kolarcik cites late folk rock artist Jeff Buckley as his favorite. "He had this phenomenal voice and was a really good guitarist," he says. "But *The Beatles*, *The Police* and Steven Curtis Chapman are up there as well. I also admired Keith Green for his testimony, his piano playing and his stand of 'No compromise.' That's something I desire in my own life."

One year ago: "I was jobless," Unger says. Kolarcik cuts in, "And we were still nameless, and we were just getting ready to sign the deal."

Road rules: Running out of gas and frequent bad directions, including some that recently landed the guys at the wrong end of Missouri, are just a few mishaps from the black-top. "We're convinced that the Lord puts funny people and events in our lives every day just to help us laugh," Kolarcik says. "And we thank the Lord for those."

Ideal tourmates: "We did a show with Michael W. Smith in Louisville, and I think that was a good mix," says Kolarcik.

Unger says, "We also opened a show recently at *Rock the Universe* in Orlando and went on before *MercyMe*. That seemed to flow really well with our styles." *Switchfoot* and *Third Day* would also be great to share a stage with, say the guys.

What they spin: "The new records from Seal and John Mayer are in my CD player right now," Kolarcik says. Unger is listening to the new Michael W. Smith and Maroon 5.

### The Wire: Oct. 3, 2003

• The Christian Network will cease operating the Praise TV video network in the near future. The company says it has decided to give more attention and resources to its Worship Network and ETctv. Christian Network VP/Programming Tim Brown says, "America's appetite for worship music and purpose-driven content has grown tremendously over the past two years. As a network, we felt as though our focus must be on the opportunities God has provided."

• James Riley rejoins Word Label Group as Sr. Manager/National Promotions. He returns to Word from the radio promotions department at Inpop Records, where he has served for the past year and a half.

• Vertical Music has signed Kathryn Scott and Michael Gungor to new recording contracts. Both artists are set to release new projects on Nov. 11.

• Flicker Records launches *Big House Kids*, a new children's initiative headed by label GM Troy Vest.

October 3, 2003

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	ZOEGIRL You Get Me (Sparrow)	1672	-27	13	60/1
5	2	AVALON New Day (Sparrow)	1506	+221	9	57/3
3	3	MERCYME Word Of God Speak (INO)	1395	-45	23	44/0
2	4	SONICFLOOD Cry Holy (INO)	1392	-52	16	54/2
6	5	NEWSBOYS You Are My King (Amazing Love) (Sparrow)	1311	+70	7	51/2
8	6	ACROSS THE SKY Found By You (Word/Curb/Warner Bros.)	1247	+133	11	44/2
7	7	FFH Ready To Fly (Essential)	1204	+53	8	50/2
4	8	CHRIS RICE Smile (Just Want To Be With You) (Rocketown)	1137	-241	21	37/0
10	9	NEWSONG Life In My Day (Reunion)	1053	+37	10	43/2
12	10	MICHAEL W. SMITH Signs (Reunion)	1033	+65	5	50/3
9	11	JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.)	964	-73	14	37/0
15	12	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	947	+69	9	39/2
14	13	CAEDMON'S CALL Hands Of The Potter (Essential)	873	-11	13	34/0
18	14	CASTING CROWNS If We Are The Body (Beach Street/Reunion)	843	+91	7	36/3
13	15	SHAUN GROVES See You (Rocketown)	809	-153	16	35/1
11	16	WARREN BARFIELD My Heart Goes Out (Creative Trust Workshop)	806	-169	20	29/0
20	17	BIG DADDY WEAVE Fields Of Grace (Fervent)	784	+40	6	39/2
17	18	THIRD DAY You Are So Good To Me (Essential)	697	-93	30	23/0
21	19	JEREMY CAMP I Still Believe (BEC)	674	-46	28	23/0
16	20	AMY GRANT Simple Things (Word/Curb/A&M/Interscope)	651	-171	11	26/0
23	21	TODD AGNEW This Fragile Breath (Ardent)	647	+46	9	24/2
19	22	PHILLIPS, CRAIG & DEAN Hallelujah (Your Love Is Amazing) (Sparrow)	601	-149	15	26/1
Debut	23	MARK SCHULTZ You Are A Child Of Mine (Word/Curb/Warner Bros.)	568	+245	1	32/11
22	24	JAMI SMITH Salt And Light (Integrity)	564	-113	10	23/0
Debut	25	DARLENE ZSCHECH Pray (INO)	558	+215	1	31/10
27	26	JODY MCBRAYER & JADYN MARIA Never Alone (Nunca Solo) (Sparrow)	530	+87	3	30/6
30	27	4HIM Fill The Earth (Word/Curb/Warner Bros.)	483	+52	2	24/2
28	28	R. ST. JAMES & C. TOMLIN Expressions Of Your Love (ForeFront/Sparrow)	473	+38	3	26/6
29	29	PAUL COLMAN TRIO I'll Be With You (Essential)	421	-13	7	19/0
-	30	BY THE TREE Root Of It All (Fervent)	389	-11	4	16/0

62 AC reporters. Songs ranked by total plays for the airplay week of Sunday 9/21 - Saturday 9/27.  
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## New & Active

**SWIFT** "Til I Met You (Flicker)  
Total Plays: 304, Total Stations: 15, Adds: 2  
**CHRISTINE DENTE** Summer (Rocketown)  
Total Plays: 304, Total Stations: 13, Adds: 1  
**ERIN O'DONNELL** Wide Wide World (Inpop)  
Total Plays: 286, Total Stations: 15, Adds: 5  
**TAIT** Lose This Life (ForeFront)  
Total Plays: 254, Total Stations: 12, Adds: 1  
**NATALIE GRANT** Deeper Life (Curb)  
Total Plays: 246, Total Stations: 16, Adds: 6

**AUDIO ADRENALINE** Strong (ForeFront)  
Total Plays: 226, Total Stations: 10, Adds: 0  
**JONATHAN PIERCE** Still The Love Of My Life (Word/Curb)  
Total Plays: 225, Total Stations: 12, Adds: 1  
**MICHAEL W. SMITH** Step By Step/Forever We Will Sing (Reunion)  
Total Plays: 218, Total Stations: 8, Adds: 0  
**SALVADOR** Can't Keep It In (Word/Curb/Warner Bros.)  
Total Plays: 193, Total Stations: 8, Adds: 0  
**SCOTT KRIPPAYNE** You Are Still God (Spring Hill)  
Total Plays: 188, Total Stations: 9, Adds: 0

Songs ranked by total plays

## Most Added\*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
MARK SCHULTZ You Are A Child Of Mine (Word/Curb/Warner Bros.)	11
DARLENE ZSCHECH Pray (INO)	10
JARS OF CLAY Show You Love (Essential)	10
GEORGE ROWE Everlasting (Rocketown)	8
J. MCBRAYER & J. MARIA Never Alone (Nunca Solo) (Sparrow)	6
R. ST. JAMES & C. TOMLIN Expressions... (ForeFront/Sparrow)	6
NATALIE GRANT Deeper Life (Curb)	6
JOY WILLIAMS I Wonder (Reunion)	6
ERIN O'DONNELL Wide Wide World (Inpop)	5

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
M. SCHULTZ You Are A Child Of Mine (Word/Curb/Warner Bros.)	+245
AVALON New Day (Sparrow)	+221
DARLENE ZSCHECH Pray (INO)	+215
JOY WILLIAMS I Wonder (Reunion)	+154
JARS OF CLAY Show You Love (Essential)	+135
ACROSS THE SKY Found By You (Word/Curb/Warner Bros.)	+133
ERIN O'DONNELL Wide Wide World (Inpop)	+110
GEORGE ROWE Everlasting (Rocketown)	+109
CASTING CROWNS If We Are The Body (Beach Street/Reunion)	+91
J. MCBRAYER & J. MARIA Never Alone (Nunca Solo) (Sparrow)	+87

## Christian Activity

by Rick Welke

### Mark Makers

Mark Schultz leaps onto the AC chart this week with "You Are a Child of Mine," the debut tune from the forthcoming project *Stories & Songs*, landing all the way up at No. 23. The song gains 245 plays and 11 new station adds, giving it the force to make the top 10 within just a couple of weeks.

Not to be outdone, Darlene Zschech makes her way onto the chart, debuting this week with "Pray." As one of the world's most renowned worship leaders, she steps up with her first pop offering and seems to be hitting it off with programmers in a big way.

As predicted last week, Avalon jump up to No. 2, right behind the ZOEgirl ladies and positioning themselves for a top-spot takeover in the next week or two. Other strong movers in the top 10 include Newsboys, Michael W. Smith and Across The Sky.



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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)	1050	+12	14	26/0
2	2	STACIE ORRICO (There's Gotta Be)... (ForeFront/Virgin)	987	+38	11	26/0
4	3	ZOEGIRL You Get Me (Sparrow)	889	+19	13	25/0
3	4	TODD AGNEW This Fragile Breath (Ardent)	844	-73	19	21/0
9	5	NATE SALLIE All About You (Curb)	755	+51	9	22/2
7	6	SEVEN PLACES Everything (BEC)	704	-11	18	18/0
6	7	EVERYDAY SUNDAY Hanging On (Flicker)	682	-66	21	17/0
10	8	MERCYME The Change Inside Of Me (INO)	645	+1	14	17/0
11	9	NEWSBOYS You Are My King (Amazing Love) (Sparrow)	640	+59	7	18/0
5	10	JEREMY CAMP I Still Believe (BEC)	621	-132	22	16/0
8	11	W. BARFIELD My Heart... (Creative Trust Workshop)	579	-126	16	14/0
12	12	TOBYMAC Love Is In The House (ForeFront)	575	+21	16	17/0
13	13	BIG DISMAL Remember (I.O.U.) (Wind-up)	556	+48	12	14/0
14	14	BY THE TREE Far Away (Fervent)	470	-29	11	15/0
15	15	DOWNHERE What It's Like (Word/Curb/Warner Bros.)	445	-32	18	14/0
17	16	SIXPENCE NONE... Waiting... (Squint/Curb/Reprise)	436	+20	8	15/0
19	17	CASTING... If We Are The Body (Beach Street/Reunion)	422	+45	4	15/0
21	18	FM STATIC Crazy Mary (Tooth & Nail)	404	+53	5	14/0
29	19	BIG DADDY WEAVE Fields Of Grace (Fervent)	392	+137	2	16/2
16	20	SHAUN GROVES See You (Rocketown)	392	-32	9	15/1
18	21	RELIENT K Getting Into You (Gotee/EMC)	351	-48	29	9/0
20	22	JEFF DEYO I Give You My Heart (Gotee)	307	-51	14	9/0
23	23	SONICFLOOD Cry Holy (INO)	301	-5	6	11/0
24	24	SWIFT 'Til I Met You (Flicker)	299	+6	4	12/0
22	25	LIFEHOUSE Take Me Away (Sparrow/DreamWorks)	298	-49	21	9/0
30	26	AUDIO ADRENALINE Strong (ForeFront)	270	+21	7	11/0
26	27	BEBO NORMAN Falling Down (Essential)	270	+2	27	8/1
25	28	SOULJAHZ Let Go (Squint/Curb/Warner Bros.)	264	-23	2	9/0
28	29	CAEDMON'S CALL Hands Of The Potter (Essential)	240	+9	1	9/0
28	30	THIRD DAY You Are So Good To Me (Essential)	238	-23	29	8/0

27 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 9/21 - Saturday 9/27. © 2003 Radio & Records.

**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)	463	+22	9	31/0
4	2	JEREMY CAMP Take My Life (BEC)	414	+21	9	34/0
8	3	SUPERCHICK Me Against The World (Inpop)	407	+85	4	31/3
3	4	RELIENT K Forward Motion (Gotee)	407	-4	11	32/0
2	5	NATE SALLIE All About You (Curb)	401	-12	14	23/2
6	6	BIG DISMAL Reality (Wind-up)	364	+21	7	31/1
5	7	SEVENTH DAY SLUMBER Innocence (Crowne)	352	-16	11	32/1
9	8	JONAH33 Faith Like That (Ardent)	327	+42	3	30/2
7	9	SKY HARBOR In Stereo (Inpop)	321	-20	13	32/0
18	10	ROCK 'N' ROLL WORSHIP... A Beautiful Glow (INO)	301	+58	6	32/1
14	11	THOUSAND FOOT KRUTCH Phenomenon (Tooth & Nail)	300	+35	3	27/4
15	12	STEREO MOTION Rise (Flicker)	287	+22	9	23/1
12	13	SKILLET Savior (Ardent)	281	+120	1	24/7
11	14	DAKONA Richest Man (Maverick/Warner Bros.)	276	+1	5	22/1
11	15	AUDIO ADRENALINE Worldwide: Two (ForeFront)	271	-6	9	33/2
10	16	T-BONE, M. TAIT & D. LEWIS Raised In Harlem (Meaux)	264	-19	8	27/1
17	17	EVERYDAY SUNDAY Lose It Again (Flicker)	254	+3	8	22/1
25	18	ANBERLIN Cadence (Tooth & Nail)	245	+45	2	23/4
19	19	SWITCHFOOT Ammunition (Red Ink/Columbia)	241	+3	6	29/0
13	20	38TH PARALLEL Turn... (Squint/Curb/Warner Bros.)	233	-34	16	22/1
20	21	PILLAR Indivisible (MCA)	231	-6	12	28/0
22	22	KUTLESS Pride Away (BEC)	228	+18	3	22/3
21	23	SPOKEN Promise (Tooth & Nail)	227	+17	2	14/3
26	24	RADIAL ANGEL Your Name (Squint/Curb/Warner Bros.)	221	+27	5	17/2
27	25	OLD MAN SHATTERED Sentimental... (Acoustic Live)	209	+16	5	13/1
16	26	EAST WEST For Every Wish (Floodgate)	205	-60	15	24/0
29	27	HANGNAIL I Aspire (Tooth & Nail)	192	+17	4	15/1
30	28	SLICK SHOES Now's The Time (SideOneDummy)	182	+9	2	19/3
23	29	DISCIPLE Wait (Slain)	172	-38	5	15/1
-	30	MODERN DAY JOHN Disdain (Independent)	161	-10	14	7/1

42 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 9/21 - Saturday 9/27. © 2003 Radio & Records.

**New & Active**

**MICHAEL W. SMITH** Signs (Reunion)  
Total Plays: 237, Total Stations: 10, Adds: 2

**GRITS (JENNIFER KNAPP)** Believe (Gotee)  
Total Plays: 220, Total Stations: 7, Adds: 0

**JUMP 5** Why Do I Do (Sparrow)  
Total Plays: 207, Total Stations: 10, Adds: 1

**PAUL WRIGHT** Your Love Never Changes (Gotee)  
Total Plays: 205, Total Stations: 11, Adds: 2

**JARS OF CLAY** Show You Love (Essential)  
Total Plays: 203, Total Stations: 13, Adds: 7

**ACROSS THE SKY** Found By You (Word/Curb/Warner Bros.)  
Total Plays: 182, Total Stations: 9, Adds: 2

**AVALON** New Day (Sparrow)  
Total Plays: 177, Total Stations: 7, Adds: 0

**KJ-52** Dear Slim Pt. 2 (BEC/Uprok)  
Total Plays: 175, Total Stations: 7, Adds: 0

**R. ST. JAMES & C. TOMLIN** Expressions... (ForeFront/Sparrow)  
Total Plays: 164, Total Stations: 9, Adds: 1

**TEN SHEKEL SHIRT** Cheer Up (INO)  
Total Plays: 163, Total Stations: 9, Adds: 1

**New & Active**

**TAYLOR** Follow Me (Rocketown)  
Total Plays: 142, Total Stations: 17, Adds: 2

**PLUMB** Unnoticed (Curb)  
Total Plays: 140, Total Stations: 14, Adds: 10

**GRAND PRIZE I** Wait For The Lord (Independent)  
Total Plays: 131, Total Stations: 12, Adds: 0

**KJ-52** Dear Slim Pt. 2 (BEC/Uprok)  
Total Plays: 114, Total Stations: 10, Adds: 1

**LUCERIN BLUE** Monday In Vegas (Tooth & Nail)  
Total Plays: 86, Total Stations: 8, Adds: 0

**BY THE TREE** Far Away (Fervent)  
Total Plays: 80, Total Stations: 7, Adds: 1

**EMISSARY** You Take My Breath Away (Independent)  
Total Plays: 66, Total Stations: 4, Adds: 1

**LIFEHOUSE** Take Me Away (Sparrow/DreamWorks)  
Total Plays: 65, Total Stations: 12, Adds: 0

**SWITCHFOOT** Meant To Live (Red Ink/Columbia)  
Total Plays: 63, Total Stations: 3, Adds: 0

**SLOW COMING DAY** Watching It Fall Apart (Tooth & Nail)  
Total Plays: 62, Total Stations: 3, Adds: 0

**PraiseDisc** ():-)

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~ Paul Shupe, Solid Gold Entertainment, Indianapolis, IN



Amy Wilken, PraiseDisc Manager  
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## INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	JAMIE SLOCUM I Cannot Turn Away (Curb)	383	-29	10	22/0
5	2	TWILA PARIS God Of All (Sparrow)	370	+37	11	21/1
3	3	JACI VELASQUEZ Jesus is (Word/Curb/Warner Bros.)	365	+18	8	19/0
	4	PHILLIPS, CRAIG & DEAN Hallelujah... (Sparrow)	348	-13	13	17/0
6	5	NATALIE GRANT I Desire (Curb)	320	-11	11	18/1
4	6	CHRIS RICE Smile... (Rocketown)	303	-32	15	17/0
7	7	SCOTT KRIPPAYNE You Are Still God (Spring Hill)	272	+30	5	18/2
8	8	CAEDMON'S CALL Hands Of The Potter (Essential)	248	+10	5	15/0
10	9	WATERMARK... There Is... (Creative Trust Workshop)	247	+30	4	20/2
13	10	RUSS LEE Satisfied In You (Discovery House)	223	+18	6	15/0
15	11	4HIM Fill The Earth (Word/Curb/Warner Bros.)	220	+17	3	19/1
9	12	COREY EMERSON Sanctuary (Discovery House)	205	-14	7	14/0
12	13	CHARMAINE All In All (Elevate/Inpop)	199	-12	12	13/0
11	14	JIM WITTER You Are The Son (Curb)	184	-27	9	15/0
18	15	FFH Ready To Fly (Essential)	179	+19	2	13/0
14	16	NEWSBOYS He Reigns (Sparrow)	178	-28	22	10/0
17	17	AL DENSON Trusting You Alone... (Spring Hill)	151	-13	18	9/0
18	18	JILL PHILLIPS Wrecking Ball (Fervent)	150	+2	3	8/0
20	19	SHANNON WEXELBERG In The Waiting (Doxology)	145	+10	2	11/0
Debut	20	DARLENE ZSCHECH Pray (MVD)	143	+27	1	14/2

22 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 9/21 - Saturday 9/27.  
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## Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	VERBS Live To The Music (Gotee)
2	KJ-52 Dear Slim Pt. 2 (BEC/Uprok)
3	KJ-52 f/JOHN REUBEN The Choice Is Yours (Uprok)
4	DJ MAJ The Ringleader (Gotee)
5	OUT OF EDEN Showpiece (Gotee)
6	JOHN REUBEN Run The Night (Gotee)
7	SOULJAHZ Jubilee (Squint/Curb/Warner Bros.)
8	STACIE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)
9	LPG Never Did I (Uprok)
10	CROSS MOVEMENT Forever (BEC)

## CHR Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
JARS OF CLAY Show You Love (Essential)	7
NATE SALLIE All About You (Curb)	2
BIG DADDY WEAVE Fields Of Grace (Fervent)	2
PAUL WRIGHT Your Love Never Changes (Gotee)	2
MICHAEL W. SMITH Signs (Reunion)	2
ACROSS THE SKY Found By You (Word/Curb/Warner Bros.)	2
JODY MCBRAYER & JADYN MARIA Never Alone (Nunca Solo) (Sparrow)	2
SKILLET Savior (Ardent)	2

## Rock Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
PLUMB Unnoticed (Curb)	10
P.O.D. Will You (Atlantic)	10
SKILLET Savior (Ardent)	7
BLEACH Get Up (BEC)	6
GS MEGAPHONE Venom (Spindust)	6
TREE3 All Hands (Inpop)	5
THOUSAND FOOT KRUTCH Phenomenon (Tooth & Nail)	4
ANBERLIN Cadence (Tooth & Nail)	4

## Inspo Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
GEORGE ROWE Everlasting (Rocketown)	6
RIVER Glorious (Ingrace)	5
CASTING CROWNS If We Are The Body (Beach Street/Reunion)	4
MARK SCHULTZ You Are A Child Of Mine (Word/Curb/Warner Bros.)	3
MARTINS What Mercy Means (Spring Hill)	3

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# Pancho Pistolas Comes Out Shooting

KHCK PD Frank González talks about Tejano

Tejano and Regional Mexican have long been adversaries, although their musical roots are very close. In the ratings, sales and format races, Regional Mexican is winning. Long gone are the days when Tejano artists like Selena and La Mafia ruled the airwaves. The question is, can Tejano survive when its stations are programming Regional Mexican to stay in the fight?

I spoke with one of Tejano's stronger advocates, KHCK/Dallas PD Frank "Pancho Pistolas" González. He is Tejano and "speaks from the heart," he says, about the music he feels is not getting due recognition. Hold on to your hats, because he's got a lot to say.



Frank González

a band call themselves "Whatever Del Norte," right there they're telling you they are not Tejano.

**R&R:** Why is there a lack of Tejano artists now?

**FG:** When the Tejano boom came the big labels starting signing Tejano bands because they liked the sound and saw the potential to make money.

Then they changed the bands' style. They got greedy and wanted to cross over to Regional Mexican, so they changed their sound to fit that style of music. The large labels came, took our music and used it to make money. They helped some artists cross over to Regional Mexican but left other artists without anything.

Now the big labels are gone, and who's left? The same smaller or independent labels that started everything, like Freddie Records, Hacienda Records, etc.

**R&R:** Are you saying that artists who were Tejano changed their sound to a more Regional Mexican sound because of the record companies' influence?

**FG:** Absolutely. If there's more money to be made, they're going after it. And you can't blame the artists for doing that. If you look back to Grupo Mazz, they were doing really well, and all of a sudden they released a banda album that didn't do

well at all in the Tejano market; I don't think it did well in the Mexican market either. They were trying to cross over because the label was asking them to.

A lot of bands won't tell you that, and a lot of people are afraid to say it. They say that Regional Mexican is the format that's hot right now, and they sell lots of records. So what? You can't fool a true Tejano, because we know our sound and what we're about. When those bands figure out they aren't going to make it in Regional Mexican, they're going to have to come back to where they started, which is Tejano.

**R&R:** Isn't a problem for Tejano music that it is limited to Texas?

**FG:** I don't think it is limited. We just haven't been introduced to other markets. There are places like Chicago and Michigan where they do events with Tejano artists, and people pay lots of money to see them. They're dying for that music over there. In Monterrey, Mexico, La Tropa F are hot. Stations are playing their old stuff, and it's a hit. Home-town Boys and Albert Zamora are other examples of artists who are a hit in Monterrey. That's why Disa signed Zamora — because he's got a large following in Mexico. The labels should have focused as much effort on taking our Tejano music to other markets as they did on crossing it over by changing it. Tejano would be everywhere without changing the music. People are hungry for Tejano.

**R&R:** Is Tejano about the music, about being born in Texas or about culture?

**FG:** It's a bit of all of that. It's got to do with the sound, with the culture. Don't get me wrong: Others can do Tejano music. Primavera have a song that, if you played it for anybody who understands the Tejano market and did not tell them who the band was, they would say, "That song is Tejano." Mexican groups can play Tejano. Just because the band isn't from Texas doesn't mean they can't do Tejano music. La Sombra were from Chicago.

**R&R:** You told me you were making some changes to your station and going pure Tejano. How's that coming?

**FG:** I'm doing it slowly but sure-

**"Why would I program Regional Mexican music on my station when we have stations for that music? I don't want to shoot myself in the foot by losing my core audience."**

ly. I'm focusing on my demographic, which is an older crowd. The younger kids are confused, because they think Control are Tejano or Poder Del Norte and Pesado are Tejano. They've been influenced by so-called Tejano stations. Whatever you teach kids, that's what they believe.

**R&R:** Won't you hurt your ratings if you don't go after that younger demographic?

**FG:** No. In fact, I think it's going to help, because now I'm going after my core audience, who will continue to listen to my station because they are Tejano. They understand Tejano. The younger demographic will switch over to English-language stations, Regional Mexican stations and Rock stations. If I focus on my 25-54 core audience, their hearts are in Tejano music.

**R&R:** Will that younger audience you're losing now eventually come back to Tejano music?

**FG:** Absolutely, because it's something they can call their own, something that is theirs. And the new generations coming to the U.S., their kids will be born here. And they will listen to Tejano, even if their parents didn't.

**R&R:** Do your air personalities speak Spanish on the air?

**FG:** We speak both languages on the air. We go back and forth, because that's how we were brought up. That what makes us Tejano, even though we're proud of our Mexican roots. I love listening to Vicente Fernández. Listening to mariachi is me, but I also like George Strait and Kiss.

**R&R:** Looking at the Dallas market ratings, you're competing with at least four Regional Mexican stations, and your ratings are suffering.

**FG:** Yes, they are, but I'm able to continue to sell the station because

we are a unique format. We are the only Tejano station in Dallas. We have our Regional Mexican stations in the No. 1 and No. 2 positions. I'm not competing with them, because I'm part of that family.

**R&R:** But speaking generally about the Tejano format, it is suffering in the ratings.

**FG:** Yes, ratings are important. That's why I don't compete with the Regional Mexican stations and I go after my core audience. Why would I program Regional Mexican music on my station when we have stations for that music? I don't want to shoot myself in the foot by losing my core audience, because they want to hear Tejano, not Regional Mexican.

**R&R:** What do stations need to do to bring back Tejano and have it compete equally with Regional Mexican?

**FG:** If stations are calling themselves Tejano, then be Tejano. If they want to compete, they are going to have to program Regional Mexican. Fine, but don't call yourselves Tejano. Is Regional Mexican what you're best at? Because, if it's not, you're not going to win against stations that are pure Regional Mexican.

**R&R:** Can the format survive now that the large labels are not involved?

**FG:** Yes. It survived before they were involved. They fed off of us, and now they're gone. Intocable got their start in Tejano before crossing to Regional Mexican; so did Kumbia Kings. The Tejano format will be back. It will come around. Everything does. No one thought our kids would be wearing the bell-bottoms and platform shoes our parents were wearing in the '70s. No one thought the boy bands would come back, and look at 'N Sync. Everything gets another chance.

**"There are a lot of stations that say they are Tejano, and they aren't. I have no idea how they can say that or where they're getting that."**



Mexican singer Ana Bárbara (r) recently stopped by Cumbia-formatted KLYN/Los Angeles and was interviewed by air talent Luz María Briceño.

# RADIO Y MÚSICA™

by R&R

This Week In Spanish-Language Music

## On The Spot

# La Ley On Libertad

Superstar Chilean band La Ley, one of Latin rock's most commercially successful groups, have just finished a successful U.S. tour in support of their latest album, *Libertad*. They are now headed for Mexico and Central and South America.

*Libertad* is a poignant and socially conscious collection that touches on issues ranging from the importance of freedom of expression and equality to suicide. Frontman Beto Cuevas opened up in a recent conversation and talked about the album's message of hope and what inspired it; the first single, "Amate Y Sálvate," a song about the irony of the freedoms that we believe are God-given rights; and the second single, "Más Allá," about a fan who committed suicide.

This is Beto Cuevas' take on *Libertad*.

**R&R:** "Más Allá" was just released. Tell me about this song.

**BC:** This song is based on a true story about a fan who committed suicide. She had severe depression and admired and worshiped us uncontrollably. I think this has helped us to touch on a very serious problem: depression. It has also given us a chance to tell our fans that it is important for them not to idolize us, because we're human beings just like them, with good qualities and faults.

The video was filmed in Las Vegas. I had the idea for it and co-directed it with Simon Brand. The video is set in Vegas because this city seems like a ghost town. Although it is full of lights and never sleeps, there's a feeling of loneliness that can be associated with the loneliness our fan felt when she made the decision to take her life. She made a big decision; it was a gamble. The video is sort of an analogy of that gamble she took when betting on taking her life.

**R&R:** Speaking of videos, the one for "Amate Y Sálvate" is very artistic. You start off with tape on your mouth, and it's shot in black and

white. Little by little, things open up, and the images begin to have color. It's like a freeing experience.

**BC:** What I wanted to point to in this video were those things that alienate us and make us just another number, like religion, politics, etc. — everything that keeps us from the union and communion we could experience as human beings. As we remove the tape

Gandhi, and even from Jesus' example — leaving behind the pure religious aspect of it. They fought for causes without violence. They left a deep impression on many people, including myself. Going to war can never bring peace, which is what we are ultimately looking to achieve.

My daughter is in school here the U.S., and at some point she voiced her opinion on the war. She said she is against any war. Many of her classmates responded by telling her to shut up and that if she didn't like it, she should go back to her country, because the president had



La Ley

from our mouths and we remove the black and white of hostility and violence, we begin to find color and our own personality and we're able to make this a better world. The song has a high degree of hope, as does the whole album.

**R&R:** This album does seem to have more of a social message. Is there a particular reason? Did recent world events have anything to do with it?

**BC:** As a songwriter, I am a reflection of everything that happens in my life and in the world. I was really affected when the war with Iraq began, because I am a pacifist, and I don't justify fighting violence with violence. I have read about and learned from people like Martin Luther King Jr. and

made the decision to go to war, and she had to support him.

It was then in that I realized that liberty is not a guaranteed right; it is a struggle, just like peace. We see it and sometimes practice it, but when it comes time to voice an opinion, there are people who will try to silence you. That particular anecdote influenced me to make this record, and by covering my mouth with tape, even on the album cover, I pointed to how ironic the word *liberty* can be.

**R&R:** Because what kind of liberty or freedom can we have if we don't have the right to express ourselves?

**BC:** The powers that be try to cover our mouths in very subtle ways, and that's why we have to

## Radio News

Everardo Morales  
PD, WWRV/West Palm Beach

Our station is very community oriented. I've always believed in participating in community-oriented events and activities. I saw the need for a show to help the community, and I started one in the afternoons to help people. It's like a talk show within the musical format of the station, and it's called *Comunidad en Acción*. We have doctors and other experts to help discuss and solve any issue. There was a great need for a show like this to help out the community in West Palm Beach.



Everardo Morales

We have wonderful people hosting the show, like Dr. Germán Moreno and our News Director, Helman Ruíz. The great news is that we've just been notified that Planned Parenthood has nominated the show as one of the best community-oriented shows in the West Palm Beach area. It is very satisfying to know that this show has helped the community and that they enjoy having it. We'll find out soon if we win, but the most important thing is to be nominated. Even if we don't win, we'll get the recognition of other media outlets. That's a win for us already.

fight for our rights. We've lived through many situations in this country — and in the whole world — where we have not been allowed to express ourselves. In a world where there's so much media, we, as artists and musicians, have to use our own media outlet, which is music, to express our thoughts openly, even if we risk disapproval. We're not political or pro right, left or middle. We're just talking about issues that are common sense, like liberty and peace, which ultimately benefit everyone.

**R&R:** Is this why you joined Rock the Vote to register people to vote during your U.S. concerts?

**BC:** Yes, that's why we joined organizations like Rock the Vote. They are a nonprofit entity that wants to motivate young people to take part in the electoral process. Their message is that the only way to express yourself is by participating in the process. It's also important to know who you are voting for. It's important to educate yourself, and it's important to put pressure on that candidate to fulfill his or her promises once in office.

In California, for example, Hispanics were the first to arrive in the state, and we have rights and deserve the same respect that every other human being does. We have to find out which candidate really respects us.

**R&R:** You recently finished a very successful U.S. tour. Where are you headed next?

**BC:** We finished a 26-city U.S. tour. Now we're starting a tour through Mexico and Central and South America that will keep us on the road until the end of the year. We have important dates in Mexico City, Guadalajara, Monterrey and other cities in Mexico. We're also performing in Honduras, Nicaragua, El Salvador and other countries.

We're performing in our country, Chile, in November at the National Stadium, and it will be a historic event. The stadium has a painful history because of Victor Jara, [a singer-songwriter and teacher who was tortured and killed there in 1973]. Many people were tortured and killed there.

I've read that there are plans to change the stadium's name to Victor Jara, and I agree with it. He was a victim of abuse against human rights. He was a person who expressed himself through his ideas and music and was cowardly silenced. It is going to be very special to perform there for our country. We will probably also visit Spain very soon to support the album's release.

### TALK BACK TO R&R!

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

Call me at 310-788-1670  
or e-mail:

[jmadrigal@radioandrecords.com](mailto:jmadrigal@radioandrecords.com)

**CONTEMPORARY TOP 25**

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	ALEJANDRO SANZ No Es Lo Mismo (Warner M.L.)	152
2	CHAYANNE Un Siglo Sin Ti (Sony Discos)	152
3	LUIS MIGUEL Te Necesito (Warner M.L.)	118
4	RICKY MARTIN Asignatura Pendiente (Sony Discos)	109
5	JUANES & NELLY FURTADO Fotografia (Universal)	108
6	OBIE BERMUDEZ Antes (EMI Latin)	97
7	GLORIA ESTEFAN Hoy (Sony Discos)	82
8	MANA Mariposa Traicionera (Warner M.L.)	68
9	CRISTIAN No Hace Falta (BMG)	67
10	JORGE CORREA "TERESO" Carmelina (Universal)	66
11	ALEXANDRE PIRES Quitémonos La Ropa (BMG)	65
12	RICARDO ARJONA Minutos (Sony Discos)	62
13	RICKY MARTIN Tal Vez (Sony Discos)	57
14	SORAYA Sólo Por Ti (EMI Latin)	51
15	AREA 305 Vive La Vida (Univision)	50
16	MARCO A. SOLIS Tu Amor O Tu Desprecio (Fonovisa)	49
17	DAVID BISBAL Quiero Perderme En Tu Cuerpo (Universal)	48
18	JULIO Déjame Volar (Warner M.L.)	47
19	TRANZAS Morí (Sony Discos)	42
20	TIZIANO FERRO Perdona (EMI Latin)	42
21	TEMERARIOS Te Regalo Mi Tristeza (Fonovisa)	41
22	BLACK EYE PEAS Where Is The Love? (A&M/Interscope)	39
23	PEPE AGUILAR Me Falta Valor (Univision)	35
24	SIN BANDERA Mientes Tan Bien (Sony Discos)	34
25	JUANES La Paga (Universal)	34

Data is compiled from the airplay week of September 21-27, and based on a point system.  
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**Going For Adds**

- GUILLERMO PLATA Contigo Y Sin Ti (Balboa)
- REAL CHICANO El Gusano (Balboa)
- PUERTO RAICES Enamorados (Sony Discos)
- IMPACTO MC Golosa (Balboa)
- CABAS La Caderona (EMI Latin)
- BENNY Lluve Luz (Warner M.L.)
- VILMA PALMA Los Besos Que Vendí (Balboa)
- LA LEY Más Allá (Warner M.L.)
- BACILOS Odio El Silencio (Warner M.L.)
- LORNA & EL CHOMBO Papi Chulo (Balboa)
- RICARDO MONTANER Parado De Manos (Warner M.L.)
- 4 EN DO Pirata (Balboa)
- ALEX UBAGO Qué Pides Tú (Warner M.L.)
- DUENOS DEL SOL Que Por Qué Te Quiero (Balboa)
- MYRIAM Sin Ti No Hay Nada (EMI Latin)
- YAHIR Déjame (Warner M.L.)

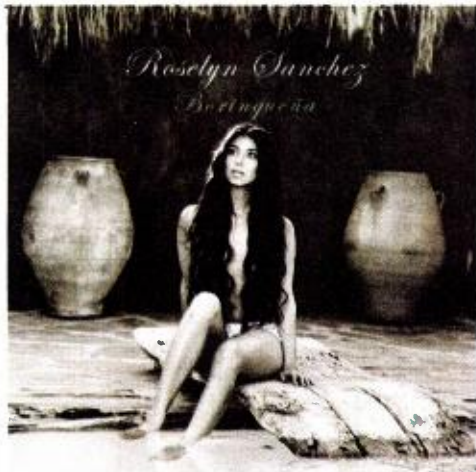
**TROPICAL TOP 25**

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	CELIA CRUZ Rie Y Lloro (Sony Discos)	232
2	HUEY DUNBAR Sin Poderte Hablar (Sony Discos)	120
3	OBIE BERMUDEZ Antes (EMI Latin)	120
4	INDIA Soy Mujer (Sony Discos)	120
5	ELVIS MARTINEZ Así Te Amo (Premium)	108
6	GLORIA ESTEFAN Hoy (Sony Discos)	98
7	SON DE CALI Son De Cali (Univision)	91
8	VICTOR MANUELLE Poco Hombre (Sony Discos)	91
9	KEVIN CEBALLO Tú Volverás (Universal)	89
10	CHAYANNE Un Siglo Sin Ti (Sony Discos)	79
11	GILBERTO S. ROSA Un Amor Para La Historia (Sony Discos)	75
12	DANIEL RENE & JENNIFER PEÑA El Deseo De Ti (Univision)	68
13	ORO SOLIDO Tu Mamá Y Tu Papá (24K)	68
14	ALEJANDRO SANZ No Es Lo Mismo (Warner M.L.)	66
15	SOPHY Cuéntale A Ella (Premium)	61
16	ANTHONY RIDS El Bolsillo Izquierdo (Premium)	57
17	OLGA TAÑÓN Cuando Tú No Estás (Warner M.L.)	52
18	GILBERTO S. ROSA Si Te Dijeron (Sony Discos)	51
19	ISMAEL MIRANDA Te Solté La Rienda (Universal)	50
20	SEXAPPEL Maneando La Cola (J&N)	49
21	THALIA f/FAT JOE Me Pones Sexy (EMI Latin)	49
22	AREA 305 Vive La Vida (Univision)	49
23	JOE VERAS Inténtalo Tú (J&N)	42
24	MONCHY & ALEXANDRA Polo Opuesto (J&N)	40
25	OSCAR D'LEON La Mazucamba (Universal)	39

Data is compiled from the airplay week of September 21-27, and based on a point system.  
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**Going For Adds**

- ANDY ANDY Voy A Tener Que Olvidarte (Sony Discos)
- CHARLIE CRUZ Te Voy A Dar (Warner M.L.)



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A duo with Tego Calderon



ALBUM IN STORES SEPTEMBER 30th



## REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	<b>INTOCABLE</b> Eso Duele (EMI Latin)	340
2	<b>BRONCO</b> "EL GIGANTE DE AMERICA" Estoy A Punto (Fonovisa)	320
3	<b>CONJUNTO PRIMAVERA</b> Ave Cautiva (Fonovisa)	302
4	<b>MONTEZ DE DURANGO</b> Hoy Empieza Mi Tristeza (Disa)	241
5	<b>HURACANES DEL NORTE</b> Nomás Por Tu Culpa (Univision)	198
6	<b>TIGRES DEL NORTE</b> Cáusame La Muerte (Fonovisa)	179
7	<b>AOLFO URIAS</b> Amor Bésame (Fonovisa)	160
8	<b>TEMERARIOS</b> Te Regalo Mi Tristeza (Fonovisa)	135
9	<b>PALOMO</b> Te Metiste En Mi Cama (Disa)	129
10	<b>JOAN SEBASTIAN</b> Así Te Quiero (Balboa)	121
11	<b>CUISILLOS</b> Corazón (Balboa)	104
12	<b>LIBERACION</b> Cuánto Me Apuestas (Disa)	102
13	<b>COYOTE Y SU BANDA TIERRA SANTA</b> El Rancho Grande (EMI Latin)	93
14	<b>NINEL CONOE</b> Callados (Universal)	91
15	<b>ARROLLADORA BANDA EL LIMON</b> En Los Puritos Huesos (Disa)	85
16	<b>CONJUNTO PRIMAVERA</b> Actos De Un Tonto (Fonovisa)	81
17	<b>TUCANES DE TIJUANA</b> El Águila Blanca (Universal)	79
18	<b>TRINY Y LA LEYENOA</b> Dile (Universal)	75
19	<b>LA ORIGINAL BANDA EL LIMON</b> Ya No Te Vayas (Universal)	75
20	<b>MARCO A. SOLIS</b> Más Que Tu Amigo (Fonovisa)	72
21	<b>PEPE AGUILAR</b> Yo La Amo (Univision)	72
22	<b>VALENTIN ELIZALOE</b> El Huizache (Universal)	71
23	<b>VICTOR GARCIA</b> Otra Vez (Sony Discos)	67
24	<b>ORIGINALES DE SAN JUAN</b> La Motosierra (EMI Latin)	66
25	<b>TUCANES DE TIJUANA</b> El Sinvergüenza (Universal)	64

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### Going For Adds

**ALFREDO RIVERA** 500 Novillos (Sony Discos)  
**JENNIFER PEÑA** A Fuego Lento (Univision)  
**BIG PEPE** Big Pepe Con Fries (Sony Discos)  
**LOS MISMOS** Cómo Te Dejo De Amar (Univision)  
**COSTUMBRE** Cuánto Te Amo (Warner M.L.)  
**TONITA** De Mí No Te Vas A Burlar (BMG)  
**EL POLY Y SU BANDA CICLON** El Ángel De Mis Anhelos (Sony Discos)  
**GRUPO LABERINTO** El Perdedor (Balboa)  
**JUNIOR KLAN** El Solterito (Balboa)  
**JOSE JULIAN** Enamorado De Ti (Balboa)  
**PESADO** Mátame (Warner M.L.)  
**COYOTE Y SU BANDA** Me Voy A Ir (EMI Latin)  
**LA ONDA w/CONTROL** Mi Cucu (EMI Latin)  
**ALACRANES MUSICALES** Si Me Recuerdas (Univision)  
**JULIO PRECIADO** Te Reto A Que Me Olvides (BMG)  
**BIG CIRCO** Una Vez Más (EMI Latin)

## TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	<b>INTOCABLE</b> Eso Duele (EMI Latin)	241
2	<b>BIG CIRCO</b> La Encaballada (EMI Latin)	172
3	<b>DUELO</b> Desde Hoy (Univision)	166
4	<b>ELIDA REYNA</b> Te Voy A Olvidar (Tejas)	127
5	<b>FRIJOLE ROMANTICOS &amp; BOBBY PULIDO</b> Dónde Está Mi Raza (Universal)	105
6	<b>JIMMY GONZALEZ &amp; GRUPO MAZZ</b> Junto A Ti (Freddie)	100
7	<b>SOLIOO</b> Contando Los Segundos (Freddie)	92
8	<b>CONTROL</b> Me Quiero Casar (EMI Latin)	88
9	<b>MARCOS OROZCO</b> Río Rebelde (Catalina)	78
10	<b>JAY PEREZ</b> No Me Dejes (Sony Discos)	78
11	<b>COSTUMBRE</b> Cuánto Te Amo (Warner M.L.)	76
12	<b>IMAN</b> Amor De Dos Caras (Univision)	69
13	<b>RUBEN RAMOS</b> Quiero Una Cita (Revolution)	69
14	<b>KUMBIA KINGS f/OZOMATLI</b> Mi Gente (EMI Latin)	67
15	<b>LA CONTRA</b> Ya Tengo Mi Vida (Univision)	66
16	<b>JAIME Y LOS CHAMACOS f/BOBBY PULIDO</b> Conjunto No Morirá (Freddie)	65
17	<b>KUMBIA KINGS</b> Insomnio (EMI Latin)	64
18	<b>ALAZZAN</b> Cómo Olvidarte (Freddie)	60
19	<b>PALOMINOS</b> Tócame (Fonovisa)	56
20	<b>DANIEL RENE &amp; JENNIFER PEÑA</b> El Deseo De Ti (Univision)	53
21	<b>LA ONOA w/CONTROL</b> Mi Cucu (EMI Latin)	49
22	<b>ESTRUENDO</b> Conquistar Tu Corazón (Univision)	41
23	<b>FRANKIE J.</b> Ya No Es Igual (Sony Discos)	40
24	<b>VICTOR GARCIA</b> Otra Vez (Sony Discos)	32
25	<b>VIOA</b> Muévelo, Báilalo (Tejas)	26

Data is compiled from the airplay week of September 21-27, and based on a point system.  
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### Going For Adds

**JENNIFER PEÑA** A Fuego Lento (Univision)  
**PAUL VIDAL & DYAMANTE** Boom Boom Boom (Seven Rivers)  
**MARCOS OROZCO** Como Dos Adolescentes (Catalina)  
**FLACO JIMENEZ** En El Cielo No Hay Cerveza (Seven Rivers)  
**PESADO** Mátame (Warner M.L.)  
**LOS BRAVIOS** Me Tiene Loca (Freddie)  
**ATM** Nadie (Univision)  
**AKWID** No Hay Manera (Univision)  
**LOS HURACANES DEL NORTE** Nomás Por Tu Culpa (Univision)  
**CELSO PIÑA** Oye Cantinero (Warner M.L.)  
**SIGGNO** Prefiero (Crown)  
**JOSE LEON** Promesas (Catalina)  
**RAMON AYALA Y SUS BRAVOS DEL NORTE** Títtere En Tus Manos (Freddie)  
**TIGRILLOS** Todo Me Sale Mal (Warner M.L.)  
**VARONIL Y Lloré** (Univision)  
**JESSE MARROQUIN** Preciosa Y Bonita (JLM)

## Rock/Alternative

TW	ARTIST Title Label(s)
1	<b>PLASTILINA MOSH</b> Peligroso Pop (EMI Latin)
2	<b>CAFE TACUBA</b> EO (MCA)
3	<b>CIRCO</b> La Sospecha (Universal)
4	<b>PANTEON ROCOCO</b> Tu Recuerdo Y Yo (BMG)
5	<b>MOLOTOV</b> Here We Kum (Universal)
6	<b>LA LEY</b> Más Allá (Warner M.L.)
7	<b>FASE</b> Tania (Universal)
8	<b>LA MOSCA TSE TSE</b> Muchachos, Esta Noche Me Emborracho (EMI Latin)
9	<b>GUSTAVO CERATI</b> Karaoke (BMG)
10	<b>MUNDO APARTE</b> Jamás (Access Denied Productions)
11	<b>LOS TETAS.</b> Tómala (Universal)
12	<b>JUMBO</b> Bajo Control (BMG)
13	<b>LA OREJA DE VAN GOGH</b> Puedes Contar Conmigo (Sony Discos)
14	<b>JARABE DE PALO</b> Ying Yang (Warner M.L.)
15	<b>LOS TETAS</b> Cómo Quisiera Decirte (Universal)

Songs ranked by total number of points. 18 Rock/Alternative reporters.

## Record Pool

TW	ARTIST Title Label(s)
1	<b>FRUKO Y SUS TESOS</b> Gringo Rumbero Pachanguero (Fuentes)
2	<b>CELIA CRUZ</b> Rie Y Lloro (Sony Discos)
3	<b>SONORA CARRUSELES</b> La Comay (Fuentes)
4	<b>ORQUESTA GUAYACAN</b> Vas A Llorar (MP)
5	<b>OON OINERO</b> Ahí Parí (Universal)
6	<b>JOHNNY VENTURA</b> Allá Se Quedó (MP)
7	<b>OLGA TAÑON</b> Cuando Tú No Estás (Warner M.L.)
8	<b>FASE</b> Tania (Universal)
9	<b>GLORIA ESTEFAN</b> Hoy (Sony Discos)
10	<b>OBIE BERMUDEZ</b> Antes (EMI Latin)
11	<b>INOIA</b> Soy Mujer (Sony Discos)
12	<b>NICHE</b> Salao (PPM)
13	<b>TITO ROJAS</b> Cuidala (MP)
14	<b>RICKY MARTIN</b> Jaleo (Sony Discos)
15	<b>OSCAR O'LEON</b> La Mazucamba (Universal)

Songs ranked by total number of points. 21 Record Pool reporters.

## NATIONAL

# JOBS!

<http://onairjobtipsheet.com>

## SOUTH



Susquehanna Atlanta is looking for a Director of Sales whose mission is to achieve revenue goals by leading a sales team with customer focused solutions. The focus of the DOS is to accomplish goals by building client partnerships with strong, resourceful sales organizations. Major responsibilities include growing local, national and non-air revenue. The DOS is responsible for recruiting and training sales managers and upper tier account managers. They should have general familiarity of NAB advertising guidelines and inventory management. Candidates must have at least six years of successful local and general sales management experience in a top 25 market. They should have at least two years experience in multi-station sales management. They must be strategic thinkers with exemplary communications and people skills. They must have track records of hiring and developing sales staffs and managers. Their backgrounds must include non-traditional revenue successes in event, internet and/or database programs. Contact Mark Renier, Market Manager, Susquehanna Radio Corp., 780 Johnson Ferry Rd., 5<sup>th</sup> floor, Atlanta GA 30342 or E-mail [mrenier@atradio.com](mailto:mrenier@atradio.com) or fax 404-407-4730. Susquehanna Radio is an ESOP company, an EOE, and maintains a drug-free workplace. Applicants must be eligible to work in the U.S. [www.susquehannaradio.com](http://www.susquehannaradio.com)

## SOUTH

### Senior Manager, Membership & Industry Relations

Country Music Association Responsibilities include membership recruitment/retention and industry relations. The successful candidate should have extensive music industry contacts, experience with membership/sales development, ability to work in a fast-paced goal-oriented team setting, supervisory experience and financial management/budgeting skills.

Send resumes to:

Rick Murray

Senior Director of Strategic Marketing

Country Music Association

1 Music Circle South

Nashville, TN 37203

Email: [rmurray@cmaworld.com](mailto:rmurray@cmaworld.com)

NO PHONE CALLS

MARKET LEADING CLUSTER IN NORTH CAROLINA IS SEARCHING FOR ON-AIR TALENT FOR MULTIPLE PROPERTIES. RUSH PACKAGE, INCLUDING PHOTO TO: RADIO & RECORDS @ 10100 SANTA MONICA BLVD. #1108, 3<sup>RD</sup> FLOOR, LOS ANGELES, CA 90067. EOE.

## EAST

MORNING SHOW CO-HOST/NEWS, NEW YORK. This is a rare opening at STAR 99.1, WAWZ FM. We're looking for a family friendly person to co-host and do news updates. A passion for the contemporary Christian music format is desired. 5+ years on-air experience required. A background in promotions and/or production is a plus. Send mp3 and resume to [johnnystone123@aol.com](mailto:johnnystone123@aol.com), or send tapes and resume to Johnny Stone, Program Director, PO Box 9058, Zarephath, NJ 08890. EOE.

## EAST

### Traffic Reporter Needed

Traffic Pulse Networks, a division of Mobility Technologies, Inc., is looking for a great Traffic Reporter for a major market opportunity in the East. We want reporters who LOVE traffic! Opportunity to use Traffic Pulse's state-of-the-art technology. E-mail: [careers@traffic.com](mailto:careers@traffic.com), fax: 610.725.0530 or mail: Human Resources, Mobility Technologies, 851 Duportail Road, Suite 220, Wayne, PA 19087. Please, no phone calls. EOE. M/F/D/V.

### Program Director FNX Radio Network.

We're looking for a PD to oversee our heritage alternative rock station, WFNX-FM (101.7 FNX) in the BOSTON market as well as our Portsmouth, NH station, WPHX-FM (92.1 FNX). FNX - one of the last independently owned major market radio stations in America - needs a creative, musically knowledgeable programming leader with strong management skills that can thrive within a multi-media environment (FNX is part of the Phoenix Media Communications Group). You must have at least 5 years of PD experience. Please send your resume to: FNX Radio Network, Attn: HR 126 Brookline Ave. Boston, MA 02215 [jobs@fnxradio.com](mailto:jobs@fnxradio.com) fax: 617-425-2615 EOE

## R&R Opportunities Free Advertising

Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

### Deadline

To appear in the following week's issue, your ad must be received by Thursday noon (PST), eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail to: [llinares@radioandrecords.com](mailto:llinares@radioandrecords.com) Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

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The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a \$50 service charge is added for shipping and handling.

Positions Sought: \$50/inch

Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

## Payable In Advance

Opportunities Advertising orders must be typewritten on company/station letterhead and accompanied by advance payment. Ads are accepted by fax: (310-203-8727) or mail. Visa, MC, AmEx or Discover card accepted. Include card number, name as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

### 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.

## RADIO & RECORDS

10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

R&R is published weekly, except the week of December 25. Subscriptions are available for \$325.00 per year (plus applicable sales tax) in the United States, \$320.00 in Canada and Mexico, and \$495.00 overseas (U.S. funds only) from Radio & Records Inc., at 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, California 90067. Annual subscription plan includes the weekly newspaper plus two R&R Directories issues and other special publications. Refunds are prorated based on the actual value of issue received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Letters may be edited for space and clarity and may appear in the electronic versions of R&R. The writer assumes all liability regarding the content of the letter and its publication in R&R. Nothing may be reproduced in whole or in part without written permission from the Publisher.

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## HOW TO REACH US

RADIO & RECORDS INC. / 10100 SANTA MONICA BLVD., THIRD FLOOR, LOS ANGELES, CA 90067

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<b>R&amp;R ONLINE SERVICES:</b>	310-788-1635	310-553-4056	<a href="mailto:kmccabe@radioandrecords.com">kmccabe@radioandrecords.com</a>
<b>ADVERTISING/SALES:</b>	310-553-4330	310-203-8450	<a href="mailto:hmowry@radioandrecords.com">hmowry@radioandrecords.com</a>

	Phone	Fax	E-mail
<b>OPPORTUNITIES/MARKETPLACE:</b>	310-788-1622	310-203-8727	<a href="mailto:llinares@radioandrecords.com">llinares@radioandrecords.com</a>
<b>EDITORIAL, OTHER DEPTS:</b>	310-553-4330	310-203-9763	<a href="mailto:mailroom@radioandrecords.com">mailroom@radioandrecords.com</a>
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<b>NASHVILLE BUREAU:</b>	615-244-8822	615-248-6655	<a href="mailto:lhelton@radioandrecords.com">lhelton@radioandrecords.com</a>

## WEST

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- Participate in the training of new station managers to run radio stations and supervise staff
- Assist Vice-President in the development and implementation of department policies
- Identify, evaluate and develop leaders within the network
- Assist in the selection, design and development of training programs and training infrastructure
- Resolve staff conflicts within the boundaries of Radio Campesina's HR policies.
- Assist Vice-President to make and administer operational plans which meet Radio Campesina strategic and operational objectives
- Assist with the design of strategies for major buyers
- Assist with alignment of resources for campaigns
- Assist station managers with quarterly and annual planning
- Assist Vice-President in the design and facilitation of national and regional planning sessions
- Compile fund reports.

Bachelor's degree (B. A.) or equivalent and five years experience in radio industry; or four to ten years related experience and/or training; or equivalent combination of education and experience. Interested candidates send resumes via fax (661) 823-6177 or email [fwmrecruiter@hotmail.com](mailto:fwmrecruiter@hotmail.com)

## WEST

### PROGRAM DIRECTOR WANTED!

Southern California Hot AC CHR is looking for a Program Director.

Person must be able to build, maintain and motivate air talent, be a forward thinker, live the lifestyle of the market, have knowledge of the format and have the desire to win. P.D. must also be able to carry daily air-shift.

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Send t&r and any programming philosophies to Radio & Records at 10100 Santa Monica Blvd. #1109, 3<sup>rd</sup> Floor Los Angeles, CA 90067.

EOE.

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Rare opening for Middays/  
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resumes to:  
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50 Monroe, Grand Rapids,  
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National show host seeks return to local radio. Talk, Full Service, Country, A/C. 28 years experience, reasonable salary demands. [ducknbear@msn.com](mailto:ducknbear@msn.com). (10/3)

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## POSITIONS SOUGHT

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PD/MD 4 Hire CHR or CHR/RHY. Knows Selector, RCS and Prophet, Station Imaging Pro. Works well with sales. Can market a station with limited resources! [breathsleepradio@Bellsouth.Net](mailto:breathsleepradio@Bellsouth.Net). (10/3)

I am a 20 year veteran seeking broadcast gig in FORT MYERS, FL....have worked all formats, and a great md....call Don anytime 671-7110. (10/3)

Seeking Sports Director/PBP/Sales position. Joe 1-888-327-4996. (10/3)

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 • **W8BZ** Morning Buzz, WEGR/Tim, Bev & Bad Dog, \$10, CD \$13.  
 • **ALL COUNTRY #CY-134.** KBEO, KPXF, WNOE, WUSN, WYCD, \$10.00.  
 • **ALL CHR #CHR-104.** KSLZ, WDRO, WKST, WNOJ, \$10.00.  
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 • **PROFILE #S-490.** PHOENIX! CHR AC AOR Gold Ctry \$10.00.  
 • **PROFILE #S-491.** DETROIT! CHR AC UC AOR Gold Ctry \$10.00.  
 • **PROMO VAULT #PR-54.** promo samples - all formats, all market sizes. Cassette \$12.50.  
 • **SWEETPER VAULT #SV-40.** Sweeper & Legal ID samples, all formats. Cassette \$12.50.  
 • **AAA-1 (Triple A), #CHN-34 (CHR NIGHTS), #O-25 (ALL OLDIES), #MP-10 (ALTERNATIVE), #F-28 (ALL FEMALE), #T-10 (TALK),** at \$10.00 each.  
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# Publisher's Profile

By Erica Farber



## SEAN HANNITY

ABC Radio Networks syndicated talk host and Fox News personality

**S**ean Hannity is doing it all. He is host of *The Sean Hannity Show*, the fastest-growing syndicated radio talk show, now heard on more than 200 stations in the country. He is host of the No. 1 nightly debate show on cable TV, Fox News Channel's *Hannity & Colmes*. He is an author, and his newest book, *Deliver Us From Evil: How to Defeat Terrorism, Despotism and Liberalism*, is due out early next year. And he also travels across the country, bringing his radio show to live audiences, doing book tours and making speeches and public appearances.

This week Hannity touches down in the City of Brotherly Love to moderate the group executives session at the NAB on Thursday. That same day, Fox News Channel is taping *Hannity & Colmes* in front of a live audience at the Forest Theater at 5pm.

**Getting into the business:** "I was drawn to the radio from the time I was very young in New York. My mom, every single, solitary morning, had *Rambling With Gambling* on in our kitchen. In my teens I used to turn on late-night Talk radio from WMCA/New York, The Good Guys. Later it became WABC with Barry Gray and Barry Farber and, later, Bob Grant. I'd stay up late at night listening, to Barry Farber in particular. It influenced the conservative thoughts I have today. I love music, but I wasn't drawn to it.

"For different reasons I was traveling around the country. I spent some time in Rhode Island, more time in California. I never found the kind of passionate, issue-oriented, caller-interactive Talk radio I had become accustomed to. I knew there was a void out there. During the middle of the Iran-Contra hearings, when I was out in Santa Barbara, CA, I stopped going to work, put my life on hold and watched them. I'd turn on the local Talk station, and there was a guy who couldn't generate a phone call because he didn't have an opinion. I'd call in every day and give my updates on what I thought had happened with the Iran-Contra affair. People started responding more to me than him. I began to believe that it was possible, that I could be on the radio. Then someone told me that guy got paid a lot of money."

**First job in radio:** "I started at the University of California, Santa Barbara college station. I was the sole conservative voice on an extremely left-wing station. I was pretty much thrown out after 40 on-air hours. I put an ad in *R&R*. I said I was the most talked-about, written-about host in college history. I was. It was a big controversy when they fired me. I got a call from Huntsville, AL. I was hired over the phone. I drove across country with everything I owned, not knowing a single soul in the state, and a career began."

**Returning home to New York:** "I've been very blessed and fortunate. I spent two years in Huntsville. When I left, the local paper editorialized a goodbye. I got hired in Atlanta at WGST. I worked there four years. I started doing a lot of TV — I had been doing some in Huntsville. I'd do a lot of CNN. I'd fly up and do the

daytime shows in New York, like *Donahue*, *Geraldo* and *Sally Jessy Raphael*. I got to know Roger Ailes, and he gave me an opportunity to host a CNBC program called *Talk Live on the Weekend*. He told me not to sign another contract until I talked to him. I called him when my contract was coming up. He brought me to New York. I met with him, and he hired me for the Fox News Channel before it went on the air."

**On his success:** "I don't ever think about it. Every day I focus on putting on the best shows I can possibly put on. I'm very passionate about politics and cultural issues. I think we found a unique way to do it. I leave plenty of time for interaction between me and the caller, plenty of time for monologues. We bring in the top newsmakers of the day, and we also have a lot more opposition than anybody else I know of in syndicated radio. I do it my way, the way I've been doing it pretty much most of my career."

"The formula is not that complicated: the top news and the top issues of the day presented in the most entertaining way with the biggest names we can get. I prepare all the time. Whether I'm on TV or radio or not, my passion is politics, issues, reading newspapers and magazines and talking to people. If I didn't have a radio show every day, I'd be traveling around in the car doing monologues to myself."

**Biggest challenge:** "The challenge is consistently staying on the game, not having a good show on Monday, then dipping on Tuesday, then coming back on Wednesday and Thursday. I want to put on a good show every day. It's appointment listening and viewing for our audience. I want them to know they can count on their expectations being met every day."

**State of the radio industry:** "It's very strong. There's plenty of diversity, plenty of choices. I know some people are concerned about consolidation. It hasn't hurt my efforts in the syndication arena at all. If you put on good programming and make it available to stations, they're going to find a way to pick it up. There are more choices available now than have ever been available. Add XM and Sirius into the mix, and you've got a lot of choices. I know the industry has had a couple of slow years, but with the economy pretty much on a rebound, I think radio will come around too."

**On his political aspirations:** "What does Hillary Clinton say? I am not considering a run at this time. I never could have planned all the good things that have happened to me in terms of my career. I could not have planned the success of the Fox News Channel. I couldn't have contemplated that we'd have the second-largest Talk radio show in the country in two short years on the air. I don't make plans for my life, but when I'm given opportunities, I make the most of them and I work hard at them. Nothing can replace hard work as the best weapon to achieve success."

**Thoughts on the recall in California:** "It's democracy in action. I know that the left has been saying that it's unfair, that it's not democratic and whatever else. It is the rule of law in California. Democrats have tried it a number of times over the years; it just didn't work. I was looking at the number of absentee ballots sent in already. They're looking at an interest level in this race higher than they have seen in any other race outside a presidential race for 50 years. The fact that people in California are interested in politics is a great thing. Gray Davis clearly has not done a good job in the state. A majority of Democrats want him out. I don't think there's anything undemocratic, immoral or unethical about recall, especially when it is done legally. If they don't like the law, they can change it. The funny thing is, most people are more interested in that race than in the 10 guys who want to take over George W. Bush's job."

**On a Democratic presidential front-runner:** "If it were to happen today, it would be Howard Dean. Whether or not he can maintain that momentum, time will tell. I don't think Wesley Clark is going to be the star that many think he is going to be. I also think there's an outside possibility that Hillary Clinton will get into this race. That would change the dynamic."

**Something about him that would surprise our readers:** "That my 5-year-old can beat me at most PlayStation games. Outside of my work life, my life is very subdued, very quiet. I'm just a homebody."

**Most influential individual:** "I've been very blessed and fortunate all throughout my career that people have taken a chance on me. From my very first job I had people who cared enough to work with me and teach me the ropes. Roger Ailes took the biggest chance with me. He put me on a TV news channel when I had little experience and was very supportive and patient, helping me develop my skills. Rush Limbaugh was instrumental. He let me fill in for him. He's a good friend and big support system for me. The guys at ABC Radio, Mitch Dolan, Traug Keller, John McConnell and Phil Boyce — these guys all believed in me and the show."

**Career highlight:** "That every step of the way, with every new thing I tried, from the college station, driving across the country to Huntsville, driving in to Atlanta, trying television for the first time — everything — there was a part of me that was scared to death to do it, and I just plowed through and dug down deep and did it anyway. I didn't walk into a studio and feel comfortable; it was just the opposite. I didn't give my first speech and feel comfortable. I didn't feel comfortable being on television the first time. I would break through that comfort zone every time. Making it look easy is part of growing in your profession. Had I let my fear consume me at any point along the way, I wouldn't be where I am today."

**Career disappointment:** "I have no disappointments. I feel like I've been blessed and had a lot of very good fortune. When I first got on WABC in New York, I stood back and realized that very few people grow up listening to a radio station and then get to be on it when they're older. That was pretty cool."

**Favorite radio format:** "I love to listen to Rush. I don't think there's anyone in the industry better than him. I can't imagine a day not hearing him."

**Favorite television show:** "*Hannity & Colmes*. I love to watch all the Sunday programs. One political show I like to catch every night is Brit Hume's show on Fox."

**Favorite music:** "I'm a big country music fan, although I listen to everything. It drives me crazy that there's not a Country station in New York. We did a concert with Sara Evans, who is going to be a huge superstar. She's incredible. Darryl Worley's a friend, Charlie Daniels is a friend. Martina McBride is terrific; we play her at the beginning of every show. Tim McGraw and Faith Hill are doing terrific. Toby Keith is fun; I like him."

**Favorite book:** "The book I've learned the most from is *The Road Less Traveled*."

**Favorite movie:** "*It's a Wonderful Life* and anything from Alfred Hitchcock. I love epics like *Ben Hur*."

**Favorite restaurant:** "Del Frisco's and Ruth's Chris Steakhouse."

**Beverage of choice:** "Snapple Lemon Iced Tea."

**Hobbies:** "I play tennis twice a week and work out every day."

**E-mail address:** "Go to [www.hannity.com](http://www.hannity.com) and e-mail me there."

**Advice for broadcasters:** "Don't be lazy. If you want to reach the highest levels of your career, you have to work hard. There are some talented people who don't put their full heart into it."

# The Power of POSITIVE RADIO

Mort Crim speaks to listeners with optimism, humor, wit, and insight. Never political or controversial, Mort is a winning broadcaster who can be heard on over 1,300 stations in major markets (including Los Angeles, Philadelphia, Boston, Dallas, and Detroit).

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**Contact:**

Bruce Wernick [bwernick@talkamerica.com](mailto:bwernick@talkamerica.com)

Michael Levine [mlevine@talkamerica.com](mailto:mlevine@talkamerica.com)

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

Tel. 888.727.8629 (toll-free)

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