

NEWSSTAND PRICE \$6.50

'Boo' Scares Up Most Added

Two days after winning his first two MTV Video Music Awards, Usher has CHR/Rhythmic's Most Added track of the year. "My Boo" (LaFace/Zomba), featuring superdiva Alicia Keys, picks up 84 adds this week.



RADIO & RECORDS

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SEPTEMBER 3, 2004



Country's War

While the Republican National Convention unfolds this week, R&R Nashville Editor **Chuck Aly** looks at how country artists lead the way with charting songs about the Sept. 11 attacks and the ensuing war on terror. It starts on Page 36.

JoJo

BABY IT'S YOU



THE NEW SINGLE
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DEBUT ALBUM
APPROACHING
PLATINUM

THE FOLLOW UP SINGLE
TO THE 6 WEEK #1 SMASH "LEAVE (GET OUT)"

IMPACTING TOP 40 ON 9/7

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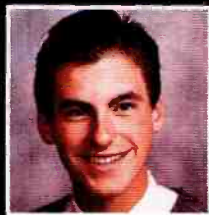
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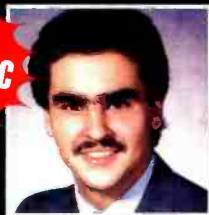


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1985

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NEW THIS WEEK: **WPLJ!** WFMF

Top 40 Mainstream Monitor: 26* 2347x (+316)

Top 40/Adult Monitor: 20* - 17* 1094x (+174)

R&R CHR/Pop: 32 - 25 2031x (+355)

R&R Hot AC: 22 - 17 1017x (+158)

PHONES: #1: KDND WIXX WGTZ TOP 5: WBBQ WSTW WNTQ WYKS

TOP 10: WFBC WIOG WSSX KBKS WAYV WFLY WNRZ TOP 15: Z100 WAOA

RateTheMusic: #14 Overall women • #17 Women 18-24 • #12 Women 25-34 • #13 Women 18-24

L to R: Mike Danger/WPXY, Romeo Z100, John Stewart/WGKL, Kerry Collins/WKCI, Special Ed/WSSX, Riggs/WKXJ, Todd Tucker/KHTT, P.J. KRAD, Jimmy Steele/WNCI, Tommy Chalk/WOEN, Stan Presti/WFLZ, Jan Rizzo/Zomba, Joanne Grand/Zomba, Ted Striker/WYOK, Joe Riccitelli/Zomba, John Strazza/Zomba, Mike Adams/WJBO, Alissa Pollack/Premiere, Emily Spencer/Premiere, Eric O'Brien/WSNX, Jessie Maldonado/Zomba, Sharon Lepere/Zomba, Dave Johnson/KCHZ, Holly/KMXV, Dylan Sprague/WJWQ, Tony Waitkus/WHTS, Toby Knap/WFLZ, Diane Lockner/Zomba, Wes Carroll/WBFA, Michelle Munz/Zomba, Warren Christensen/Zomba, Allyson Levy/Zomba, Kelly Asitani/Zomba, Kristy Reeves/R&R



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BRANDING YOUR PERSONALITY

Radio personalities can be brands if they're consistent, positioned properly and marketed correctly. You can probably name several of them off the top of your head, and every format has them. The payoff comes in the level of trust these stars bring to your station, adding value to both your property and your spot rates. On this week's Management/Marketing/Sales page, marketing consultant **Steve Stockman** explains the power of a clearly focused, branded personality.

Page 6

HISTORIC SPRING NUMBERS

In the recent spring Arbitron, 22 Christian AC stations ranked top five in their target demo of women 25-54 — the first time that many stations achieved that landmark. Get the story from R&R Christian Editor **Rick Welke**.

Page 64

NUMBER ONES

- CHR/POP**
 - **ASHLEE SIMPSON** Pieces Of Me (Geffen)
- CHR/RHYTHMIC**
 - **TERROR SQUAD** Lean Back (Universal)
- URBAN**
 - **TERROR SQUAD** Lean Back (Universal)
- URBAN AC**
 - **PRINCE** Call My Name (Columbia)
- GOSPEL**
 - **FRED HAMMOND** Celebrate (He Lives) (Verity)
- COUNTRY**
 - **TIM MCGRAW** Live Like You Were Dying (Curb)
- AC**
 - **FIVE FOR FIGHTING** 100 Years (Aware/Columbia)
- HOT AC**
 - **HOOSTANK** The Reason (Island/IDJMG)
- SMOOTH JAZZ**
 - **GEORGE BENSON** Sorry, As In A... (GRP/VMG)
- ROCK**
 - **THREE DAYS GRACE** Just Like You (Jive/Zomba)
- ACTIVE ROCK**
 - **BREAKING BENJAMIN** So Cold (Hollywood)
- ALTERNATIVE**
 - **LINKIN PARK** Breaking The Habit (Warner Bros.)
- TRIPLE A**
 - **BRUCE HORNBSBY** Gonna Be Some... (Columbia)
- CHRISTIAN AC**
 - **JEREMY CAMP** Walk By Faith (BEC)
- CHRISTIAN CHR**
 - **BARLOWGIRL** Never Alone (Fervent)
- CHRISTIAN ROCK**
 - **FALLING UP** Bittersweet (Tooth & Nail)
- CHRISTIAN INSPO**
 - **STEVEN C. CHAPMAN** All... (Sparrow/EMI CMG)
- SPANISH CONTEMPORARY**
 - **ALEKS SYNTEK**... Duele El Amor (EMI Latin)
- TEJANO**
 - **PESADO** Ojala Que Te Mueras (Warner M.L.)
- REGIONAL MEXICAN**
 - **TEMERARIOS** Que De Raro Tiene (Fonovisa)
- TROPICAL**
 - **MARC ANTHONY** Valio La Pena (Sony Discos)



New A&R Worldwide Column Debuts In R&R

Industry vet Bisla looks at int'l music scene

R&R is pleased to debut A&R Worldwide, a new weekly column devoted to the music industry. Written by A&R Worldwide Exec. VP/Creative & Media Sat Bisla, the column will focus on music breaking out in the international music community, A&R executives and other vital aspects of music that help shape the industry.



Bisla

R&R VP/Editorial & Music Operations Cyndee Maxwell said, "It's a pleasure to team up with such credible and talented individuals as Sat Bisla and [A&R Worldwide Managing Director] Jim McKeon. Sat's know-

ledge of the international music scene will provide valuable perspective and insight in R&R. Music is obviously the lifeblood of music radio, and we are thrilled to provide a forum that will help promote strong relationships in the music industry between artists, A&R executives, promotion departments and radio stations. It's very exciting to offer the added dimension of the A&R music community to our readers."

Bisla said, "We'd like to thank [R&R Publisher/CEO] Erica Farber and

A&R ▶ See Page 15

Lee Named PD For WIP/Philly

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

Veteran Sports radio programmer Tom Lee has been named to fill the vacant PD slot at WIP/Philadelphia. Upon his arrival at the Infinity Sports outlet next month, Lee will become only the second PD in WIP's 17-year Sports radio history. He'll replace Tom Bigby, who recently exited to become PD at co-owned KRLD/Dallas.



Lee

Lee is currently PD of Fox Sports Radio in Los Angeles. Fox Sports Radio VP/GM Andrew Ashwood will assume day-to-day programming duties at the network following Lee's departure on Sept. 10.

LEE ▶ See Page 9

WPEN/Philly Goes Oldies

Outlet drops Adult Standards, ups Beshore

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

The beleaguered Adult Standards format took another hit this week as Greater Media's WPEN/Philadelphia on Wednesday switched to an Oldies format focusing on music from the late 1950s and early 1960s.



The change in direction for WPEN came just days after GSM Brett Beshore was promoted to Station Manager, reporting directly to Greater Media/Philadelphia VP/Market Manager John Fullam. Beshore has been with WPEN since March 2000, when he became GSM. Before that he served as LSM for WXTU & WWDB/Philadelphia. He

has also been GM of WRNJ/Allentown and Promotions Director for WGGY, WILK & WKRZ/Wilkes Barre.

"Over the past couple of years Brett has done a great job serving in a more active role in the administrative, programming and promotional management of the station," Fullam said. "In addition to overachieving our revenue goals, Brett has been very instrumental in the overall operational success of WPEN."

With the move to Oldies, WPEN actually returns to a format the station aired before becoming "The Station

WPEN ▶ See Page 8

Anthony New R&R Rock Editor
Format vet to take over for Maxwell on Sept. 7

Rock radio veteran and consultant Ken Anthony has been named R&R's Rock Editor, effective Sept. 7. He succeeds Cyndee Maxwell, who was recently promoted to VP/Editorial & Music Operations.



Anthony

R&R Publisher/CEO Erica Farber said, "We received interest from many solid candidates for this position, but Ken exhibited a good balance between directly

understanding the challenges Rock programmers are facing today, being knowledgeable about the music and having direct writing experience. With Cyndee Maxwell's recent promotion, he has big shoes to fill."

Anthony's 25-year radio career includes programming stints at KSJQ/San Jose, KLOL/Houston,

ANTHONY ▶ See Page 9

B'casters Oppose Recording Rule
CC, Salem believe FCC proposal is burdensome

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

Clear Channel Communications, Salem Communications and the NAB have all told the FCC that they believe the commission's proposal to require radio and TV stations to record and retain copies of their programming would be harmful to

broadcasters. The FCC seeks to enact the rule so permanent records of broadcasts would exist to help the agency investigate broadcast-inecency complaints, but opponents argue that compliance would be expensive and that the rule is unfair because only a small number of broadcasters run into trouble with indecency.

FCC ▶ See Page 15

Quebec FM Avoids Shutdown

A three-judge Federal Court of Appeals panel ruled on Aug. 26 that French-language Alternative CHOI (Radio X)/Quebec City can continue broadcasting while a court decides whether to overturn a July 13 decision by the Canadian Radio-Television & Telecommunications Commission to revoke the station's license. The latest ruling came just five days before the station had been ordered by the CRIC to shut down.

The reprieve came at the request of lawyers representing the Canadian government, the CRTC and CHOI parent Genex Communications, as the court realized that a new license for CHOI's 98.1 MHz facility could not be issued to another broadcaster because of Genex's challenge to the CRTC ruling.

The CRTC ordered Genex to shut down CHOI after ruling

CHOI ▶ See Page 15

Long John Joins KSOC/Dallas

By Dana Hall
R&R Urban Editor
dshall@radioandrecords.com

Long John, PD of Cumulus' Urban KMJJ/Shreveport, LA, has been tapped as PD of Radio One Urban AC KSOC (94.5 K-Soul)/Dallas, effective Sept. 7. He replaces Gary Leigh, who exited earlier this summer to concentrate on his radio consultancy business.

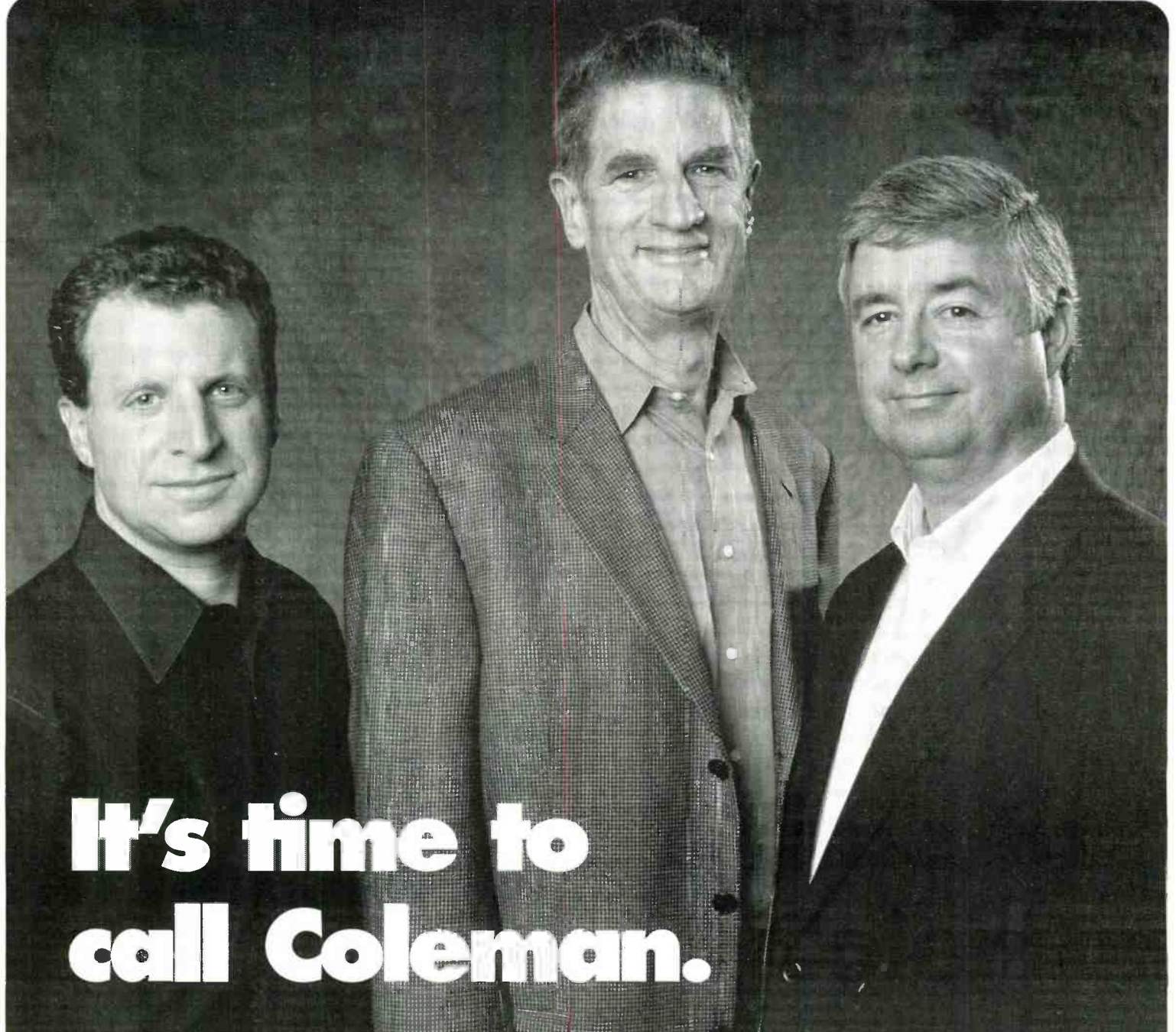


Long John

Long John has been PD at KMJJ since late last year. He also helped launch Cumulus' WZBN/Albany, GA in 2002. Prior to that he was PD of Wilkes Broadcasting's WTLZ/Saginaw, MI.

Long John's career started in his hometown of Houston, where he handled nights at

LONG JOHN ▶ See Page 8



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R&R Debuts Technology Column

Familiar features are moving to other parts of R&R

Beginning with this week's issue, R&R's Digital Media column will be succeeded by the new Technology page, covering a broader range of technology news. The section will continue to be written by R&R Assoc. Managing Editor Brida Connolly.

"When we debuted a technology news section with the Internet pages back in 1999, that was clearly the right focus for that time," Connolly said. "Then, as the digital-media industry grew and matured, we moved in 2002 to concentrate more closely on that area."

"Now, with most of the major issues resolved and digital media growing nicely, it's time to broaden our coverage to other areas of technology related to the radio and recording industries."

The Technology column will

cover satellite and digital radio, industry-related hardware and software, broadband and wireless, the consumer-electronics side of the industry and more while still following developments in digital media and the ongoing fight against online copyright infringement.

With the change, some familiar features will be moving to other parts of R&R. Films and the Nielsen ratings portion of Television can now be found on the Street Talk pages, and the iTunes Music Store chart has relocated to the National Music pages, formerly known as National Music Formats and Television.

The Technology section can be found this week on Page 7, while National Music starts on Page 10 and Street Talk begins on Page 16.

Carson Named KHPT/Houston PD

Veteran programmer Ken Carson has been named PD of Cox Radio's '80s KHPT (106.9 The Point)/Houston. Carson currently serves as PD for another Cox '80s station called "106.9 The Point" — WBPT/Birmingham — as well as '70s WODL/Birmingham.

Carson reports to Cox/Houston Regional VP/Market Manager Caroline Devine, who said, "We are excited to welcome to Houston someone with Ken's talent and success record. He has made great contributions to the success of our Birmingham station, and I am confident that he brings that level of excitement and expertise to KHPT. He is a great addition to our programming staff, and we look forward to working with him."

Carson, who started his career in 1975 at WOVB/Vero Beach, FL, told

R&R that KHPT will continue its contemporary approach to '80s music, focusing on those songs that best fit Houston.

"In Birmingham the CHRs in the '80s focused on rock music," he said. "That's why 60% of the music played on The Point there is rock. Our station in Tampa [WPOI] is more pop-oriented. The format focus varies from market to market." A typical hour of music on KHPT might include selections by Prince, The Police, New Order, Beastie Boys, Van Halen and Robert Palmer.

Carson joined Cox in March 2003 after programming Beasley's '80s KSTJ (Star 102.7)/Las Vegas. His programming history also includes stints at WHJY/Providence; WHTQ/Oreland; WUFX/Buffalo; and WROQ/Greenville, SC. He also briefly served as VP of LM Communications.

Liberal Talk Gets Boost From CC

KKZN, WCOL-AM, KABQ, WXXM latest to switch

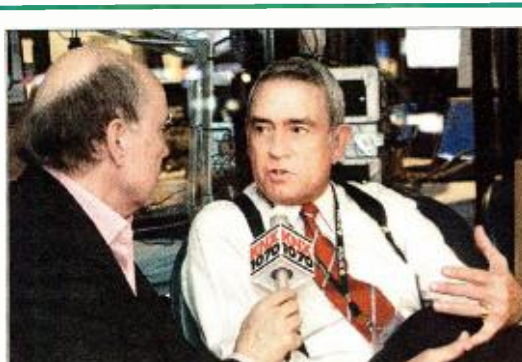
Clear Channel Radio, owner and operator of some of the country's most successful conservative News/Talk stations and corporate parent to the nationally syndicated *Rush Limbaugh Show*, has begun a rapid rollout of liberal-leaning Talk outlets nationwide. Following the recent ratings success of left-leaning Talk on the company's KPOJ/Portland, OR, Clear Channel in the past few weeks has debuted a number of "progressive" Talkers — including WINZ/Miami; KLSD/San Diego; KTLK/Santa Barbara, CA; and WHNE/Ann Arbor, MI — and this week flipped Sports KKZN/Denver; Oldies WCOL-AM/Columbus, OH; Sports KABQ/Albuquerque; and Hot AC WXXM/Madison to the format.



While program schedules vary somewhat from station to station, most feature a core lineup that includes Air America Radio hosts Al Franken and Randi Rhodes, along with other Air America network shows and Jones Radio Networks' Ed Schultz. Other left-leaning syndicated talkers getting a boost from the many format flips are WOR Radio Network's Lionel and WYD Media Management's newly launched Stephanie Miller.

"There are several factors all coming together to entice some Clear Channel stations to change

TALK ▶ See Page 8



HE'D RATHER DISCUSS IT CBS News anchor Dan Rather (r), who has covered every presidential election since 1964, offered his perspective on events during last month's Democratic National Convention and this week's Republican National Convention. He's seen here discussing politics with KNX/Los Angeles reporter Dick Helton.

WW1 Adds Leeza At Night

Premiere to cease distributing Gibbons' program

Westwood One has added to its roster *Leeza at Night*, a daily radio program debuting Nov. 8 on Hot AC stations across the country, including 12 Infinity Broadcasting stations.

The show, hosted by Hollywood icon Leeza Gibbons, will feature music, entertainment news and topical issues relating to American pop culture and trends. Listeners nationwide will also have the opportunity



Gibbons

to phone in during the live five-hour show.

"We are thrilled to bring a talent of Leeza's stature to the radio every night," said Westwood One COO Chuck Bortnick. "She is a perfect fit for the personal nature of radio, particularly in the evening, when listeners can spend the

time with her."

GIBBONS ▶ See Page 8

Robinson Programs Y98/St. Louis

Kevin Robinson has joined Infinity Broadcasting as PD for Hot AC KYKY (Y98)/St. Louis. Robinson was previously PD at Salem Broadcasting's WYLL & WZFS/Chicago.

Prior to his stint with Salem, Robinson spent 10 years as PD at Infinity's WJJD & WJMK/Chicago. His other PD experience includes WBUF/Buffalo and WVIC/Lansing, MI.

"I'm very pleased to have Kevin Robinson onboard," Infinity/St. Louis Market Manager Beth Davis told R&R. "He's got a great track record of success in many formats, and he's a strong leader, communicates well with air talent and will



Robinson

bring a winning position to Y98. Mark Edwards has been the interim PD for Y98 since March and has done a great job leading the station while concentrating on KEZK as well. Infinity/St. Louis has two great PDs for two great stations."

Robinson said, "I am thrilled to be the new PD at Y98, which is an unbelievable brand built by a long line of heritage programmers. Beth Davis has handed me a staff of seasoned veterans, and I'm humbled to be able to work with them. Joining KYKY brings me back to Infinity Broadcasting, where I've spent most of my career."

Giuttari Joins WYGY/Cincinnati

Susquehanna's Country WYGY/Cincinnati has named Steve Giuttari PD, effective Sept. 7. Giuttari previously held similar posts at Clear Channel's Country KBQI and Urban KSYU in Albuquerque.

"It'll be a good Country battle with WUBE," Giuttari said of his new situation in Cincinnati. He also listed some reasons he accepted the job: "One, it was a great opportunity in a great Country market. Two, I have family on the East

Coast, and this gets me closer to them."

Giuttari succeeds T.J. Holland, who relinquishes his Country programming role but remains Director/Programming for Susquehanna's three-station Cincinnati cluster. "Steve interviewed well," Holland said. "However, I thought his high-bar routine was a little weak and scored him accordingly. Had it not been for the boing of the crowd, he may never have gotten the gig."

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KLUP Readies News/Talk Flip

Salem Communications' KLUP/San Antonio will drop Adult Standards on Sept. 6 in favor of News/Talk. The move will put "The Loop 930" into direct competition with Clear Channel's News/Talk WOAI and Infinity's News/Talk KTSA.

KLUP's new all-syndicated talk lineup includes Salem Radio Network's Bill Bennett (5-8am), Dennis Prager (11am-2pm), Michael Medved (2-5pm), Hugh Hewitt (8-11pm), Ernie Brown (11pm-3am) and Mike Gallagher (3am-5am). The lineup is rounded out by Talk Radio Network's Laura Ingraham (8-11am) and Michael Savage (5-8pm).

"KLUP listeners will now have access to News/Talk radio from some of the most respected minds in Talk radio," said David Ziebell, GM of KLUP and Christian Teaching & Talk clustermate KSLR-AM. "We believe that our listeners will appreciate the kind of intelligent talk that we will be offering from hosts like Bill Bennett, Laura Ingraham, Michael Savage, Dennis Prager and Michael Medved, among many others."

R&R Observes Labor Day

In observance of the Labor Day holiday, R&R's Los Angeles, Nashville, and Washington, DC offices will be closed Monday, Sept. 6.

Cox, Salem Swap In Honolulu

Oldies KGMZ traded for two AM properties

By Adam Jacobson

R&R Radio Editor
ajacobson@radioandrecords.com

Cox Radio has acted on its option to repurchase Oldies KGMZ/Honolulu from Honolulu Broadcasting, spending \$6.6 million — the exact amount it sold the 100kw FM for. But Cox had no plans to keep the station; the company immediately traded KGMZ to Salem Communications for two crosstown 10kw AMs: Country KHCM and News/Talk KHNR.

The changes are the latest in a flurry of moves in market No. 63, where Salem recently closed on its purchase of KHUI & KPOI/Honolulu from Visionary Related Entertainment, which acquired the stations in May as part of an \$11 million four-station deal with New Wave Broadcasting. KHNR-AM's programming began simulcasting on the former KPOI, now KHNR-FM, on Aug. 13.

While the fate of KHCM's format was not known at R&R's press time, Salem/Hawaii VP/GM T.J. Malievsky told the *Honolulu Star-Bulletin*, "We're keeping 'Oldies' [KGMZ] just like it is." Additionally, Salem will retain the KHCM & KHNR calls, and Cox Ra-

dio/Honolulu VP/GM Mike Kelly said his company will likely decide on the formats for the two AMs it's getting from Salem within the next month.

Cox sold KGMZ to Honolulu, led by Joanne Giddens, the widow of media broker Charles Giddens, in July 2000 to satisfy FCC ownership limits in the market. Cox then entered into a joint sales agreement with Honolulu to continue operating KGMZ.

With the sale, it is believed that Cox is certain the FCC's new ownership rules that take JSAs into account when determining a company's market presence will be upheld by the courts. With KGMZ, Cox had been over the limit on the number of FMs it could

With the sale, it is believed that Cox is certain the FCC's new ownership rules that take JSAs into account will be upheld by the courts.

own in Honolulu, but even with two additional AMs, Cox is within FCC ownership limits.

Salem and Cox expect to close the transaction by the end of this year.

BUSINESS BRIEFS

Westwood One's SmartRoute Expands Reach

Through a new multiyear deal, Westwood One's SmartRoute traffic data will be available in Navteq's automobile navigation systems. Additionally, websites and mobile phones that offer SmartRoute traffic updates will now feature Navteq maps that provide users with details on accidents, traffic jams and other incidents that can cause traffic delays. Westwood One Sr. VP/Business Development Gary Worbow told R&R, "Any time you need traffic information tied to a map, this will let you do it."

Inner City Broadcasting Secures Major Financing

Inner City Broadcasting has closed a \$197 million senior financing deal with GE Commercial Finance Global Media & Communications and private equity firm Alta Communications, providing Inner City with funding to refinance some of its existing debt. The company also plans to use the money for other corporate purposes. Inner City Chairman/CEO Pierre Sutton said, "We look forward to an ongoing relationship with GE as we continue working to grow our company." New York-based Inner City owns 17 stations in five markets, including WBLS/New York and KBLX/San Francisco.

Eastlan Moves Into New Markets

Ratings company Eastlan will add the Riverhead-Hamptons, NY market, in eastern Long Island, to its list of continuously measured markets, beginning with the fall 2004 survey. The second-largest radio-ratings company in the U.S. will also begin measuring the Salisbury-Ocean City, MD and Ludington-Manistee, MI markets this fall.

XM Public Radio Debuts

The new XM Public Radio channel on XM Satellite Radio debuted Wednesday, offering programming from Public Radio International, American Public Media and WBUR/Boston, including such programs as *This American Life*, *Garrison Keillor's The Writer's Almanac*, *Speaking of Faith*, *On Point* and *Only a Game*. On Oct. 4 former NPR *Morning Edition* host Bob Edwards' *Bob Edwards Show* will debut on XM Public, Channel 133.

Meanwhile, on Sept. 4 XM will launch a second NASCAR channel, NASCAR Radio 2, which will let subscribers listen in on in-car audio exchanges between drivers and their crews. The new XM channel will provide audio from all drivers competing in NASCAR Nextel Cup, Busch Series and Craftsman Truck Series races on XM Channel 145.

Continued on Next Page

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Sirius, XM Use Radio Execs' Words Against Them

Satcasters join forces to oppose NAB petition

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

In a joint filing with the FCC, XM and Sirius have charged that the claims some terrestrial broadcasters have made about the negative financial impact on broadcast radio of the satcasters' local traffic and weather services are contradicted by statements top radio executives have made about the satellite radio industry.

XM and Sirius submitted the filing on Aug. 20 in opposition to the NAB's effort to have the FCC prohibit satellite radio from providing locally oriented programming.

The satcasters first cited Cumulus Chairman/CEO Lew Dickey, who said satellite radio will have a very hard time attracting the 40 million-50 million subscribers he believes it must reach to impact terrestrial radio's listenership.

The groups also referred to Entercom Chairman/CEO David Field's claim during a media conference that "there

is nothing to suggest [satellite radio] becomes anything more than a relatively small slice of the entertainment pie."

XM and Sirius also said in the filing, "Terrestrial radio broadcasters have argued that the traffic and weather services currently offered by XM and Sirius will have an adverse economic impact on terrestrial radio broadcasters. When not seeking to have the commission insulate them from any form of potential competition, terrestrial radio broadcasters have been painting a far different picture of the competitive threat."

TRANSACTIONS AT A GLANCE

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

- KFMR-FM/Sun City West (Phoenix), AZ \$18.7 million
- FM CP/Brush, CO \$25,000
- KJME-AM/Denver, CO \$4.2 million
- WNEZ-AM/Windsor (Hartford), CT Undisclosed
- KGMZ-FM/Aiea (Honolulu), HI \$6.6 million (part one)
- KGMZ-FM/Aiea (Honolulu), HI swap for KHNR-AM/Honolulu and KHCM-AM/Waipahu (Honolulu), HI (part two)
- WCCY-AM, WHKB-FM & WOLV-FM/Houghton, MI \$1.63 million
- WION-AM/Ionia, MI \$127,000
- KMSE-FM/Rochester, MN and WCAL-FM/Northfield \$10.5 million
- WKOE-FM/Ocean City (Atlantic City), NJ \$900,000
- KYBE-FM/Frederick, OK \$325,000
- KGND-FM/Ketchum, OK \$4 million
- KKXO-AM/Eugene (Springfield), OR \$87,500
- WGRP-AM/Greenville, PA \$50,000
- WPHB-AM & WUBZ-FM/Philipsburg (State College), PA \$2.02 million
- WCGB-AM/Juana Diaz, PR \$500,000
- WNRI-AM/Woonsocket (Providence), RI \$900,000
- AM CP/Burbank, WA \$90,000

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

DEAL OF THE WEEK

• KTTA-FM/Esparto (Sacramento) and KEJC-FM/Modesto, CA

PRICE: \$21.7 million

TERMS: Asset sale

BUYER: Bustos Media Holdings, headed by owner/President Amador Bustos. Phone: 916-368-6332. It owns 18 other stations. This represents its entry into the market.

SELLER: Aztec Media Inc., headed by President Angelica Balderas. Phone: 916-443-1049. Maya Media, the licensee of KEJC, is a subsidiary company of Aztec.

FREQUENCY: 97.9 MHz; 93.9 MHz

POWER: 6kw at 328 feet; 4kw at 404 feet

FORMAT: Regional Mexican; Regional Mexican

2004 DEALS TO DATE

Dollars to Date: **\$1,395,785,483**
(Last Year: \$2,324,652,267)

Dollars This Quarter: **\$423,979,640**
(Last Year: \$197,043,088)

Stations Traded This Year: **604**
(Last Year: 883)

Stations Traded This Quarter: **153**
(Last Year: 190)

FCC ACTIONS

Applications Due For New AM Stations

On Aug. 26 the FCC released a list of 75 proposals for new AM stations that are not mutually exclusive and instructed the applicants to complete and submit FCC Form 301 construction-permit applications for the proposed new stations. Applications must be filed by Oct. 29. Petitions to deny any of the applications must also be submitted during that period.

Objection Filed To Radio One/Dayton License Renewal

Broadcaster and concerned citizen Robin Rothschild submitted an official objection to the FCC's renewal of the licenses of four Dayton stations owned by Radio One. In the 69-page document, Rothschild asserted that Radio One "made material misrepresentations and lacked candor respecting information submitted to the commission in connection with the license-renewal applications" for WDHT, WGTZ, WING & WRNB. The focus of Rothschild's complaints involves the stations' public files, which she said were incomplete

Continued on Page 9

BUSINESS BRIEFS

Continued from Page 4

Sirius Launches College Sports Channel

Sirius Satellite Radio has launched Sirius College Sports Radio, a joint venture with the College Sports Television cable channel. Under the deal Sirius will broadcast sports from 23 universities across the country, including schools in the SEC, Big 10, Big 12, Big East and Pac-10 conferences. Sirius President/CEO Joe Clayton said, "College athletics is a huge passion for many of our subscribers, and it is my pleasure to announce relationships with many of the nation's most respected universities."

Additionally, the Sirius NFL Radio channel has added Pro Football Hall of Fame running back Jim Brown and Dallas Cowboys wide receiver Keyshawn Johnson as regular contributors. Brown will be a weekly guest commentator, while Johnson will host a one-hour talk show on Thursday evenings. Former NFL players Cris Carter and John Riggins and former head coach Dan Reeves are also heard regularly on NFL Radio.

Infinity Readies Voter-Registration Effort

All 185 of Infinity's radio stations are set to participate in the company's "Infinity Registers America: Your Voice Counts" voter-registration drive. The one-day event is designed to encourage listeners to register to vote in November's presidential election. On Sept. 14 Infinity's stations will air PSAs directing listeners to station websites, where information on how to register will be posted. Stations will also develop and host local registration events. Infinity Chairman/CEO John Sykes said, "We hope this national campaign will inspire more Americans to exercise one of their most important constitutional rights."

NAB Partners With League Of Women Voters

The NAB and the League of Women Voters have developed a series of PSAs designed to encourage voter registration and turnout for the upcoming presidential election. The announcements promote the LWV (www.lwv.org) and DemocracyNet (www.dnet.org) websites, which feature information on candidates

Continued on Page 9



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Rod Arquette
VP News and Programming
KSL Newsradio 1160
Salt Lake City, UT

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JEFF GREEN, CRMC
jgreen@radioandrecords.com

Are You A Personality Brand?

Build trust through leverage and focus

A brand is a trust relationship between the product and the consumer that bypasses the normal purchase decisionmaking process. By trusting a product, consumers are relieved of the burden of weighing evidence and performing intricate computations about each of their many daily purchases. (The words *product* and *purchase* should not be taken too literally. Radio is a "product" that listeners spend their time to "purchase.")

For example, nobody wants to spend half an hour in the orange juice section every time they go to the supermarket. If we trust Tropicana brand orange juice, we reach out automatically and take a half-gallon whenever the grocery list says "juice." We trust that the juice will taste the way we and our family like, every time. We may or may not look at the price, and if we do, it's probably to compare the price of Tropicana in this store to the price elsewhere.

One indicator of the power of brand is that if another brand wants to use pricing to muscle in on Tropicana's territory, it has to discount a lot (a dollar or more per half-gallon) before most consumers will make the switch. Strong branding helped Tropicana to a 39% share of the orange juice market in 2001 — twice the share of its nearest competitor.

A "personality brand" is simply a brand based around a single hu-

man being. It's a trust relationship between an individual and consumers that also bypasses the normal purchase decision-making process. The world's most successful personalities understand that they are brands. Books, films and other products carry the Tom Cruise, Stephen King or Tony Hawk name just like sneakers carry the Nike brand.



Steve Stockman

But personality branding is not about "merchandising" a personality. Creating a line of makeup or clothing can be part of a personality-brand strategy, but that's not the essence of branding. Personality branding means strategically planning and developing the trust relationship between individual and consumer that builds a long, successful career.

Films, TV shows, radio shows, newscasts, clothing lines and sports teams are built around branded personalities. Our trust relationship

By Steve Stockman

with these personalities influences our consume: behavior: "Vin Diesel got my adrenaline pumped the last few times — I'm going to trust him again with my \$9." The better branded the personality, the greater the consumer trust, and the more the brand drives consumer purchase decisions.

The key to building your personality brand is understanding how to leverage your persona in a way that works — and, because you're a human (not a box of cereal), that works in a high-integrity way you can live with.

One of the happiest results of a clear branding strategy is focus. Focus is critical in planning a brand for two reasons. First is the attention span of the target customer. People see hundreds of ads a day, watch numerous TV shows or portions thereof, read the paper and surf the Internet. And they still have to make time for mundane stuff like work and family. In our overcommunicated world, even the hottest personality gets only so much attention from the public. You have to make every interaction count.

The second reason is that you have only so much time. If you are a radio morning show personality, endorsing the wrong products (that is, products that don't benefit customers in the way they expect from your personality brand) distracts, confuses and disrespects

Pros On The Move

• **Bill Alfano** transfers from the Director/Marketing post at Clear Channel/Hartford to the Director/Marketing role for Clear Channel/Dallas, overseeing Hot AC KDMX and CHR/Pop KHKS. Alfano's background also includes a stint as Events Marketing Director for KFYI, KKFR & KZON/Phoenix.

• **Melissa Bennett** is the new Westwood One Eastern Region VP/Sales. She's responsible for day-to-day management of WW1's New York Sales team and reports directly to Eastern Region Sr. VP/Sales Chris Greene. Before joining WW1 Bennett served as National Account Manager for Premiere Radio Networks. She began her career in 1999 with AMFM Inc., before its merger with Premiere in 2000.

• **Erin Casey** rises to GSM of WJMH (102 Jamz)/Greensboro. An 11-year radio sales veteran, Casey steps up after 20 months as an AE with WJMH's Entercom clustermate WOZN. Her background includes local sales experience at WTQR, WVBZ and WTHZ in Greensboro and at WGNE/Daytona Beach, as well as a term as a national rep for Katz Radio Group/Atlanta.

• **Reggie Denson** rejoins Katz Dimensions, coming aboard as Sr. VP/Director, Urban Dimensions. He is based in Chicago, where he has been serving as Director/Urban Sales for ABC Radio Networks. Denson was President/Urban Radio Sales for Katz Dimensions from 1996-2000.

• **Craig Hawkesworth** joins the Infinity/Dallas sales team from Clear Channel/Dallas, where he oversaw sales for the Total Traffic Network. Before that he worked at PepsiCo, managing sales for Tropicana and Sam's Club worldwide.

• **Larry Miner** is named Market Manager for Clear Channel/Yakima, WA, overseeing KATS, KDBL, KFFM, KIT, KQSN & KUTI. Miner, who brings more than 30 years of experience to his new position, spent 15 years as Director/Sales and six years on-air for Clear Channel/Centralia, WA and before that worked in Seattle and at stations in Montana.

your target audience, hurting your brand growth.

Once you have a clear brand focus, it will become almost obvious which projects, employment opportunities or endorsements will work best for your brand. You will have developed a list of criteria to help you judge opportunities and fine-tuned the criteria to work better for you, and you'll be avoiding the things that don't work.

Finally, your focused branding makes it much easier to explain to others what you need, and, in return, it's easier for them to help you.

Whether it's explaining your goals to a production team, your boss or your friends, clarity and focus work in your favor.

Steve Stockman consults entertainment personalities on the art and science of personality branding. Among his "billions of satisfied clients" are Ryan Seacrest, Bob Rivers, Ben & Brian, Lia and Lex & Terry. Reach him at 310-393-4144 or steve@customproductions.tv.

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Meet The New iPod, Same As The Old iPod

Meanwhile, Microsoft warms up its music service

This week marks the debut of R&R's Technology column, replacing the Digital Media page and focusing on a broader range of technology news. You'll still see information in this space on the piracy wars, cyber enforcement and other legal issues (see sidebar), but there will also be coverage of developments in satellite radio, HD radio, industry-related hardware and software, consumer electronics and other parts of the tech world. To begin with the consumer side, later this month Apple is debuting a brand-new iPod — sort of.

Apple Computer has not historically played well with others, so it was surprising when Apple and Hewlett-Packard announced at the Consumer Electronics Show in January that they'd be partnering to create and market an HP-branded iPod. HP CEO Carly Fiorina showed off a grayish-blue prototype at the CES, so everybody assumed that the new iPod would be blue, a change from the "any color you want, as long as it's white" standard model.

But what debuted this week was just another white iPod, though with a little HP logo on the back below the Apple logo. The technical specs and prices are exactly the same for the new iPod plus HP (silly name) as for non-HP iPod models: It's available with 20 gigabytes of storage for \$299, and a 40-gigabyte version is \$399.

There is one mildly interesting little gimmick that's new with the iPod plus HP: printable skins, which HP is calling "tattoos." These are sticky but removable wrappers that customize the outside of an iPod with HP-supplied graphics or the user's

own pics (you'll have to leave a hole for the click wheel). Tattoos will be printable with an inkjet printer on special paper that's expected to be available about Sept. 15, also the iPod plus HP's expected ship date.

The tattoo concept is cute, but the really important part, and the reason Apple got into this deal, was to get its iTunes music software preloaded on a major PC manufacturer's machines. From now on, iTunes will be installed at the factory on every HP desktop and notebook, and, as HP says, the package also includes an "easy-reference desktop icon to point consumers directly to the iTunes Music Store."

Adding to Apple's already leading digital-music market share is what this is about. And it's particularly timely now, because another player is about to dive into that pool with a very big splash.

Microsoft To Move Music

Nearly every major-name digital song store sells songs in Microsoft's Windows Media Audio format, and now Microsoft has decided to start

Microsoft launches with a format that is already supported by nearly every digital music player and CD player now available, a fact it will doubtless proclaim loud and clear.

selling WMAs itself, with the new Windows Media Player 10. Details were scarce before launch of the new player and the MSN-branded song store that will be part of it, but a beta version was expected to be available for download late this week.

Apple has a substantial head start, but this is Microsoft, which knows a little bit about cross-promotion and coming from behind to dominate a marketplace. Its new store will be promoted not only in the player, but also on a boatload of popular MS-branded websites, including Hotmail, MSN.com, the MSNBC site, the MSN search engine and the new MSN news search that's in beta now.

Many Windows users are already familiar with the Windows Media Player and use it every day to play CDs and stream audio, and no big changes to the player's functionality are expected. Interestingly, several of the screen shots floating around online before launch showed the Napster cat's smiling face in the corner of the player, leading to reports that Microsoft will share sales space with other services that sell WMA downloads. That would be one way to address the antitrust concerns that are always hovering around Microsoft and that will doubtless be brought up again with its launch of a digital song store.

Feds Hold First P2P Raids

Operation Digital Gridlock begins

Most online copyright infringement is being dealt with in the civil courts, though there's a software pirate or two sitting in jail under the No Electronic Theft Act. But on Aug. 25 Attorney General John Ashcroft and the Department of Justice went public with Operation Digital Gridlock, aimed at a peer-to-peer network, albeit a little-known one.

Ashcroft said, "Today I am announcing the first federal enforcement action ever taken against criminal copyright theft on peer-to-peer networks. Today's enforcement action is a natural progression in our comprehensive effort to combat theft of intellectual property over the Internet."

The DOJ conducted a series of six raids — five on private homes in Texas, New York and Wisconsin and one a search of the offices of an Internet service provider. The raids were looking for evidence of criminal copyright infringement of music, movies, games and software by way of the Underground Network, a P2P based on the widely available Direct Connect networking software.

Ashcroft continued, "The peer-to-peer networks investigated in Operation Digital Gridlock consisted of individuals who were required to make available for theft a minimum of between one to 100 gigabytes of digital files. To understand the volume that represents, just one gigabyte of information holds 250 songs."

The raids went after the administrators of network hubs, though Direct Connect, as its name suggests, hooks users' computers directly to one another, so no infringing material should ordinarily be passing through the hubs. Additionally, Underground Network admin Adrian Santangelo, speaking with pro-P2P website P2Pnet, said the one-gigabyte minimum cited in Ashcroft's statement isn't UDGNet policy, though users are required to make files available for sharing.

Santangelo told P2Pnet, "We're not criminals. It's unfortunate for everyone that the federal government decided to do this. It just seems like a waste of manpower — a wild goose chase. If users were found sharing things they shouldn't have been sharing, then the DOJ should be going after them! That's the way we've always handled it. If we find a user sharing something illegal, we ban them instantly."

The DOJ may be going after Underground Network on the theory that a Direct Connect network works more like the old Napster than the decentralized P2Ps just ruled not civilly liable. This case will be one to watch.

Operation Web Snare

The day after the Digital Gridlock raids, the DOJ made an announcement on Operation Web Snare. This huge enforcement program involved the cooperation of the FBI, attorneys general in 36 states, local law enforcement and the Postal Inspection Service.

Web Snare, which ran June 1-Aug. 26, took advantage of the new Identity Theft Penalty Enhancement Act, which upped the penalties for identity theft in the service of another crime. The DOJ said, "Operation Web Snare is targeting a variety of online economic crimes, including identity theft, fraud, counterfeit software, computer intrusions and other intellectual-property crimes."

"The cases involved show the extent to which alleged online criminal activity increasingly is not only multi-jurisdictional, but involves the blending of traditional crimes with various forms of computer crime, such as computer intrusion and malicious computer programs."

Among the cases being pursued under Web Snare: computer hacking and conspiracy to steal millions of dollars in computer equipment through fraudulent orders; trafficking in stolen credit-card information; a complex extortion scheme involving allegations of child labor; and a corporation's plot to hit rival businesses with massive denial-of-service attacks.

The 150 or so arrests in this operation are a drop in the bucket compared to the vast scale of Internet-based crime, but law enforcement seems to be catching up with technology — finally.

Apple Computer has not historically played well with others, so it was surprising when Apple and Hewlett-Packard announced at the Consumer Electronics Show in January that they'd be partnering to create and market an HP-branded iPod.

As we all know by now, the only digital player that works with the AAC files sold by Apple is the iPod, unless the files are burned to CD, then re-ripped to defeat the rights management (and there is a limit to the amount of time most people can spend on this stuff). The iTunes Music Store is a nifty bit of software, and its compatibility issues haven't done it any harm so far. But Microsoft

launches with a format that is already supported by nearly every digital music player and CD player now available, a fact it will doubtless proclaim loud and clear.

Apple has never exactly had the arena to itself — a number of services predate it — but the iTunes Music Store has led the way since it launched in April 2003. If anybody can change that, it's Microsoft.

WRZX/Indy Taps Diana As PD

Lenny Diana has joined Clear Channel Alternative WRZX (X-103/Indianapolis) as PD, segueing from a similar post at Citadel Alternative WEDG (103.3 The Edge)/Buffalo. He replaces Scott Jameson, who has been X-103's PD since its launch in August 1992. Jameson will remain Clear Channel/Indianapolis Director/FM Programming, overseeing X-103 and Classic Rock clustermate WFBQ.

"I'm glad we took our time and talked to a lot of great people," Jameson told R&R. "In the end, Lenny — all five-foot-one of him — really impressed us. He's sharp, funny and talented. Plus, I discovered that if you insert 'in' before his last name, he becomes 'Lenny Indiana,' which really put him over the top."

Diana has served as WEDG's PD since October 2001, when he joined the station from WDXD/Pittsburgh's Asst. PD/MD position. His previous experience includes stints at WQXA/Harrisburg and WWCP/Albany, NY.



IT'S A REAL EXTRAVAGANZA During the Summer Olympics, former Olympian Bruce Jenner co-hosted Fox Sports Radio's The Morning Extravaganza with Andrew Siciliano. Seen here taking a quick break from the commentary are (l-r) Fox Sports Radio Network VP/GM Andrew Ashwood, Siciliano, FSR sports anchor Krystal Fernandez and Jenner.

Long John

Continued from Page 1

KMJQ, and he later worked at WFXE/Columbus, GA.

"I am so excited to be working with Radio One, the Urban specialists in broadcasting," Long John said. "Since starting in radio in 1991, it's been my career goal to

program in a top 10 market. Everything I've done to this point has been to help get me there.

"I must thank Cumulus Broadcasting for helping me to develop my skills as a programmer. In particular, I appreciate all the guidance that [Cumulus Director/Urban Programming] Ken Johnson has given me over the past few years."

WPEN

Continued from Page 1

of the Stars" in 1983. Featured artists include Frankie Avalon, The Beach Boys, Chubby Checker, Fats Domino, The Dovells and Bobby Rydell.

WPEN will now compete directly with Infinity's crosstown Oldies WOGL, which has shifted its musical focus from doo-wop and early rock 'n' roll to tunes from 1964 through the mid-1970s. Interestingly, WPEN is now billing itself as "Oldies 950," while WOGL still uses the "Oldies 98.1" moniker.

Asked about WPEN's choice of nickname, Beshore told R&R, "Arbitron considers Oldies a format, not a name of a radio station. They [WOGL] have to use it four times an hour, and they don't; they use it once an hour. They have one jingle out of a stopset that says 'Oldies 98.1.' They have really shed that positioning statement. We were toying with names like 'Real Oldies,' but we decided to go ahead and use the 'Oldies' name. [WOGL] seems to be embarrassed by the Oldies name." R&R's call to WOGL Station Manager Sil Scaglione was not returned by press time.

Greater Media said WPEN, in its new incarnation, "will evoke the sounds of classic AM Philadelphia radio stations like WFIL and WIBG." Fifteen-year WOGL air personality Charlie Bennett has been hired for WPEN's morning shift, and 11-year WOGL veteran and WFIL "Boss Jock" Jim Nettleton will hold down WPEN's afternoon shift. Bennett and Nettleton will continue to voicetrack the afternoon and midday shifts, respectively, at WARX/Hagerstown, MD.

Gibbons

Continued from Page 3

Infinity President/COO Joel Hollander said, "Leeza at Night will be a great addition to our stations' primetime schedule. Leeza's charm and personality coupled with the best adult contemporary music will prove to be a winning combination and a must-listen each evening."

Westwood One's announcement came Tuesday, a day after Premiere Radio Networks said it would cease distribution of the three-hour weekly Leeza Gibbons' Hollywood Confidential, effective Dec. 25. Said Premiere President/COO Kraig Kitchin, "We've enjoyed Leeza's contributions for the last eight years. She's a very talented individual

with a lot of passion for radio, and we wish her well." Gibbons has spent more than a decade working in the spotlight of high-profile such TV programs as *Entertainment Tonight*, *Extra* and *Leeza*. She currently hosts Lifetime TV's newsmagazine *What Should You Do?*

"I'm proud to launch this program with such a dominant force as Westwood One, and I'm sure together we'll make the perfect team to create a unique, innovative and entertaining program," Gibbons said. "I'm a storyteller at heart, so being on the air every night through such an intimate medium allows me to connect with listeners in a powerful way and help tell their stories."

WPEN billed \$4.9 million in 2003, with much of its sales strength coming from its Phillies and St. Joe's contracts.

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Talk

Continued from Page 3

their format to progressive Talk," Clear Channel VP/News, Talk & Sports Programming Gabe Hobbs told R&R. "First and foremost, I believe it is a real format and something our industry desperately needs. We simply don't have enough formats to successfully program all of the AM radio stations across the country.

"Also, it's that time of year when you frequently see a lot of format changes being proposed and executed due to budgets and the fall book. It just so happens that this year a lot of them are changing to the progressive Talk format."

Asked about ongoing rumors of additional format flips in numerous other Clear Channel markets, Hobbs said, "Don't be surprised if CC has a couple of dozen progressive Talkers on the air by the first of the year."

The Movie Show on Radio

Mike Mayo & Max Weiss

Over 80 Affiliates!

The Movie Show is a 2-hour weekend show that is light-hearted, fun-filled, and informative appealing to both the serious movie junkie and the occasional movie-watcher. With over 80 affiliates nationwide, The Movie Show on Radio brings your listeners reviews of the latest movies to hit the box office and the rental counter. "Mad" Max Weiss and Mike Mayo are the best combination at the movies since butter and popcorn—Listen in and you'll find out why The Movie Show on Radio is one of the fastest growing weekend shows.

Grow your weekend audience with
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Saturday 4pm-6pm ET
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Contact information:

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Records

● **GUSTAVO MENENDEZ** is named Regional GM/Latin America at Warner Chappell Music. He was previously VP/Artists & Repertoire.



Menendez

National Radio

● **ABC NEWS RADIO** on Sept. 2-6 offers *Myths, Lies and Downright Stupidity*.

With ABC's John Stossel, a one-hour show that will attempt to find the truth behind some common beliefs, and *Back to School — The ABC News/Court TV Safety Challenge 2004*, a one-hour special hosted by Cynthia McFadden. For more information, contact Joe Lyons at 212-576-2700, ext. 237.

● **CREATIVE BROADCAST CONSULTING** presents "Chicken Soup for the Soul Minute," a daily 60-second vignette hosted by Kate Jackson. For more information, contact Chris Witting at 800-743-1988, ext. 202.

Changes

Records: Goo Goo Dolls bassist-vo-calist Robby Takac launches Good Charamel Records.

Industry: MTV and VH1 up Kathy Flynn to Sr. VP/Production Events ... Emerald Entertainment Group promotes **Jayne Austin** to Broadcast Division Manager and **Sam Caputa** to Broadcast Sales Coordinator.

FCC ACTIONS

Continued from Page 5

the filing of renewal applications in which the company said its public files were in order. On her fourth visit, three days after the applications were filed, Rothschild said the local public files for all four Radio One/Dayton stations had been "essentially reconstituted."

Rothschild's letter to FCC Secretary Marlene Dortch said, "Given that for the months preceding the filing of the license-renewal applications for the Dayton stations the local public files were in shambles, and then, almost miraculously, were re-formed, demonstrates that Radio One knew that the local public files had not been maintained in accordance with [FCC regulations]. Radio One has not disclosed to the FCC that the local public files for the Dayton stations were incomplete or nonexistent, and, more egregiously, despite the knowledge about the local public-file shortcomings, Radio One has affirmatively certified that the files, indeed, were maintained in accordance with FCC rules."

Therefore, Rothschild said, Radio One should show cause why its licenses should not be forfeited, revoked or designated for hearing. Radio One/Dayton execs were not available for comment at press time.

Anthony

Continued from Page 1

and KLSX in Los Angeles and KPNT and WVRV in St. Louis. In 1997 he founded Radio Think Tank,

a national radio consulting firm specializing in programming and research.

"I'm thrilled at the opportunity to work with Erica Farber, Cyndee Maxwell and the rest of the R&R family," Anthony said. "Erica has done an amazing job of keeping R&R in the leadership position as the primary information and idea center of the radio and record industry, and Cyndee set the bar real high as the Rock Editor over the last 11 years. Even though I'll probably tumble into the judges' table a few times as I get started, I'm hopeful I'll eventually gain high marks as well."

CHRONICLE

CONDOLENCES

Longtime Los Angeles TV news anchor and former KPRS/Kansas City air personality **Larry McCormick**, 71, Aug. 27.

WTVY/Dothan, AL radio host **Charlie Gilmore**, 73, Aug. 27.



KRACKING KNUCKLES Lava artist Uncle Kracker (l) stopped by Infinity Hot AC WOAL (D104)/Cleveland to chat with afternoon driver Fig, and it appears the two are getting ready to engage in a pretty fierce battle with Chinese finger traps.

BUSINESS BRIEFS

Continued from Page 5

in national and state elections throughout the country. Local radio broadcasters can download the PSAs from the NAB's website at www.nab.org.

In other news from the NAB, NAB President/CEO **Eddie Fritts** is set to deliver a tribute to late President Ronald Reagan at the Library of Congress' annual Giants of Broadcasting Luncheon. Reagan began his career as a radio broadcaster for WOC/Davenport, IA. The library will also present a framed proclamation to the Ronald Reagan Presidential Library. Charles Osgood, host of CBS Radio's *The Osgood Files* and anchor of *CBS News Sunday Morning*, is hosting the luncheon.

RAB, BMI Reveal Newest Scholarship Winners

The **RAB** and **BMI** have announced the first wave of recipients in the 2004 FastStart to Radio Sales Success Minority Scholarship Program. The BMI-sponsored initiative provides full tuition for 25 salespeople each year to attend the RAB Radio Training Academy's five-day course in Dallas. The 12 recipients in the year's first group are Roberta Barajas and Kathryn Trujillo, Univision Radio/Albuquerque; Cassandra Dizon, KMEL/San Francisco; Erin Hayes, Clear Channel/Memphis; Caren Jones, WMPZ & WJTT/Chattanooga, TN; Akilah Light, WSB-AM/Atlanta; Dian Pena, WVFJ/Atlanta; Carlita Pitts, WSMZ & WVKO/Columbus, OH; Soledad Trevino, KXTN/San Antonio; Mike Walkins, KDGS/Wichita; Brandon Williams, KLUC/Las Vegas; and Shanna Woo, KTTH/Seattle.

The FastStart Minority Scholarship Selection Committee comprises radio-industry professionals who base their decision on criteria including ethnicity, need, enthusiasm for a career in radio sales and professional recommendations. This is the third year the RAB and BMI have teamed up to offer the scholarships.

Lee

Continued from Page 1

"I'm very proud to have had the opportunity to help launch something as ambitious as the Fox Sports Radio Network, which

we did four years ago on Aug. 28, 2000," said Lee. "And now I'm looking forward to programming a legendary Sports station. The passion and excitement of local radio coupled with the unbridled sports enthusiasm in Philly make

the move all that much more exciting." Prior to joining Fox Sports Radio four years ago Lee was PD at KJR/Seattle from 1993-2000. Before that he spent seven years in Kansas City at News/Talk/Sports KMBZ.



Jeff Katz
Lie Detector

As a Philadelphia ex-cop, Jeff Katz has the ability to size up people faster than you can fire a .357 Magnum. And even though he's a tough, no-nonsense host with the best built-in lie detector in radio, Jeff is also a husband and father and the kind of guy you really want to talk to. Whether it's dealing with the breaking news of the day or confronting a sly guest who wants to put one past him, Jeff keeps his listeners glued to the dial and waiting for his next show.

- Acclaimed as one of the country's 100 best talk show hosts by TALKERS Magazine
- Named Best Radio Program by the Electronic Media Awards
- Received the Jack Anderson Award for Excellence in Journalism
- Best talk show host in Philadelphia (Achievement in Radio Awards)

Boost your share of listeners with Jeff Katz!

The Jeff Katz Show

Monday-Friday 5pm-7pm ET
Delivery: Satellite
Avals: 10-minutes local, 6-minutes network

Contact information:

Bruce Wernick
(bwernick@libertybroadcasting.com)
Michael Levine
(mlevine@libertybroadcasting.com)
John Clark
(jclark@libertybroadcasting.com)



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Seth Neiman
C. AGUILERA /M. ELLIOTT Car Wash
FIVE FOR FIGHTING Devil In The Wishing Well
FRANZ FERDINAND Take Me Out
GOOD CHARLOTTE Predictable
KILLERS Somebody Told Me
LENNY KRAVITZ Lady
MIS-TEEO One Night Stand
ASHLEE SIMPSON Shadow
YELLOWCARD Only One

R&B & HIP-HOP
Damon Williams

E-40 /LIL MO Thick And Thin
JODY BREEZE /JAZZE PHA Stay Fresh
JOHN LEGEND Used To Love U
TWISTA /ANTHONY HAMILTON Sunshine
YOUNG BUCK Shorty Wanna Ride

RAP

DJ Mecca
EIGHTBALL & M.J.G. Straight Cadillac Pimpin'
GOODIE MOB /BONE CRUSHER Grindin'
SNOOP DOGG... Drop It Like It's Hot
YOUNG BUCK /50 CENT Bonafide Hustler
YUNG WUN I Tried To Tell Ya

ROCK

Gary Susalis
MAGNA-Fi Down In It
ORGY Vague

ALTERNATIVE

Gary Susalis
BJORK Oceania
MARILYN MANSON Personal Jesus
START Like Days
SUM 41 We're All To Blame
USED Take It Away

TODAY'S COUNTRY

Liz Opoka
MARK CHESNUTT The Lord Loves The...
MONTGOMERY GENTRY You Oo Your Thing
LONESTAR Mr. Mom

PROGRESSIVE

Liz Opoka
JEFF BUCKLEY Forget Her
DIDO Sand In My Shoes
NEVILLE BROTHERS Ball Of Confusion

866-MVTUNES
21,000 movie theaters

WEST

1. HOUSTON I Like That
2. BRANDY Talk About Our Love
3. REBA McENTIRE Somebody
4. BURKE RONEY Wendy
5. AMANDA Will You Still Love Me

MIDWEST

1. TIM MCGRAW Live Like You Were Dying
2. HOUSTON I Like That
3. BRANDY Talk About Our Love
4. BURKE RONEY Wendy
5. VAN HALEN It's About Time

SOUTHWEST

1. HOUSTON I Like That
2. BRANDY Talk About Our Love
3. REBA McENTIRE Somebody
4. VAN HALEN It's About Time
5. STEVE GORDONE That's All

NORTHEAST

1. REBA McENTIRE Somebody
2. BRANDY Talk About Our Love
3. TIM MCGRAW Live Like You Were Dying
4. BURKE RONEY Wendy
5. TRAPT Echo

SOUTHEAST

1. REBA McENTIRE Somebody
2. TIM MCGRAW Live Like You Were Dying
3. STEVE GORDONE That's All
4. SHORE Hard Road
5. ECHOBELLY Get Me Through The Good Times

SIRIUS

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

Alt Nation

Rich McLaughlin
JIMMY EAT WORLD Pain
GOOD CHARLOTTE Predictable
MUSE Hysteria
USED Take It Away

The Pulse

Haneen Arafat
DIDO Sand In My Shoes
JOHN MAYER Daughters

Sirius Hits 1

Kid Kelly
JOJO Baby It's You
CIARA /PETEY PABLO Goodies
LLOYD BLANKS /ASHANTI Southside
USHER /ALICIA KEYS My Boo

Hot Jamz

Geronimo
USHER My Boo
PITBULL Back Up
TRICK DADDY Lets Go
CHINGY Balla Baby

Octane

Jose Mangin
SUM 41 We're All To Blame
NICKELBACK Because Of You

Spectrum

Gary Schoenwetter
JEFF BUCKLEY Forget Her
ELVIS COSTELLO Monkey To Man
RAY LAMONTAGNE Trouble

Slow Jamz

Tonya Byrd
TEENA MARIA /GERALD LEVERT A Rose By Another Name

Area 63

Howard Marcus
MICAH & NICHOLAS BENNISON Slidestream
TON Seven Seas
ERIC PRYDZ VS. STEVE ANGELLO Woz Not Woz

DMX MUSIC™

Rick Gillette • 800-494-8863
10 million homes 180,000 businesses

DMX Inflight

Stephen Lama
The hottest tracks in the air on 31 airlines worldwide, targeted at 25-54 adults.

NEIL AND TIM FINN Anything Can Happen
SUPERLITTO Lo Fi
SKANK Supernova
DAVID BYRNE Glass, Concrete And Stone
RAY CHARLES & B.B. KING Sinner's Prayer
BENNIE GOLSON Killer Joe
TOBY KEITH Stays In Mexico
JOSS STONE You Had Me
RAILROAD EARTH Way Of The Buffalo
K.D. LANG After The Godrush
KINKS Animal Farm
M83 Run Into Flowers
VANESSA CARLTON White Houses

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

CHR/POP

Jack Patterson
CHRISTINA AGUILERA /MISSY ELLIOTT Car Wash
GOOD CHARLOTTE Predictable

CHR/RHYTHMIC

Mark "In The Dark" Shands
R. KELLY Various Tracks
TRICK DADDY Let's Go
CHINGY Balla Baby

URBAN

Jack Patterson
O'RYAN Take It Slow
NELLY Rap Your Wings

ALTERNATIVE

Dave Sloan
SECRET MACHINES Nowhere Again
SUPERGRASS Kiss Of Life
JIMMY EAT WORLD Pain

ROCK

Stephanie Mondello
MOMENTS IN GRACE Stratus

ADULT ALTERNATIVE

Stephanie Mondello
TEARS FOR FEARS Call Me Mellow
K.D. LANG Helpless
JEFF BUCKLEY Forget Her

ADULT CONTEMPORARY

Jason Shift
JOHN MAYER Daughters
INTERNATIONAL HITS
Mark "In The Dark" Shands
DIDO Sand In My Shoes
JOJO Leave (Get Out)
LIBERTINES Can't Stand Me Now
MADONNA She Will Be Loved
MOUSE T Is It "Cos I'm Cool?"
JOSS STONE You Had Me
TWISTA Sunshine
NATASHA BEDINGFIELD These Words

RHYTHMIC DANCE

Danielle Ruysschaert
PAUL VAN DYK Crush
REINA If I Close My Eyes
MURK TIME

RAP/HIP-HOP

Mark "In The Dark" Shands
TRICK DADDY Let's Go
LIL WAYNE Go D.J.
OEM FRANCHIZE BOYZ White Tees
GOLDIE LOOKIN' CHAIN Guns Don't Kill People...
CHINGY Balla Baby
MR. MAGIC, LIL BOOTS & YOUNG BLEED I Smoke, I Drink

Artist/Title	Total Plays
JOJO Leave (Get Out)	82
ASHLEE SIMPSON Pieces Of Me	79
JESSE McCARTNEY Good Life	79
JESSE McCARTNEY Beautiful Soul	78
CHEETAH GIRLS Cinderella	78
RAVEN Supernatural	77
HILARY DUFF Come Clean	76
HILARY & HAYLIE DUFF Our Lips...	76
HILARY DUFF Fly	66
BLACK EYED PEAS Let's Get It...	34
AVRIL LAVIGNE Sk8er Boi	33
STEVIE BROCK 3 Is A Magic Number	33
AVRIL LAVIGNE My Happy Ending	32
KELLY CLARKSON Breakaway	31
LINDSAY LOHAN Ultimate	31
YELLOWCARD Ocean Avenue	30
LINDSAY LOHAN Drama Queen...	30
MICHELLE BRANCH Are You Happy...	30
HILARY DUFF Why Not	29
KELLY CLARKSON Miss Independent	29

Powered by Playlist for the week of Aug. 23-29.

Live365 is the largest internet radio network, with thousands of stations in a wide variety of formats. Programmed by true music taste-makers from around the globe, Live365 offers an enthusiastic audience for established and up-and-coming artists alike. In a world of consolidated playlists, Live365 charts the tastes and preferences of today's most vibrant music community. Tracks with the most plays during the seven days ended Aug. 30, 2004 are listed below.

Travis Storch • 866-365-HITS

Top Alternative
MODEST MOUSE Float On
CURE The End Of The World
HOOBASTANK The Reason
YEAH YEAH YEAHS Maps
FRANZ FERDINAND Take Me Out

Top Jazz
CHRIS BOTTI Indian Summer
EUGE GROOVE Livin' Large
JOEY COODLING Expression
ANORE WARO Step In The Name Of Love
GERALD ALBRIGHT To The Max

Top Electronica-Dance
HOUSE OF URBAN GROOVES House Of Urban...
MOTORCYCLE AS The Rush Comes
SHAPESHIFTERS Lca's Theme
LINC VS. U2 Take Me To The Clouds Above
ARMIN VAN BUUREN Burned With Desire

AOL Radio@Network

Ron Nenni • 415-934-2790

Top Alternative

Robert Benjamin
SUM 41 We're All To Blame
USED Take It Away
COHEED AND CAMBRIA A Favor House Atlantic

Fresh 100

Mark Hamilton
BOWLING FOR SOUP 1995
TAKING BACK SUNSHINE A Decade Under The Influence
SUM 41 We're All To Blame
FRICKIN' A Trend

Top Pop

Mark Hamilton
SWITCHFOOT Dare To Move
BOWLING FOR SOUP 1995

Top Jams

Davey D
CHINGY Balla Baby
NELLY /CHRISTINA AGUILERA Tilt Ya Head Back
GAME /50 CENT Westside Story

Smooth Jazz

Stan Dunn
STEVE OLIVER Chips And Salsa



Phil Hall • 972-991-9200

Hot AC

Steve Nichols
BOWLING FOR SOUP 1995
SARAH McLACHLAN World On Fire

Tom Joyner Morning Show

Vern Catron
R. KELLY U Saved Me
Country Coast To Coast

Dave Nicholson
KENNY CHESNEY The Woman With You
KATRINA ELAM No End In Sight

Real Country

Richard Lee
LONESTAR Mr. Mom
REBA McENTIRE He Gets That From Me



Ken Moultre • 800-426-9082

Active Rock

Steve Young/Kristopher Jones
KORN Word Up
SKINDRED Nobody
DROWNING POOL Love And War
KENNY WAYNE SHEPHERD Alive
SILVERTIDE Ain't Coming Home
THORNLEY Easy Comes

Heritage Rock

Steve Young/Kristopher Jones
THREE DAYS GRACE Just Like You
VAN HALEN Up For Breakfast

Hot AC

John Fowlkes
JOHN MAYER Daughters
SCISSOR SISTERS Take Your Mama

CHR

Steve Young/John Fowlkes
CHRISTINA AGUILERA /MISSY ELLIOTT Car Wash
DASHBOARD CONFESIONAL Vindicated

Rhythmic CHR

Steve Young/John Fowlkes
USHER /ALICIA KEYS My Boo
AKON Locked Up
MASE Breathe, Stretch, Shake
213 Groupie Lov
LLOYD BANKS I'm So Fly

Soft AC

Mike Bettelli/Teresa Cook
DARYL HALL & JOHN OATES I'll Be Around

Mainstream AC

Mike Bettelli/Teresa Cook
ELTON JOHN Answer In The Sky

The Dave Wingert Show

Mike Bettelli/Teresa Cook
ELTON JOHN Answer In The Sky

Marie And Friends

Mike Bettelli/Teresa Cook
ELTON JOHN Answer In The Sky

The Alan Kabel Show — Mainstream AC

Steve Young/Teresa Cook
ELTON JOHN Answer In The Sky

The Alan Kabel Show — Hot AC

Steve Young/John Fowlkes
BOWLING FOR SOUP 1995

Mainstream Country

Hank Aaron
MONTGOMERY GENTRY You Do Your Thing
KENNY CHESNEY The Woman With You

New Country

Hank Aaron
BLAKE SHELTON Some Beach
KENNY CHESNEY The Woman With You
LEANN RIMES Nothin' Bout Love Makes Sense

Lia

Ken Moultre/Hank Aaron
SHEAKEY Come Home Soon
LONESTAR Mr. Mom

Danny Wright

Ken Moultre/Hank Aaron
RESTLESS HEART Feel My Way To You

24 HOUR FORMATS

Jon Holiday • 303-784-8700

Adult Hit Radio

Jon Holiday
RYAN CABRERA On The Way Down

U.S. Country

Penny Mitchell
TRAVIS TRITT /JOHN MULLEN/CAMP What Say You
REBA McENTIRE He Gets That From Me
BLAKE SHELTON Some Beach

GREAT AMERICAN COUNTRY

Jim Murphy • 303-784-8700
ANITA COCHRAN I Wanna Hear (A Cheatin' Song)
SHELLY FAIRCHILD You Don't Lie Here Anymore
LONESTAR Mr. Mom



Charlie Cook • 661-294-9000

Adult Rock & Roll

Jeff Gonzer
HEART Make Me

Soft AC

Andy Fuller
ALICIA KEYS If I Ain't Got You

Bright AC

Jim Hays
JOHN MAYER Daughters

Mainstream Country

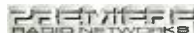
David Felker
SHEAKEY Come Home Soon

Hot Country

Jim Hays
KENNY CHESNEY The Woman With You

Young & Verna

David Felker
J. BUFFETT I/M. McBRIDE Trip Around The Sun



After Midnight

Sam Thompson
KENNY CHESNEY The Woman With You
DARRYL WORLEY Awful, Beautiful Life



Country Today

John Glenn
KENNY CHESNEY The Woman With You
BLAKE SHELTON Some Beach
REBA McENTIRE He Gets That From Me

AC Active

Dave Hunter
JOHN MAYER Daughters

Alternative Now!

Chris Reeves • 402-952-7600
USED Take It Away
CAKE No Phone
GOOD CHARLOTTE Predictable
MUSIC Freedom Fighters



Jay Frank • 310-526-4247

Audio

PITBULL Culo
HANSON Lost Without Each Other

Video

HANSON Lost Without Each Other
JOSS STONE You Had Me
LENNY KRAVITZ Storm
MASE Breathe, Stretch, Shake



Tony Lamptej • 866-552-9118

Hip-Hop

VAST AIRE 9 Lashes
JADAKISS Kiss Of Death

R&B

R. KELLY Prayer Changes
LYFE My Life
HOUSTON Love You Down

72 million households



Plays

MARDON 5 She Will Be Loved	25
NELLY I/JAHEIM My Place	23
HOUSTON I Like That	23
TERROR SQUAD... Lean Back	21
AVRIL LAVIGNE My Happy Ending	20
ASHLEE SIMPSON Pieces Of Me	19
SPECIAL PROGRAMMING Bowling Points	19
LIL FLIP Sunshine	17
KANYE WEST Jesus Walks	16
LINKIN PARK Breaking The Habit	16
JADAKISS Why	16
RYAN CABRERA On The Way Down	13
CIARA I/PETEY PABLO Goodies	13
USHER I/LUDACRIS & LIL JON Yeah	11
D12 My Band	10
BRITNEY SPEARS Toxic	10
YELLOWCARD Ocean Avenue	9
HOOBASTANK Same Direction	8
LIL SCRAPPY No Problem	8
AKON I/STYLES P. Locked Up	7

Video playlist for the week of Aug. 23-Aug. 29.



David Cohn
General Manager

2

TWISTA I/KANYE WEST Slow Jamz	19
TERROR SQUAD I/FAT JOE & REMY Lean Back	18
NELLY I/JAHEIM My Place	16
USHER I/LUDACRIS & LIL JON Yeah	16
LINKIN PARK Breaking The Habit	15
ELEPHANT MAN Pon De River	13
FRANZ FERDINAND Take Me Out	12
LIL FLIP Sunshine	12
JAY-Z 99 Problems	12
OUTKAST Hey Ya	12
YEAH YEAH YEAHS Maps	12
BEYONCÉ Naughty Girl	12
LL COOL J Headsprung	11
YELLOWCARD Ocean Avenue	11
KANYE WEST All Falls Down	11
USHER Burn	11
EMINEM Without Me	10
T.I. Let's Get Away	10
MODEST MOUSE Float On	10
CHINGY I/SNOOP DOGG & LUDACRIS Holdae In	10

Video playlist for the week of Aug. 23-Aug. 29.

75 million households



Rick Kriv
Exec. VP

ADDS

GREEN DAY American Idiot
SEETHER YAMY LEE Broken
VANESSA CARLTON White Houses

KEANE Somewhere Only We Know
BLACK EYED PEAS Let's Get It Started
AVRIL LAVIGNE My Happy Ending
MARDON 5 She Will Be Loved
BOWLING FOR SOUP 1985
JOSS STONE You Had Me
SWITCHFOOT Dare You To Move
VELVET REVOLVER Fall To Pieces
GRETCHEN WILSON Redneck Woman
ALTER BRIDGE Open Your Eyes
JAMIE CULLUM All At Sea
JAMIE CULLUM Twentysomething
JAMIE CULLUM Frontin'
GAVIN DEGRAW I Don't Want To Be
FINGER ELEVEN One Thing
KILLERS Somebody Told Me
MODEST MOUSE Float On
ALANIS MORISSETTE Eight Easy Steps
JILL SCOTT Golden
ASHLEE SIMPSON Pieces Of Me

Video playlist for the week of Aug. 30-Sept. 7.

Lori Parkerson
202-390-4425



20 on 20 (XM 20)

Michelle Boros

HILARY DUFF Fly
CHRISTINA AGUILERA... Car Wash
GOOD CHARLOTTE Predictable
VANESSA CARLTON White Houses

KISS XM (XM 21)

Michelle Boros

CIARA I/PETEY PABLO Goodies
TERROR SQUAD... Lean Back
HILARY DUFF Fly

BPM (XM 81)

Blake Lawrence

DESPINA VANDI Opa Opa
KASKADE Steppin' Out
DEBBIE HOLIDAY Dive
ATB Ecstasy (A&T Remix BPM Edit)
AMBER You Move Me

SQUIZZ (XM 48)

Charlie Logan

MARILYN MANSON Personal Jesus

U-POP (XM 29)

Zach Overking

JET Hold On
DRIBTAL One Perfect Sunrise
V Can You Feel It

THE LOFT (XM 50)

Mike Marrone

ANDY ZIFF Stay (With Me Now)
PETER MAYER Every Morning
PETER MAYER When It Rains
PETER MAYER Faith In Angels
R.E.M. Leaving New York
RAY LAMONTAGNE Forever My Friend
RAY LAMONTAGNE Trouble
RAY LAMONTAGNE Jolene
RAY LAMONTAGNE How Come
RAY LAMONTAGNE Hold You In My Arms
RAY LAMONTAGNE Hannah

WATERCOLORS (XM71)

Trinity

ANITA BAKER In My Heart
BONEY JAMES Pure
SPYRO GYRA As You Wish

X COUNTRY (XM12)

Jessie Scott

JON DEE GRAHAM Something To Look Forward To
WALT WILKINS I Chose This Road
JUNIOR BROWN Foxy Lady
DRIVE BY TRUCKERS The Boys From Alabama
PAT GREEN Don't Break My Heart Again

XM CAFÉ (XM45)

Bill Evans

JOHN BUTLER TRID What You Want
R.E.M. Leaving New York
NEVILLE BROTHERS Walkin' In The Shadow Of Life
MADELEINE PEYROUX Careless Love

RAW (XM66)

Leo G

MASTER P Why
K-OS The Love Song
MS KRA-Z Kra-Z
YOUNG BUCK Shorty Wanna Ride

FUNGUS (XM53)

Lou Brutus

SUM 41 We're All To Blame

CMT

COUNTRY MUSIC TELEVISION

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

ADDS

SHELLY FAIRCHILD You Don't Lie Here Anymore

TOP 20

	Plays	TW	LW
LOS LONELY BOYS Heaven	31	31	
TIM MCGRAW Live Like You Were Dying	30	33	
TERRI CLARK Girls Lie Too	30	31	
ALAN JACKSON Too Much Of A Good Thing...	30	30	
J. BUFFETT I/C. BLACK Hey Good Lookin'	29	34	
KENNY CHESNEY I Go Back	29	33	
GRETCHEN WILSON Here For The Party	29	33	
BIG & RICH Save A Horse, Ride A Cowboy	29	32	
SARA EVANS Suds In The Bucket	29	32	
MARTINA MCBRIDE How Far	29	32	
B. PAISLEY I/A. KRAUSS Whiskey Lullaby	29	32	
TRACE ADKINS Rough & Ready	28	32	
RASCAL FLATTS My Worst Fear	25	12	
TOBY KEITH Stays In Mexico	24	12	
LYLE LOVETT In My Own Mind	17	29	
MONTGOMERY GENTRY You Do Your Thing	12	20	
JOE NICHOLS If Nobody Believed In You	12	13	
MONTGOMERY GENTRY If You Ever Stop...	12	12	
TRICK PONY The Bride	12	9	
KEITH URBAN You'll Think Of Me	11	17	

Airplay as monitored by Mediabase 24/7
between Aug. 23-29.



Jim Murphy, VP/Programming
26.5 million households

ADDS

ANITA COCHRAN I Wanna Hear (A Cheatin' Song)
SHELLY FAIRCHILD You Don't Lie Here Anymore
LONESTAR Mr. Mom

TOP 20

BIG & RICH Save A Horse, Ride A Cowboy
TRACE ADKINS Rough & Ready
ALAN JACKSON Too Much Of A Good Thing
TIM MCGRAW Live Like You Were Dying
B. PAISLEY I/A. KRAUSS Whiskey Lullaby
GRETCHEN WILSON Here For The Party
SARA EVANS Suds In The Bucket
DIERKS BENTLEY How Am I Doin'
SHEDDISY Come Home Soon
BLAKE SHELTON Some Beach
TOBY KEITH Stays In Mexico
MONTGOMERY GENTRY You Do Your Thing
TERRI CLARK Girls Lie Too
BLUE COUNTY That's Cool
TRACY LAWRENCE It's All How You Look At It
TRENT WILLMON Dixie Rose Deluxe's
THE JENKINS Getaway Car
RASCAL FLATTS Feels Like Today
CLEDUS T. JUDD I Love NASCAR
KATRINA ELAM No End In Sight

Information current as of Sept. 3.

POLLSTAR CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)
1	MADONNA	\$5,677.1
2	PRINCE	\$1,655.0
3	SIMON & GARFUNKEL	\$1,170.5
4	DAVE MATTHEWS BAND	\$1,160.6
5	ERIC CLAPTON	\$980.5
6	VAN HALEN	\$948.8
7	OZZFEST 2004	\$933.5
8	SHANIA TWAIN	\$896.6
9	STING	\$805.8
10	DEAD	\$736.7
11	NO DOUBT/BLINK-182	\$693.3
12	KENNY CHESNEY	\$674.4
13	FLEETWOOD MAC	\$640.2
14	LINKIN PARK	\$597.4
15	JOSH GROBAN	\$547.3

Among this week's new tours:

CAKE
GOMEZ
KEITH URBAN
SOCIAL DISTORTION
TOBY KEITH

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

TELEVISION

Tube Tops

VH1's *Bands Reunited* returns with new episodes, attempting to reunite Haircut 100 (Monday, 9/6), **New Kids On The Block** (Tuesday, 9/7), ABC (Wednesday, 9/8) and **The English Beat** (Thursday, 9/9). The show begins at 10pm ET/PT each night.

Friday, 9/3

• **Los Lonely Boys, On-Air With Ryan Seacrest** (check local listings for time and channel).



Bruce Hornsby

• **Bruce Hornsby, The View** (ABC, check local listings for time).

• **Macy Gray, The Ellen DeGeneres Show** (check local listings for time and channel).

• **Lenny Kravitz, Jimmy Kimmel Live** (ABC, check local listings for time).

• **Bruce Hornsby, Late Night With Conan O'Brien** (NBC, check local listings for time).

• **The Alarm, Late Late Show With Craig Kilborn** (CBS, check local listings for time).

• **Gomez, Last Call With Carson Daly** (NBC, check local listings for time).

Monday, 9/6

• **Kelly Clarkson, Ellen DeGeneres**.

• **Anita Baker, The Tonight Show With Jay Leno** (NBC, check local listings for time).

• **Keane, Late Show With David Letterman** (CBS, check local listings for time).

• **Ozomatli, Craig Kilborn**.

Tuesday, 9/7

• **Richard Marx, The View**.

• **Brandy, Ellen DeGeneres**.

• **Nelly, Jay Leno**.

• **Hoobastank, David Letterman**.

• **Al Jarreau, Jimmy Kimmel**.

• **Brandy, Craig Kilborn**.

Wednesday, 9/8

• **Avril Lavigne, The View**.



Tim McGraw

• **Tim McGraw, Ellen DeGeneres**.

• **Mark Broussard, Jay Leno**.

• **Alan Jackson, David Letterman**.

• **Tim McGraw, Jimmy Kimmel**.

• **Jet, Craig Kilborn**.

Thursday, 9/9

• **Nelly, Ellen DeGeneres**.

• **Jason Mraz, Jimmy Kimmel**.

• **Akon, Craig Kilborn**.

— Julie Gidlow

The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading digital-music service in the U.S. offering a catalog of more than 1 million songs from all five major label groups and hundreds of independents. Here's a snapshot of the top-selling downloads on Tuesday, Aug. 31, 2004.

Top 10 Songs

1. KELLY CLARKSON Breakaway
2. MAROON 5 She Will Be Loved
3. BLACK EYED PEAS Let's Get It Started (Spike Mix)
4. USHER I/LUDACRIS & LIL JON Yeah!
5. CIARA I/PETEY PABLO Goodies
6. AVRIL LAVIGNE My Happy Ending
7. FRANZ FERDINAND Take Me Out
8. TERROR SQUAD... Lean Back
9. NELLY My Place
10. GREEN DAY American Idiot

Top 10 Albums

1. BJORK Medulla
2. JOHN MAYER As/Is: Philadelphia, PA
3. BEN FOLDS Super D (Bootleg) EP
4. JILL SCOTT Beautifully Human: Words And Sounds, Vol. 2
5. JOHN MAYER As/Is: Cleveland-Cincinnati, OH
6. RAY CHARLES Genius Loves Company
7. MAROON 5 Songs About Jane
8. MASE Welcome Back
9. ASHLEE SIMPSON Autobiography
10. VARIOUS ARTISTS Spider-Man 2 ST



So You Want To Be A Talk Host?

Contest winner gets an inside look at Talk radio

Among the numerous stations around the country that have staged *American Idol*-like contests, offering aspiring talk hosts a chance to host their own show and a shot at the big leagues, is KABC/Los Angeles.

By now we all know the basic premise of the contest: Auditions are judged by panelists from the station, then the finalists are voted on by listeners to determine the ultimate winner, who usually gets the opportunity to host a show or two.

It's a great way to interact with your audience, and you just might find your station's next great talk host. Maybe she's currently checking groceries and wisecracking with customers down at the local supermarket, or perhaps he's the guy with the crowd gathered around him at your favorite sports bar.

While KABC's lineup could not be characterized as being made up of all conservative hosts, like most Talk stations, ABC Radio's left-coast flagship tends to lean to the right of the political center with hosts like

Sean Hannity, Bill O'Reilly and Larry Elder. So it came as a bit of a surprise when a self-acknowledged liberal was voted by KABC's listeners as the winner of the competition.

In a recent e-mail alerting friends about his website (www.bruce-talk.com),



Bruce Tenenbaum

contest winner **Bruce Tenenbaum** warns, "It's pretty in-your-face liberal. So if you're a conservative, you might want to avert your eyes. Or you can always find solace in the 357,000 conservative media sites available."

Although new to Talk radio and a novice host,

Tenenbaum is no stranger to the radio industry, having spent many years in the music business. "I was a record guy for 20-some odd years, then decided I wanted to do other things," he says. "You know those quotes you read in R&R saying that somebody left to 'pursue other in-

terests?' Well, I really did have other interests.

"I was always into comedy, acting and writing and always did as much of that as I could while I was in the record business. When I was a local promotion guy in New York I also did some stand-up-comedy work, I've had an improv group for about 10 years, and I am always making videos and little movies. I've always needed an outlet for that creative part of me."

After two decades in the record industry, Tenenbaum decided to walk away from the business. "I

"I love to talk, and, in fact, I probably haven't shut up since I was about 2 years old."

decided that before I suddenly turned around and found that I was 70 it would be nice to pursue some of the interests that I was forced to keep on the sidelines as long as I had a full-time job," he says.

"I was fortunate to have been successful enough in the business to take a few years to myself without having to worry about putting food on the table. Don't get me wrong, it wasn't because I was sick of the music business. I love the business, but I'd done it for a long time, and I was lucky enough to have a little money in the bank and really wanted to follow some other dreams I had."

I recently chatted with Tenenbaum, who just completed his month of weekend shows on KABC, to hear what the Talk radio fan learned about the medium from being on the other side of the mike and why he thinks there is room for people like himself and others who come to the format with a liberal point of view.

R&R: While many of your old friends from music radio may know your background, fill our News/Talk readers in on

some of the major projects you were involved in during your record-industry career.

BT: Over the course of 20-plus years in the industry there were many, but some that come to mind include AC/DC, Phil Collins and Genesis, U2, Tom Petty, Elton John, Meat Loaf, Jodeci and Mary J. Blige. There were dozens of others, but those are a few that stand out when I look back.

R&R: How do you think your years in the record business might help you to understand and succeed in Talk radio?

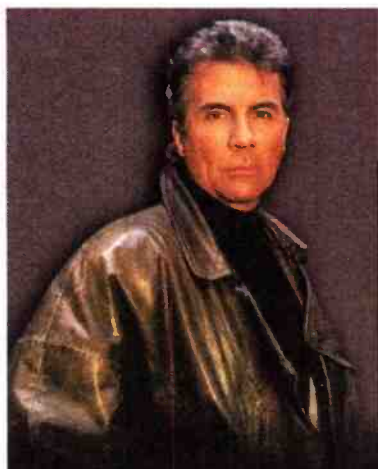
BT: It seems to me that the typical thinking is that conservatives will only listen to conservative hosts and that liberals will listen to both, and that's just what the research says. But in all my years of working records, I learned that research only shows what was; it never shows what can be.

Most of those artists I mentioned, I was told by radio that they wouldn't work because "we don't play anything like this." And that's just the point. In my experience, all the artists who went on to become



MANY WILL ENTER, BUT ONLY ONE CAN WIN This is just a portion of the hundreds of entries received by KABC/Los Angeles for its recent *Talk Radio Idol* contest. Former record-industry executive Bruce Tenenbaum was chosen by the ABC Radio News/Talk station's listeners as the final winner.

Continued on Page 14



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So You Want To Be A....

Continued from Page 12

the biggest artists of all time were exactly that: what people hadn't heard before. So I know there is an opportunity for Talk radio that isn't all conservative to succeed out there. If you're entertaining and compelling, your viewpoint doesn't matter.

R&R: *Have you always been a Talk radio fan, or is this a recent interest?*

BT: After I did the first show, a few of my friends said, "Gee, it sounds like you've been doing this your whole life." The fact is, I have been talking for my whole life. I love to talk, and, in fact, I probably haven't shut up since I was about 2 years old. I do generally listen to Talk radio as much as I can, although, as a liberal, it's often a little painful for me because of the mostly conservative viewpoints I hear from the majority of talk shows out there.

Also, talking is what I mostly did as a record promotion guy for all those years. I think that the fact that I did that has helped me, because I've had a lot of discussions with people that also included a lot of disagreements. But I always enjoyed the conversations and the challenge of getting someone to see things in a different way. To me, Talk radio is just another outlet for me to have a conversation with people. You can agree and disagree and really go at it with each other, and I enjoy that a lot.

R&R: *Tell us about the process that led up to your getting involved in and, ultimately, winning the KABC competition.*

BT: A friend e-mailed me about the contest, so I decided to try out. I actually sat down and talked into my little computer microphone and recorded a three-minute monologue on something that I feel pretty strongly about — health care in America. I sent it in and was really

surprised when I was selected to compete.

I won a couple more runoffs, and then we had a final runoff where I actually got to go in and do it live on the air. It was fun — a little scary, but a lot of fun. As an actor, I am always auditioning for things, so I wasn't totally unfamiliar with that feeling. It always feels scary before you get up there, but once I'm in the middle of doing it, I just have fun.

R&R: *In that final competition, where you were sitting across the table from the other two finalists, how'd you feel about your performance?*

BT: I felt pretty good about it. The minute it started, I started having fun. I honestly wasn't as nervous as I thought I'd be, because, quite frankly, I figured I had nothing to lose. It was a contest, and nobody expected much from me. I was an amateur, and nobody really knew who I was, so I don't think that the listeners' expectations of me were very high. Once the conversation started, I began to feel very comfortable. It felt pretty natural to me.

"It was surprising to hear some of the things listeners will say. Sometimes I wanted to stop and say to them, 'What? Really? I can't believe that's what you think.'"

R&R: *Were you nervous that your left-of-center point of view was not exactly what KABC's audience wanted to hear?*

BT: Yes, absolutely. The two things that made me most nervous were not knowing what to expect from phone callers — because I've really never experienced that part of the job in my life — and the fact that I'm a liberal, and the audience and even the people working with me in the studio were used to hearing mostly conservative points of view. I figured they'd all look at me and say, "What's up with this guy?"

But it turned out to be just the opposite. Everyone in the studio, from the engineer to the phone screener and everyone else who was there, were so supportive and friendly that it made it all much easier. They were cheerleaders for me, telling me how great it was going during the breaks. So that feeling of being a stranger in a strange land went away in about five minutes.

R&R: *Once you got to sit in that chair and fly solo, how did it feel?*

BT: Well, first you realize that you have a certain responsibility. There are who knows how many thousands of people listening to you, and there's always a certain realization of that in the back of your brain. But it's not in the front of your brain, because in the front of your brain you are just having a conversation.

I just tried to be me. I made a decision early on, when this whole thing began, to not try to be anything other than what I am. And since I'm not a professional at this, I just figured I'd go out there and be myself and throw my viewpoint around about things I care about.

R&R: *How did you feel when you had five shows under your belt vs. after that first day?*

BT: Honestly, I felt pretty good after the first show, and I feel pretty much the same now. It's no different than you and I sitting here talking, except that there's a microphone

"I like the idea that somebody can disagree with me, call me up, and we can tell each other what we think. In the end we might not convince each other to change our points of view, but we can have an interesting, entertaining and enlightening conversation."

and a transmitter between us. I have very strong points of view, and I'm comfortable talking to people about them. I also believe I have a sense of humor, and that helps a lot. And, like I said, all the support I got from the people at KABC made it easy, so I never felt like I was in some alien place.

R&R: *What surprised you most once you got behind the mike?*

BT: It was surprising to hear some of the things listeners will say. Sometimes I wanted to stop and say to them, "What? Really? I can't believe that's what you think." For example, I was talking about how the country is supposed to be so divided — the whole red states and blues states thing. I said, "Why don't we just go ahead and divide it up," and came up with this whole ridiculous bit about how we would do it. You know, things like they get Nashville, but we get The Dixie Chicks, stuff like that. It was pretty funny, and everybody in the studio was laughing.

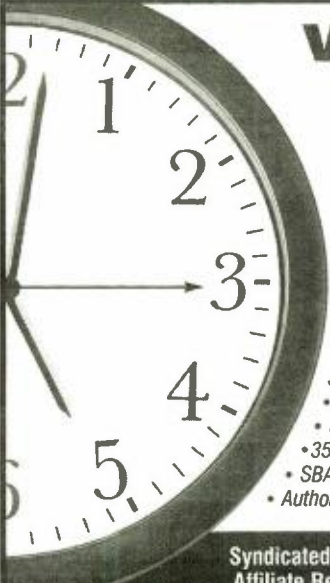
All of a sudden this woman from Orange County calls me up, and she was aghast that I would actually suggest splitting up the country. She completely missed the joke. And all I could think of was that she's the reason why we maybe *should* split up the country. So I guess the thing

that surprised me most after being on the other side of the microphone is that not everyone is as aware of stuff as you might think they are.

On the other hand, I was surprised at how many e-mails I got from people saying, "I'm so glad someone with your opinion is on the air. It's a breath of fresh air, blah, blah, blah." I know I was on the air in Los Angeles, and that accounts for some of it, but if the country really is divided, then we know that at least half the country thinks the way I do, maybe more. I know that there is an audience for it out there, but they aren't being served, because all that's on the air is conservative talk.

R&R: *What's your take on the job now that you've seen it from the inside?*

BT: There were a lot of people who called in who are liberal and who believe what I believe. A lot of conservatives on the other side called too. Everyone was incredibly cordial, and we had what I thought were interesting discussions and disagreements. I like the idea that somebody can disagree with me, call me up, and we can tell each other what we think. In the end we might not convince each other to change our points of view, but we can have an interesting, entertaining and enlightening conversation. I really liked that.




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FCC

Continued from Page 1

Saying the FCC already does an effective job of enforcing its indecency rules, the NAB insisted that such a sweeping requirement is unnecessary, since so few radio and TV stations are ever the subjects of indecency investigations. "There are simply no grounds for the commission to justify its astounding overbroad and punitive proposal, which will force thousands of broadcasters to record and retain tens of millions of hours of programming," the NAB said.

The group also called the proposal "constitutionally suspect" and said it believes the proposal won't survive a court review. "The proposed program-recording and retention requirement would fail intermediate First Amendment scrutiny," the NAB said.

Clear Channel pointed to history to support its claim that the recording rule is doomed, noting that Congress' efforts in 1975 to require all noncommercial stations to maintain recordings of programs that discussed "any issue of public importance" were struck down by a U.S. appeals court just three years later and that the commission itself in 1977 declined to adopt a similar rule for all broadcasters. At that time the FCC concluded that the perceived public and governmental interests in retention of such programming did not "appear to justify the costs imposed on broadcasters."

Citing those examples, Clear Channel said the chilling effect of the current proposal is "equally, if



OPIE & ... BILL? They seem like an unlikely pair, but XM Satellite Radio personality Gregg "Opie" Hughes managed to get this photo with former President Bill Clinton just after Clinton's book-signing session last month in Huntington, NY. Here are (l-r) Hughes, Clinton and Hughes' girlfriend, Sandy Delgado.

not more, obvious here than when both the judiciary and the commission recognized it several decades ago."

Clear Channel also told the agency that while it believes the rule would put a significant burden on all broadcasters, it would be especially unfair to small-market stations. In fact, the FCC has said that 75% of the indecency notices it has issued since 1996 were imposed against stations in the top 50 markets.

"Not only will small-market broadcasters disproportionately bear the burden of a recording requirement, but historical data shows that indecency violations are far less likely to occur in markets below the top 50," Clear Channel said. "There is ample justification for excluding small-market broadcasters from any recording requirement."

Legal Headaches

In its comments, Salem argued

that the rule could open up broadcasters to unwanted involvement in legal proceedings. "Each station will be subject to having to respond to subpoenas and other discovery requests with respect to any lawsuit that might involve the content of their programming, even if the station is not a party to the lawsuit," Salem said.

Salem also pointed out that false-advertising claims, contract disputes between advertisers and clients and intellectual-property-infringement claims could all wind up being fought using the programming records that broadcasters would bear the burden — and expense — of maintaining.

"This is an additional major burden that a mandatory program-retention requirement would place on stations," Salem said, adding that the cost of implementing sufficient recording equipment at its 98 stations would be hundreds of thousands of dollars.

this was a fact and could not be appealed in a federal court."

The court has agreed to hear arguments on 15 of the 16 charges Genex lodged against the CRTC. CHOI was the target of 92 complaints by Quebec-area listeners, with most focused on comments made by morning host Jeff Fillion. Among the comments made were suggestions that psychiatric patients should be gassed and that most African students at a local university were the children of cannibals and plunderers. Thousands of station supporters have rallied in Ottawa and Quebec to protest the CRTC's ruling.

"We're pretty happy about this decision," CHOI MD Mark Landriault told R&R. "Because of CHOI, everything about the CRTC will be called into question, including how they regulate. This is long

overdue. This will be a very, very long debate."

Demers said local business has remained steady for CHOI, with advertisers committed to September even with a threatened shutdown of the station. National business has been more of a challenge, however, and Demers is presently meeting with a major client in Montreal to discuss 2005 ad spending.

Meanwhile, CHOI was scheduled to hold an open house on Wednesday to thank the thousands of listeners who rallied to protest the CRTC's decision. Listeners were also slated to be treated to a surprise concert, which R&R learned would feature recording artists Sum 41.

— Joe Howard & Adam Jacobson

CHOI

Continued from Page 1

that the station repeatedly broadcast offensive and insulting comments — a violation of Canada's Broadcasting Act, the commission said. The CRTC then immediately solicited petitions from other broadcasters that wished to take over CHOI's signal.

Genex President Patrice Demers told R&R after the latest ruling was handed down that he believes the station will continue broadcasting at least through summer 2005, as the court decided it was in the best interest of all involved to allow CHOI to stay on the air while Genex's appeal is still active. Demers expects his company to receive a court hearing in March 2005 and believes a decision will be handed down at some point during that summer.

"The good news is not the part that we're still broadcasting," Demers told R&R. "The federal court approved all but one of our questions about the CRTC decision. We hoped to challenge a part of the decision that said we were irresponsible, but the court said

A&R

Continued from Page 1

Cyndee Maxwell for extending A&R Worldwide the opportunity to share our passion for both domestic and global music talent news and other pertinent information with radio programmers and record executives

across the United States. This section in R&R will serve as a pivotal launching pad for the creative community and help bridge the gap between the radio and record worlds. We're very excited about the great opportunities that lie ahead."

A&R Worldwide debuts this week on Page 21.



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Greetings From The RNC — Now Stay Out!

"I have never seen so much security in my life!" That's the word from **Tom Cuddy**, ABC VP/FM Programming, live from



'Don't you know who I am?'

his office at 2 Penn Plaza, which overlooks Madison Square Garden, site of the Republican National Convention. "My window looks directly on to the roof of the Garden, which is crawling with armed guards and sharpshooters monitoring all the activity," he says. "I can see between 80-100 TV satellite trucks lined up all the way down 8th Avenue." The new challenge to Cuddy and the staffs of the ABC stations in the building — WPLJ, WABC, ESPN Radio and Radio Disney — has been trying to get past the ironclad security just to get to work.

"The fun started last Sunday, during that huge anti-Bush demonstration, when several hundred thousand people marched right past our building," Cuddy says. "The place was in lockdown mode. Security had issued new IDs to everyone in the building, but, for some reason, there was a lack of coordination between the local police, the FBI and the Secret Service." Some people got through with no problem. Others, like WPLJ air talent **Rich Kaminski** (pictured) were held up indefinitely by heavily armed security forces. "Luckily, Rich arrived early, because it took him over an hour to get in," says Cuddy. "He explained who he was and that he had to be on the air, but to no avail." Finally, after attempting to negotiate his way past a number of humor-impaired security personnel, Kaminski stumbled upon a Secret Service agent from New Jersey who happened to listen to WPLJ. "The guy walked him down to 7th Avenue, around the barricades and personally delivered him safely into our building," says Cuddy.

She Did It For Love

WIOQ (Q102)/Philadelphia morning show princess **Angi Taylor** is leaving the station after today's show. The reason for her unscheduled departure can be summed up in just four letters: L-O-V-E. In a tear-stained memo to the staff, Q102 PD **Todd Shannon** wrote, "When you meet your soul mate, you are ready to be with that person and move forward with your life. In Angi's case, she fell in love with a fellow Clear Channel employee in Chicago, hence her big smile and absence on the week-ends." Shannon tells **ST** that he's "evaluating all options" when it comes to replacing her on the *Chio in the Morning* show.



She's giving us the love face.

Zeo Trades For Clifton

Denver-based Zeo Radio Networks announces a long-term alliance with legendary consultant **Jerry Clifton** to offer Clifton's exclusive consulting services to CHR/Rhythmic and Urban stations via the magic of barter. Clifton consults WPOW (Power 96)/Miami, WLLD (Wild 98.7)/Tampa and a bunch of others. He recently added Beasley's WRDW (Wired 96.5)/Philadelphia to his stable.

The Programming Dept.

• At last, our long, er, regional nightmare is over: WKRC/Wilkes Barre finally has a new PD, effective Sept. 20. Please welcome **Tias Schuster**, formerly Asst. PD/MD/afternoon dude at the only other radio station he's ever worked for, Entercom sister WFBC/Greenville, SC. Schuster replaces Jerry Padden, who recently exited after 23 years. WFBC PD Nikki

Nite needs an immediate, non-sucking replacement. Rush your stuff to nnite@entercom.com.



Tias spelled backward is 'Sait.'

• **Brian Rickman** has resurfaced as PD of Cumulus Hot AC WZAT (Z102)/Savannah, GA. Most recently Rickman was Director/Rock Programming for NextMedia/Carolinas, where he ran WXQR/Greenville, NC and WKZQ & WYAV/Myrtle Beach, SC.

• It's a homecoming for **Erin Bristol**, who returns to her hometown of Shreveport, LA as PD/afternoon talent at the station she helped launch in 1996, Clear Channel CHR/Pop KRUF. The gig has been open since former PD/morning dude Chris Calloway and partner Dee Dee left last month for mornings at WAHR (Star 99.1)/Huntsville, AL. Most recently Bristol programmed CHR/Pop WWHT and Active Rock WWDG/Syracuse. In conjunction with Bristol's arrival, KRUF MD/afternoon jock **Evan Harley**, who has been covering mornings, slides into wakeup mode permanently.

• Congrats to **Mike Yeager**, PD of Infinity CHR/Pop KWYE (Y101)/Fresno, who is awarded colorful OM stripes valid for sister FM Talker KKDG (105.9 The Edge). In other news, Y101 Asst. PD/afternoon talent **Bill "Ryder" Fox** exits.

• WMGI (100.7 Mix-FM)/Terre Haute, IN MD **Matt Luecking** is awarded bonus Asst. PD stripes, as is **Mike "Mud" Kennedy**, MD/afternoon talent on Alternative WSPM (Surf 107.5)/Wilmington, NC.

• Big news out of Zimmer CHR/Pop KSYN (Kissin 92.5)/Joplin, MO: Night jock **Steve Kraus** is upped to Asst. PD/MD. All of Joplin's schools and banks remained open ... with shortened holiday hours, of course.

Formats You'll Flip Over

• Cumulus Rocker **WRRX/Pensacola, FL** flips to Urban AC as "Magic 106.1." The station does not yet have a PD or staff.

• Exactly a week after PD **Jo Valentine** exits CHR/Pop WQYZ/Biloxi, MS, the station flips to Gospel as "92.5 Hallelujah FM." Valentine can be located at 251-605-8729 or vtown@jovalentine.com.

Quick Hits

• KALC/Denver is about to lose two key players: Morning talent **Greg Thunder** is coming home to co-host mornings at KSTP-FM (KS95)/Minneapolis. Thunder will replace Van Patrick, who exits after 6 1/2 years to spend more time with his family. Cheryl Kaye will remain on the reformulated *KS95 Morning Show*. At about the same time, Alice Asst. PD/MD/midday personality **Kevin "Kozman" Koske** is headed home to Chicago to do afternoons at Bonneville Hot AC WTMX (101.9 The Mix).

• Veteran programmer **Lynn Tolliver Jr.** heads south to do mornings at Tama Urban WHJX (Hot 105.7)/Jacksonville. Tolliver, best known for his long stint at WZAK/Cleveland, is currently GM/PD of WRTK-AM/Youngstown, OH — a role he will continue to perform by remote from J-ville.

• By the powers vested in him, WMMS/Cleveland PD **Bo Matthews** touches morning co-host **Hunter Scott** on both shoulders with his plastic *Lord of the Rings* sword, thus imbuing him with instant and unalienable MD powers.

• Buckley CHR/Rhythmic KHTN/Modesto, CA morning co-host **T.O.S.** exits after four years to do his own wakeup thang at KWYL/Reno, NV.

• **Delana Bennett & Vic Caballero** segue from mornings at Clear Channel Rhythmic Oldies XHRM (Magic 92.5)/San Diego across the hall to do the same shift on XHTZ (Z90) as *Roxy & Da Misfitz*. The duo will be joined by existing Z90 morning dude **Jamal**.

RR Timeline

1 YEAR AGO

- **Melodie Virtue** named National President of American Women in Radio & Television.
- **Susan Stephens** promoted to VP/GM of Jones Radio Networks.
- **Sean Ross** recruited as Edison Media Research VP/Music & Programming.



Susan Stephens

5 YEARS AGO

- **Greg Thompson** promoted to Exec. VP/GM of Elektra Entertainment Group.
- **Robin Bertolucci** promoted to Director/AM Programming, Rocky Mountain Region for Clear Channel.
- Priority Records names **Liz Montalbano** VP/Crossover Promotion.

10 YEARS AGO

- RCA promotes **Joe Galante** to Chairman of RCA's Nashville Label Group, which includes RCA/Nashville, BNA Entertainment and Reunion.
- **Ray Carlton** and **Jean Johnson** become Giant Records' Head of Promotion and Head of Pop Promotion, respectively.
- KSFO/San Francisco flips from Gold to Talk.



Jean Johnson

15 YEARS AGO

- **Doug Morris** signs a long-term contract, becoming President/COO of Atlantic.
- KSWV/San Diego flips from SMN's Wave format to Classic Rock.
- FCC cracks down on indecency with proceedings against **WFBQ/Indianapolis, WLUP-AM/Chicago** and **KSJO/San Jose**.

20 YEARS AGO

- **John "Records" Landecker** joins WAGO/Chicago as morning personality.
- **Cliff Blake** becomes PD of WMZQ-AM & FM/Washington.
- **Carl Gardner** appointed PD of KEX/Portland.
- **KOOL-AM & FM/Phoenix** GM **Bill Smith** passes away of respiratory failure after abdominal surgery. He was 57.



John Landecker

25 YEARS AGO

- **WBNO-AM/Bryan, OH** becomes the nation's first solar-powered commercial radio station.
- RSO Records promotes **Rich Fitzgerald** to Sr. VP/A&R & Promotion and **Bob Smith** to VP/Promotion.
- Jazzmaster **Stan Kenton** dies at 67 after suffering a stroke.
- **Mike Carta** appointed PD at **WIL-AM & FM/St. Louis**.

30 YEARS AGO

- **Robert L. Scott** becomes PD of **KYAC/Seattle**.
- National Association of FM Broadcasters schedules its first all-radio convention in New Orleans.



A fat guy, not the Fatguy.

• The anatomically correct **Fatguy** is bringing his *Big Fat Show* to nights at Triad Active Rocker **WCPR/Biloxi, MS**, effective Sept. 13. Mr. Guy was last heard and largely enjoyed at NextMedia Active Rocker **WXQR/Greenville, NC**.

• Aug. 27 was declared "House-cleaning Day" at Clear Channel/Bakersfield as **KXXX Morning Madhouse** members **Mingo** and **Dirty Sanchez** left the building along with **KXXX** Asst. PD/MD **Lauren Michaels** and **Kristin Jacobs**, midday personality on clusterbuddy **AC KKDJ**.

• Twenty-five-year market vet **Bill Jackson** exits mornings on Infinity '80s outlet KVMX (Mix 107.5)/Portland, OR. Jackson, who has experience in every conceivable format in Portland, can be reached at 503-626-8218.

• Entercom AC WKTK/Gainesville PD/MD Les Howard Jacoby pries off the headphones after 34 years, tapping 16-year station vet **Jack Norris** to replace him in afternoons.

Talk Topics

• Leave it to Premiere's **Rush Limbaugh** to score the "get of the week" by grabbing a live interview with his hero, President George W. Bush, during Limbaugh's Aug. 31 broadcast. Asked to comment on how the 9/11 attack continues to shape his agenda, Bush said, "Sept. 11 was a defining moment in our lives, and it was certainly a defining moment in my presidency. The question we have to ask is, have we learned any lessons?" We will now allow three minutes for rebuttal.

• KABC/Los Angeles afternoon host and ABC Radio Networks' syndicated personality **Larry Elder** adds TV to his to-

do list: *The Larry Elder Show* debuts Sept. 13. For more info, go to www.larryeldertv.com.

• Los Angeles-based radio and TV personality **Stephanie Miller** is back with a new daily syndicated radio show, which debuts Sept. 7.

• Longtime WOR/New York food show host **Arthur Schwartz** exits, telling the *New York Post* that his "integrity as a journalist" had been compromised. WOR GM Bob Bruno tells R&R he "categorically denies" Schwartz's accusation.

• **Rusty Humphries** is giving up his local 9am-noon show on KVI/Seattle to concentrate on his nationally syndicated show for Talk Radio Network, which runs daily from 4-7pm ET. KVI moves Fox's syndicated *Tony Snow Show* in to replace Humphries.

• Clear Channel Hot AC **WXXM (Mix 92.1)/Madison** will flip to progressive Talk as "92.1 The Mic" on Sept. 6 with a lineup that includes several Air America personalities. Married Mix morning duo **Doug Erickson** and **Mary Love** are now free to navigate. Find them at 608-441-0611 or douglamary@tds.net.

The very next day, in an abandoned warehouse across town, Midwest Family News/Talker **WTDY/Madison** will also begin leaning to the left, morphing into "Madison's Progressive Talk." Out in the realignment is ABC's Sean Hannity, who's replaced by Jones' Ed Schultz. The nationally syndicated *Stephanie Miller Show* slides into Schultz's former 8-11pm slot.

Condolences

• Music fans are mourning the untimely death of singer **Laura Branigan**, best known for her 1982 hit "Gloria." Branigan succumbed to a brain aneurysm in her sleep in her New York home on Aug. 26. Published reports say Branigan, a four-time Grammy nominee, had been complaining of a headache for the past two weeks. She was 47.

• **Audrey Malkan**, owner of KZFM, KEYS & KKBA/Corpus Christi, TX and WMSR/Florence, AL, passed away Aug. 29 following a battle with cancer.

Malkan and her late husband, Arnold, previously owned WNOR/Norfolk and KFJZ-AM & FM and the Texas State Network in Fort Worth, TX. Malkan's children, Matthew and Hope, will continue family ownership and operation of the Malkan Broadcasting properties.



Laura Branigan

'This Is A Job For ... Axis Of Justice!'



While the Republicans played at the Garden, other political forces were swirling on New York's airwaves as Audioslave's **Tom Morello** and System Of A Down's **Serj Tankian** invaded Infinity Alternative **WXRK (92.3 K-Rock)/New York's** studios, raised the skull-and-crossbones and declared it "Axis of Justice Radio." The duo played whatever they wanted and talked politics — and were joined by surprise special guest **Michael Moore**. When asked how they managed to score Moore, K-Rock Promotions & Programming Goddess **Marie Rodrigues** coyly said, "Secret powers." OK, then. "I'm kidding — we called his publicist and explained what we wanted to do. He loved it!" Kneeling in the foreground is K-Rock MD **Mike Peer**; standing in back are (l-r) Tankian, Moore, Morello, Rodrigues and K-Rock OM/PD **Rob Cross**.

FILMS

BOX OFFICE TOTALS

Aug. 27-29

Title Distributor	Weekend	To Date
1 <i>Hero</i> (Miramax)*	\$18.00	\$18.00
2 <i>Anacondas: The Hunt For The...</i> (Sony)*	\$12.81	\$12.81
3 <i>Without A Paddle</i> (Paramount)	\$8.58	\$27.73
4 <i>The Princess Diaries 2</i> (Buena Vista)	\$8.08	\$75.06
5 <i>Exorcist: The Beginning</i> (WB)	\$7.08	\$31.16
6 <i>Collateral</i> (DreamWorks)	\$6.47	\$80.15
7 <i>Alien Vs. Predator</i> (Fox)	\$4.90	\$72.17
8 <i>Open Water</i> (Lions Gate)	\$4.75	\$23.26
9 <i>The Bourne Supremacy</i> (Universal)	\$4.64	\$157.74
10 <i>Suspect Zero</i> (Paramount)*	\$3.44	\$3.44

COMING ATTRACTIONS: This week's openers include *Wicker Park*, starring Josh Hartnett. The film's Lakeshore soundtrack sports Stereophonics' "Maybe Tomorrow," Lifehouse's "Everybody Is Somebody," Death Cab For Cutie's acoustic version of "A Movie Script Ending," The Legends' "When the Day Is Done," Snow Patrol's "How to Be Dead," The Stills' "Retour A Vega," Mazzy Star's "Flowers in December," The Shins' "When I Goosestep," The Postal Service's cover of Phil Collins' "Against All Odds," Mogwai's "I Know You Are But What Am I?" and Johnette Napolitano & Danny Lohner's rendition of Coldplay's "The Scientist." Tunes by Broken Social Scene ("Lover's Spit"), Jaime Wyatt ("Light Switch"), Mates Of State ("These Days"), +/- ("All I Do"), Mum ("We Have a Map of the Piano") and Aqualung ("Strange and Beautiful") round out the ST.

Recording artist Queen Latifah co-produced *The Cookout*, which also opens this week and stars recording acts Eve and Ja Rule. Latifah also co-wrote the story on which the film was based.

TELEVISION

TOP TEN SHOWS Total Audience (105.5 million households)

	Aug. 23-29 Adults 18-49
1 <i>Summer Olympics</i> (Monday, 8pm)	1 <i>Summer Olympics</i> (Monday, 8pm)
2 <i>Summer Olympics</i> (Tuesday, 8pm)	2 <i>Summer Olympics</i> (Tuesday, 8pm)
3 <i>Summer Olympics</i> (Wednesday, 8pm)	(tie) <i>Summer Olympics</i> (Wednesday, 8pm)
4 <i>Summer Olympics</i> (Thursday, 8pm)	4 <i>Summer Olympics</i> (Thursday, 8pm)
5 <i>Summer Olympics</i> (Friday, 8pm)	5 <i>Summer Olympics</i> (Friday, 8pm)
6 <i>Summer Olympics Closing Ceremonies</i> (Saturday, 8pm)	6 <i>Summer Olympics</i> (Saturday, 8pm)
7 <i>Summer Olympics</i> (Saturday, 8pm)	7 <i>Summer Olympics Closing Ceremonies</i> (Saturday, 8pm)
8 <i>CSI</i>	8 <i>Amazing Race 5</i>
9 <i>Amazing Race 5</i>	9 <i>CSI</i>
10 <i>Without A Trace</i>	10 <i>Big Brother 5</i> (Tuesday)

Source: Nielsen Media Research

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THE INDUSTRY'S NO. 1 RETAIL CHART September 3, 2004

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	TIM MCGRAW	Live Like You Were Dying	Curb	755,384	—
—	2	R. KELLY	Happy People/U Saved Me	Jive/Zomba	421,791	—
—	3	YOUNG BUCK	Straight Outta Ca\$hville	Interscope	278,454	—
—	4	MASE	Welcome Back	Bad Boy/Universal	199,830	—
1	5	NOW VOL. 16	Various	UTV	183,336	-11%
2	6	ASHLEE SIMPSON	Autobiography	Geffen	131,660	-19%
5	7	MAROON 5	Songs About Jane	Octone/J/RMG	70,157	-4%
4	8	USHER	Confessions	LaFace/Zomba	69,306	-15%
9	9	BIG & RICH	Horse Of A Different Color	Warner Bros.	65,189	+3%
11	10	JIMMY BUFFETT	License To Chill	RCA/Mailboat	57,361	-6%
3	11	213	The Hard Way	TVT	56,914	-43%
7	12	GRETCHEN WILSON	Here For The Party	Epic	55,324	-18%
8	13	AVRIL LAVIGNE	Under My Skin	Arista/RMG	54,566	-17%
—	14	PITBULL	M.I.A.M.I.	TVT	49,795	—
—	15	JIM JONES	Diplomats Present: Jim Jones...	Koch	49,792	—
6	16	RYAN CABRERA	Take It All Away	E.V.L.A./Atlantic	46,858	-31%
12	17	LOS LONELY BOYS	Los Lonely Boys	Epic	46,630	-16%
10	18	SHYNE	Godfather Buried Alive	Def Jam/IDJMG	42,220	-33%
16	19	BLACK EYED PEAS	Elephunk	A&M/Interscope	38,905	-4%
19	20	SWITCHFOOT	Beautiful Letdown	Columbia	35,332	-4%
15	21	LLOYD BANKS	The Hunger For More	Interscope	35,001	-19%
13	22	MOBB DEEP	Amerikaz Nightmare	Jive/Zomba	34,958	-26%
—	23	GARDEN STATE	Soundtrack	Epic	33,939	—
23	24	BRAD PAISLEY	Mud On The Tires	Arista	33,659	-3%
24	25	MODEST MOUSE	Good News For People Who Love...	Epic	32,515	-4%
25	26	VELVET REVOLVER	Contraband	RCA/RMG	32,260	-5%
—	27	ROLLING STONES	Jump Back '71-'93 Best Of...	Virgin	31,119	—
—	28	12 STONES	Potter's Field	Wind-up	30,810	—
43	29	AKON	Trouble	SRC/Universal	30,674	+8%
14	30	ALTER BRIDGE	One Day Remains	Wind-up	30,661	-32%
18	31	KILLERS	Hot Fuss	Island/IDJMG	30,220	-21%
21	32	GUNS N'ROSES	Greatest Hits	Geffen	29,867	-15%
20	33	PRINCESS DIARIES 2	Soundtrack	Walt Disney	29,745	-16%
33	34	LINKIN PARK	Meteora	Warner Bros.	29,730	-7%
39	35	KENNY CHESNEY	When The Sun Goes Down	BNA	29,497	-1%
35	36	YELLOWCARD	Ocean Avenue	Capitol	29,493	-4%
37	37	ALICIA KEYS	The Diary Of Alicia Keys	J/RMG	28,470	-6%
31	38	KEVIN LYTTLE	Kevin Lyttle	Atlantic	28,104	-15%
36	39	BREAKING BENJAMIN	We Are Not Alone	Hollywood	27,807	-9%
34	40	JOJO	Jojo	BlackGround/Universal	27,723	-11%
27	41	HOOBASTANK	The Reason	Island/IDJMG	27,420	-18%
26	42	D12	D12 World	Shady/Interscope	26,344	-21%
38	43	LIL' FLIP	U Gotta Feel Me	Columbia	25,914	-13%
30	44	HOUSTON	It's Already Written	Capitol	25,249	-24%
42	45	KANYE WEST	College Dropout	Roc-A-Fella/IDJMG	25,226	-12%
47	46	JESSICA SIMPSON	In This Skin	Columbia	25,119	-7%
32	47	JADAKISS	Kiss Of Death	Interscope	25,019	-23%
40	48	EVANESCENCE	Fallen	Wind-up	24,966	-14%
45	49	FRANZ FERDINAND	Franz Ferdinand	Epic	24,671	-11%
50	50	SLIPKNOT	Vol 3 (The Subliminal Verses)	Roadrunner/IDJMG	24,272	-3%

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ON ALBUMS

Four Soar!

Like his dad, pitcher Tug McGraw, once put it, ya gotta believe!

And there are plenty of believers — 755,000 of them, in fact — in Tim McGraw's new Curb album, *Live Like You Were Dying*, resulting in a No. 1 debut for the country superstar.



Tim McGraw

But Mr. Faith Hill isn't the only beneficiary this week, as Jive/Zomba soul sex symbol R. Kelly's double CD *Happy People/U Saved Me* lands at No. 2. Interscope's latest G-Unit member, Young Buck, with *Straight Outta Ca\$hville* (No. 3), and Bad Boy/Universal's returning rap veteran Mase's *Welcome Back* (No. 4) are the other two debuts at the top of the chart.

The rest of the top 10 includes last week's No. 1, UTV's *Now Vol. 16* (No. 5), followed by Geffen's Ashlee Simpson (No. 6), Octone/J/RMG's still-strong Maroon 5 (No. 7) and LaFace/Zomba VMA winner Usher (No. 8). Warner Bros. Nashville's iconoclastic Big & Rich (No. 9) and RCA Nashville's Jimmy Buffett



Young Buck

(No. 10) give a resurgent country three of the week's top 10 records. Other chart debuts are registered by TVT Cuban rapper (and Lil Jon protege) Pitbull (No. 14), Koch's Jim Jones (No. 15), Epic's Garden State soundtrack (No. 23), Virgin's Rolling Stones best-of (No. 27) and Wind-up's 12 Stones (No. 28).

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SRC/Universal's Akon (43-29, +8%) and Big & Rich (+3%) are the week's biggest gainers.

Next week: Look for Def Jam/IDJMG's LL Cool J to top a list of new releases that also includes Concord's Ray Charles, Geffen's Papa Roach, Hidden Beach/Epic's Jill Scott and Elektra's Bjork.



R. Kelly



MIKE TRIAS

mtrias@radioandrecords.com

Holiday Fever

Labor Day is a last break at the end of the summer, and the record labels are taking full advantage of it. However, there are still some new tunes to check out if you want to freshen up your playlist.

JoJo was discovered when she auditioned for CBS's *Kids Say the Darndest Things on the Road in Boston*. After performing on the show (and impressing host Bill Cosby), she was invited to sing on *The Oprah Winfrey Show*. Now, a few years later (though she's still only 13 years old), JoJo has burst into the spotlight with "Leave (Get Out)," the lead single from her self-titled debut. Next week she'll keep things going as she offers "Baby It's You" to Pop, Rhythmic and Urban. In other news, JoJo will also take part in the Rock-n-Roll Gymnastics Tour as a special guest. Gymnasts competing on the tour include Paul Hamm, Svetlana Khorkina, Shannon Miller and Morgan Hamm. The tour will visit Worcester, MA on Sept. 1; Durham, NH on Sept. 2; Rosemont, IL on Sept. 19; and Grand Prairie, TX on Oct. 3.



JoJo

While he was a lance corporal in the Marine Corps, Josh Gracin competed on *American Idol*'s second season, finishing fourth overall. Since then his career has taken off. He recently released

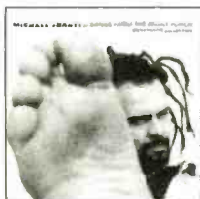


Josh Gracin

his self-titled debut CD, which contained the hit single "I Want to Live." Next week he follows up at Country with "Nothin' to Lose." Gracin has a lot on his plate in the coming weeks. He will be performing in Joliet, IL on Sept. 12, Benton, TN on Sept. 25 and Cedar Falls, IA on Sept. 30 and will embark on a tour with Brad Paisley in October. In addition, Gracin will sing three songs on CBS's *Early Show* on Sept. 11 and the national anthem at the Delphi 300 NASCAR race in Chicago on Sept. 12. Gracin will finally have the time to begin his music career in earnest when he is discharged from the Marines on Sept. 18 and moves from Camp Pendleton, CA to Nashville.

Phil Collins stormed into the music business in his teens when he joined Genesis in 1970 while still playing in the jazz band Brand X. It's been a long road for him, and next week he's Going for Adds with "Don't Let Him Steal Your Heart Away" at AC outlets. The song is from his upcoming CD *Love Songs: A Compilation ... Old and New*. The album is a double-disc set of 25 songs that features live recordings and previously unreleased material along with, of course, his most famous ballads. Collins is currently on the road in North America on his First Final Farewell Tour, which will wrap up at the end of the month. Even though it seems like he's hanging up his hat, Collins says that he's just giving up touring. He'll still do shows, just no more long tours.

Michael Franti is coming to Triple A radio with "Yes I Will," taken from his solo album *Songs From the Front Porch: An Acoustic Collection*. A version of the song with Spearhead can also be found on the Franti/Spearhead album *Everyone Deserves Music*. Franti has been quite busy of late. Not only have he and Spearhead maintained a steady touring and recording schedule, but Franti was also featured on Russell Simmons' *Def Poetry Jam IV* and led a delegation of artists and filmmakers to Iraq and Israel earlier this summer to see the effects of war firsthand. As part of their continuing activism, Franti and Spearhead are donating VIP seats and backstage passes to their shows to be auctioned on eBay, with all proceeds benefiting the Partnership Against Child Abuse.



Michael Franti

R&R Going For Adds™

Week Of 9/7/04

CHR/POP

- JOJO Baby It's You (BlackGround/Universal)
- UTADA Easy Breezy (Island/IDJMG)

CHR/RHYTHMIC

- JOHN LEGEND Used To Love You (Columbia)
- JOJO Baby It's You (BlackGround/Universal)
- LL COOL J Hush (Def Jam/IDJMG)
- MISS B Bottle Action (LaFace/Zomba)
- YOUNG ROME Freaky (T.U.G./Universal)
- YUNG WUN f/DAVID BANNER Walk It, Talk It (J/RMG)

URBAN

- EE-DE Let's Get To It (The Krunk Love Song) (NME)
- JOJO Baby It's You (BlackGround/Universal)
- LETOYA U Got What I Need (Capitol)
- LL COOL J Hush (Def Jam/IDJMG)
- YOUNG ROME Freaky (T.U.G./Universal)

URBAN AC

- URBAN MYSTIC Where Were You? (Sobel)

COUNTRY

- CAROLINA RAIN I Ain't Scared (Equity)
- JOSH GRACIN Nothin' To Lose (Lyric Street)
- KENNY CHESNEY The Woman With You (BNA)

AC

- PHIL COLLINS Don't Let Him Steal Your Heart Away (Atlantic)

HOT AC

No adds

SMOOTH JAZZ

No adds

ROCK

- NICKELBACK Because Of You (Roadrunner/IDJMG)

ACTIVE ROCK

- NICKELBACK Because Of You (Roadrunner/IDJMG)
- SUPERGRASS Kiss Of Life (Capitol)

ALTERNATIVE

- NICKELBACK Because Of You (Roadrunner/IDJMG)
- SECRET MACHINES Nowhere Again (Reprise)
- SUPERGRASS Kiss Of Life (Capitol)

TRIPLE A

- MICHAEL FRANTI Yes I Will (iMusic)

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.

Most Played So Far

Analysis of the most popular titles at the format

It's been a while since we last reviewed the songs that are getting the most airplay at traditional Oldies. So, using Mediabase 24/7, we pulled up the most current airplay activity for your entertainment and edification. This list of the top 100 titles is based on airplay from Jan. 1, 2004 through Aug. 20, 2004. We have included the release years of the songs as an added point of reference. The data comes from the 44 FM Oldies stations monitored by Mediabase 24/7.

Rank ARTIST Title (Year)

1. ROY ORBISON Oh! Pretty Woman (1964)
2. VAN MORRISON Brown Eyed Girl (1967)
3. MANFRED MANN Do Wah Diddy Diddy (1964)
4. ARETHA FRANKLIN Respect (1967)
5. MONKEES I'm A Believer (1966)
6. TURTLES Happy Together (1967)
7. FOUNDATIONS Build Me Up Buttercup (1969)
8. TEMPTATIONS My Girl (1965)
9. BOX TOPS The Letter (1967)
10. FOUR TOPS I Can't Help Myself (1965)
11. ROLLING STONES (I Can't Get No) Satisfaction (1965)
12. RIGHTEOUS BROTHERS Unchained Melody (1965)
13. MAMAS & PAPAS California Dreamin' (1966)
14. TOMMY JAMES & THE SHONDELLS Money Money (1968)
15. OTIS REDDING (Sittin' On) The Dock Of The Bay (1968)
16. ZOMBIES Time Of The Season (1968)
17. LOVIN' SPOONFUL Do You Believe In Magic (1965)
18. RIGHTEOUS BROTHERS You've Lost That Lovin' Feelin' (1964)
19. PERCY SLEDGE When A Man Loves A Woman (1966)
20. SPIRAL STARECASE More Today Than Yesterday (1969)
21. GRASS ROOTS Midnight Confessions (1968)
22. TEMPTATIONS Ain't Too Proud To Beg (1966)
23. RASCALS Good Lovin' (1966)
24. WILSON PICKETT In The Midnight Hour (1965)
25. SIMON & GARFUNKEL Mrs. Robinson (1968)
26. STEAM Na Na Hey Hey Kiss Him Goodbye (1969)
27. MARVIN GAYE I Heard It Thru The Grapevine (1968)
28. BEACH BOYS Wouldn't It Be Nice (1966)
29. TOMMY JAMES & THE SHONDELLS I Think We're Alone Now (1967)
30. SONNY & CHER I Got You Babe (1965)
31. STEPPENWOLF Born To Be Wild (1968)
32. CREEDENCE CLEARWATER REVIVAL Down On The Corner (1969)
33. B.J. THOMAS Hooked On A Feeling (1968)
34. CREEDENCE CLEARWATER REVIVAL Proud Mary (1969)
35. STEPPENWOLF Magic Carpet Ride (1968)
36. RASCALS Groovin' (1967)
37. FOUR TOPS Reach Out I'll Be There (1966)
38. CREEDENCE CLEARWATER REVIVAL Bad Moon Rising (1969)
39. ELVIS PRESLEY Suspicious Minds (1969)
40. SUPREMES You Can't Hurry Love (1966)



Roy Orbison

Rank ARTIST Title (Year)

41. JAMES BROWN I Got You (I Feel Good) (1965)
42. FOUR TOPS It's The Same Old Song (1965)
43. MARY WELLS My Guy (1964)
44. SLY & THE FAMILY STONE Everyday People (1968)
45. MARVIN GAYE & TAMMIE TERRELL Ain't No Mountain High Enough (1967)
46. GUESS WHO These Eyes (1969)
47. FOUR TOPS Baby I Need Your Loving (1964)
48. TROGGS Wild Thing (1966)
49. ARETHA FRANKLIN Think (1968)
50. SMOKEY ROBINSON & THE MIRACLES The Tears Of A Clown (1967)
51. SLY & THE FAMILY STONE Dance To The Music (1968)
52. LOVIN' SPOONFUL Summer In The City (1966)
53. MARTHA & THE VANDELLAS Dancing In The Street (1964)
54. SMOKEY ROBINSON & THE MIRACLES I Second That Emotion (1967)
55. BRENTON WOOD Gimme Little Sign (1967)
56. ROLLING STONES Honky Tonk Women (1969)
57. J.J. JACKSON But It's Alright (1966)
58. BYRDS Turn, Turn, Turn (1965)
59. NEIL DIAMOND Cherry, Cherry (1966)
60. SIMON & GARFUNKEL The Sounds Of Silence (1965)
61. THREE DOG NIGHT One (1969)
62. BUFFALO SPRINGFIELD For What It's Worth (1967)
63. ANIMALS House Of The Rising Sun (1964)
64. FONTELLA BASS Rescue Me (1965)
65. FOUNDATIONS Baby, Now That I've Found You (1967)
66. YOUNGBLOODS Get Together (1969)
67. SUPREMES Where Did Our Love Go (1964)
68. BYRDS Mr. Tambourine Man (1965)
69. HERMAN'S HERMITS I'm Into Something Good (1964)
70. BEACH BOYS Good Vibrations (1966)
71. MONKEES Last Train To Clarksville (1966)
72. SANTANA Evil Ways (1970)
73. RIGHTEOUS BROTHERS (You're My) Soul & Inspiration (1966)
74. LOOKING GLASS Brandy (You're A Fine Girl) (1972)
75. FRANKIE VALLI Can't Take My Eyes Off You (1967)
76. BEACH BOYS California Girls (1965)
77. NORMAN GREENBAUM Spirit In The Sky (1970)
78. BEACH BOYS I Get Around (1964)
79. ROD STEWART Maggie May (1971)
80. BETTY EVERETT Shoop Shoop Song (1964)
81. SPENCER DAVIS GROUP Gimme Some Lovin' (1966)
82. KINGSMEN Louie Louie (1963)
83. DRIFTERS Under The Boardwalk (1964)
84. ROLLING STONES Jumpin' Jack Flash (1968)
85. BEACH BOYS Fun, Fun, Fun (1964)
86. BLOOD, SWEAT & TEARS You've Made Me So Very Happy (1969)
87. NEIL DIAMOND Sweet Caroline (1969)
88. ELTON JOHN Crocodile Rock (1972)
89. DOORS Light My Fire (1967)
90. CONTOURS Do You Love Me (1962)
91. KING HARVEST Dancing In The Moonlight (1972)
92. OUTSIDERS Time Won't Let Me (1966)
93. SUPREMES Stop In The Name Of Love (1965)
94. JEFFERSON AIRPLANE Somebody To Love (1967)
95. CLASSICS IV Spooky (1967)
96. MONKEES Daydream Believer (1967)
97. JAY & THE AMERICANS This Magic Moment (1968)
98. SUPREMES Baby Love (1964)
99. MAMAS & PAPAS Monday, Monday (1966)
100. HERMAN'S HERMITS There's A Kind Of Hush (1967)



The Temptations



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An A&R First

Introducing A&R Worldwide's Sat Bisla

Welcome to the debut A&R Worldwide column in R&R. I want to thank Erica Farber and Cyndee Maxwell for extending the opportunity to us to share our passion for music and artist discovery with the readers of R&R. I applaud their foresight in bridging the gap among the creative community, radio and the music business.

The aim of the A&R Worldwide page is to unearth and spread the word about musical gems from around the globe, as well as shed light on the world of A&R, publishing, film and TV music supervision, artist management, international taste-maker radio programming and much more. I truly believe that without art, there is no commerce; we will, therefore, focus equally on the art and the commerce of music and media from all territories of the world.

Allow me to introduce myself, so you know I'm not just some limey who's talking out of his arse! Some of you may already be aware of the work I've been doing in the international radio and music communities for the past two decades, working with and supporting such artists as Dido, Faithless, Fatboy Slim, Sixpence None The Richer, H-Blockx, Rammstein, Cherie, Bonnie McKee, Revis, Keane and many others before they were signed to major-label deals.

In addition, there's my day-to-day involvement at A&R Worldwide, which is an independent-artist discovery and development business based in Beverly Hills, CA. I have the privilege of working alongside a great team of like-minded music lovers who share my passion and vision (Steve Smith, Jim McKeon, Mike Savage and Brandon Fuller). You can learn more about A&R Worldwide by visiting www.anrworldwide.com.

I'm a native of Wolverhampton, England and have worked in radio as an air talent and a programmer at KKDJ (The Edge) and KRZR in Fresno, KCRW/Los Angeles and KDLA (Indie 103.1FM)/Los Angeles. I've also been a club DJ, club booker and promoter and music journalist. Music has been my passion for as long as I can remember and is a major facet of how I think and interact with people and the way I live my life.

Frankly, music is my drug of choice, and I've been addicted forever. I consider working in this business a privilege, not a chore, and I strive to achieve a positive start and finish to each working day — life is too short to do otherwise! Hang on to



your knickers (that's *underwear* in British slang), here we go!

European Bulletins

The renowned German music-and-media-industry conference Popkomm has moved from Cologne to Berlin. This year's must-attend event, set for Sept. 29-Oct. 2 at the Berlin Exhibition Grounds, will focus on talent development and showcases, music technology and digital distribution, tangible solutions for the global recording industry and much more. As many as 10,000 Popkommers are expected to attend, and Berlin may never be the same. (Come to think of it, it probably will.) For more information, you can visit www.popkomm.de.

The British Phonographic Industry reports that trade deliveries in the second quarter were up 4.1%, to £230.9 million (\$420 million) — that's up from £221.88 million (\$404 million) a year ago. Album sales are buoyant, and the BPI reports that singles sales were up for the first time in five years, rising 6.4% over 2003. The BPI also notes sales of more than 2 million music downloads in Q2 as legal downloads continue to build steam.

In The Works

Capitol Records Director/A&R Louie Bandak has seen his signing Yellowcard capture platinum sales stateside. He's also been developing the band Squad Five-O, who recently released the single "Bye American." The video is currently in production and the band is on tour. For more information, visit www.squadfive-o.com.

RCR SA VP/A&R Steve Ralbovsky is currently in the studio with his U.K. signing Longwave, whose project is being produced by the legendary John Leckie (Radiohead, Starsailor, John Lennon, Pink Floyd,

George Harrison). Leckie recently completed production on the latest New Order album, which was recorded at Peter Gabriel's Real World Studios in Bath, England.

Norwegian artist Kate Havnevik is currently writing and recording with producer Guy Sigsworth (Madonna, Annie Lennox, Björk, Seal, Lamb, Frou Frou) in London. Havnevik has also written songs for the forthcoming Moby album, as well as a couple of tracks on the solo album by Noel Hogan of The Cranberries. Havnevik is currently unsigned and a number of labels and publishers have been in discussion with the artist and her management. For more information, contact Lu Hunt at lu@crowmusic.co.uk.

Mark Seliger, a.k.a. Rusty Truck, will be showcasing in New York City on Sept. 7 at Joe's Pub, 425 Lafayette Street (between Fourth Street and Astor Place), at 9:30pm. Rusty Truck has recorded an independent album that features the production talents of Lenny Kravitz, Willie Nelson, Sheryl Crow, Jakob Dylan, T Bone Burnett and Gillian Welch. Seliger is also renowned for his work as chief photographer for *Vanity Fair* and, previously, *Rolling Stone*.

R.T. is available for worldwide (outside the U.S.) signing and licensing and worldwide publishing. He's represented by John Greenberg (Nickelback); 714-231-7770.

There's a slew of A&R interest in U.K. act The Noisettes, who recently played a showcase for a U.S. major. The trio are managed by Susan Collins, who signed Nirvana to a publishing deal back in the day, and since the showcase a number of A&R executives on both sides of the Atlantic have stepped up to the plate. The Noisettes' demo single "Monte Cristo" has garnered support on KDLA/Los Angeles, further fueling label interest.

Sound Bites

- Universal Music Publishing inks Dave Grohl (Foo Fighters) to an exclusive worldwide co-publishing deal for future works. Grohl was previously signed to EMI Music Publishing.
- Unsigned Los Angeles alternative act Clear Static have received two label offers. There's been strong support from commercial Alternative specialty shows recently for their single "Make-Up Sex."
- New Zealand's Steriogram had their song "Walkie Talkie Man" fea-

Executive Dossier: Safta Jaffery

Position: Managing Director/Partner
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Industry experience: 28 years
Artist roster: Muse, Vega 4, Serafin, The Noisettes

Resume: "I started as a runner at Dick James Music (original label home of Elton John) in 1976, and I was promoted to a junior scout position in A&R. In 1977 I joined Decca (original home of The Rolling Stones), where I helped sign Adam & The Ants and The Late Show. I set up a production company in 1979 and recorded New Musik, who were signed to GTO Records and had three hit singles, with U.K. and European platinum success.

"I moved to Magnet Records in 1980 and was responsible for more than half the roster. In 1985 I set up a producer-management business, SJP/Dodgy Productions. I still manage record producers, including John Leckie, John Cornfield, Ian Caple, Ron Saint Germain and Michael Brauer, who among them have generated 150 platinum and gold album awards worldwide.

"I formed Taste Media in 1999 with Dennis Smith of Sawmills Studio. Taste Media has achieved licensed sales of 3 million album units, and the business' portfolio of copyrights is estimated to be worth £5 million — for anyone who might make me an offer!"

Objectives: "Taste Media strives to identify exceptional talent, find real artists at an early stage, sign and develop them for the long term and secure rights to their recording copyrights. We exploit these copyrights by licensing them to major and established independent record labels, sometimes territorially.

"We are very artist-friendly in our work ethic and have the experience and ability to nurture our artists and guide them through every aspect of their careers. Our objective is to make the best possible recordings we can for our artists and build an enviable roster of quality artists without having the pressure of being on anyone else's radar for success."

Artist development: "Artist development is, first and foremost, building a mutual bond and trust with the artist. This is not always easy, as most artists hurry to record and rush to the next level without fully developing the first stage of their career. We create a college-type culture for artists to develop at their own pace and encourage them to experiment and understand all areas of the business that will affect them."

U.K. music trends: "The U.K. market has always been very fashion-based, and that trend has not changed. But the music consumer's taste has matured, and therefore the U.K. market is open to any type of music trend that is real and great. I have always been critical of the way artists and music have been sold or presented; I believe the music industry has forgotten the notion that the consumer is king."

If he weren't in the music business: "I'd be into anything that has a sense of challenge and adventure in it. I have also always enjoyed helping and backing the underdog!"

tured on a worldwide TV ad for Apple's iPod. The ad debuted during the MTV Video Music Awards.

- Island UK signing Sia captures early import-airplay support on non-comm KCRW/Los Angeles and Alternatives KBZT/San Diego and KITS/San Francisco.

- iTunes taps former Rhino Records Sr. VP/A&R Gary Stewart as Chief Musical Officer. Stewart will oversee music content on Apple's iTunes Music Store.

- BBC Radio 1 DJ Zane Lowe is spinning unsigned U.S. act The Bravery on his show, resulting in strong A&R interest on both sides of the At-

lantic. National radio network BBC Radio 1 boasts a cume of 12 million.

- Melbourne-based newcomer Missy Higgins hits No. 1 on the Australian Record Industry Association singles charts. Her debut album, *The Sound of White*, will be released in Australia on Sept. 20. Warner plans a U.S. release in early '05.

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Souvlaki: Not Just For Breakfast Anymore

KCHZ/Kansas City invades Athens for Olympics '04

While some radio stations were doing lame flyaways to scenic Athens, GA in a desperate attempt to tie in somehow with the Summer Olympics, fearless KCHZ (Z95.7)/Kansas City PD/morning guy "Just Plain Dave" Johnson and afternoon driver Cabana Boy were winging their way across the Atlantic to broadcast live from the actual damn games in Athens, Greece. You may commence with the jealousy.

The pair were part of a program sponsored by Coca-Cola, which has been bringing radio stations in to broadcast live from the Olympics since time began. Johnson says the Coca-Cola people really had their act together.

"They have producers who help get guests, they have people who can answer any questions about Athens, and they have an engineering team that gives you wireless mikes to go out on the street — anything you want," he explains. "The broadcast center is in Faliro, which is right near the beach-volleyball venue." We now know where Johnson spent the majority of his spare time.

The best part of the trip for both jocks, especially Johnson, was the eight-hour time difference: While Cabana Boy was used to getting up late to do his show, Johnson's live morning show started at 2pm local time and was beamed via ISDN back to Kansas City, where dawn was breaking at 6am. "We did the morning show in real time, which was eight hours ahead, and the afternoon show was voicetracked, which, in effect, would've been about 16 hours ahead," Johnson says.

"Cabana Boy and I did both shifts. He set down his voicetracking during the morning show, when we were in breaks or during songs. We had both drivetimes, in effect, live from there, which is, to my knowledge, the first time that Coke has had someone do that."

The time difference also meant that the guys were being fed up-to-the-minute information on the games, but they purposely didn't talk too specifically about the results on the air for fear of spoiling it for the people at home glued to the 27-hour-a-day TV coverage. "We'd find out things and give generic information like 'The U.S. just won another gold medal,' but we wouldn't tell what it was," Johnson says.

Keeping Busy

You'd think that being halfway around the world would make Johnson and Cabana Boy feel like the proverbial fish out of water, but the Coca-Cola staff prepped them impeccably, making them resemble the consummate professionals they aspire to someday be.

"We had tons of background stuff

to talk about," Johnson says. "Every day they gave us a one-sheet that had the Athens weather forecast on it. They had about five or 10 headlines of Olympic action, and they had six or eight generic headlines about what was going on in Iraq, because when you're over there, you are out of touch with the world. Not because it's the Third World or anything, but just because you're so busy going to events. They give you event tickets every day, so you're definitely busy."

"We had a lot of people who honestly didn't believe that we were really in Athens, because the sound quality was so good."

Making us even greener with envy, Johnson reveals that not only was he treated to the finest in accommodations and hospitality, he also went to some of the cooler Olympic events. "We saw the U.S. vs. Greece in basketball, which was a wild event," he says. "The Greeks were definitely rooting for their team."

"We saw gymnastics. Carly Patterson won the gold the night we went. We went to a swimming event where the U.S. women's team won the medley competition, so that was another gold-medal event."

Johnson also confirmed firsthand the rumors that construction was not complete on many of the venues when the games started. "At the basketball venue, we were actually sitting on seats that were nailed into wood," he says. "It was just sheet lumber. The other half of the stadium was concrete and seats, but our side was wood. It was pretty wild. We also learned that, supposedly, they're going to tear



ON LOCATION It's Johnson and Cabana Boy in the middle of the U.S. vs. Greece battle royale for the basketball championship of the universe.

down some of these arenas immediately after the games."

Obvious Threat

In this new world of color-coded alerts, did Johnson worry about terrorism? Given the fact that everything was shiny and new and security was tighter than ... well, it was pretty damn tight, he didn't see too much reason to fret. "The first day we were there, we had an hourlong orientation meeting," he says. "Mostly it was about our schedules and how it was going to work and where we were going to be, but there was a small portion that was about official evacuation plans, just in case."

"I never worried about it, going over there. So many people asked me about it, but I figured it was the safest place in the world, with all the security there. Also, terrorists seem to case the joint before they do things. With the Olympics, you can't really do that, because the venues are so new and the way they work security isn't known until they actually do it."

Despite the obvious threat they posed to Athens and the general populace, Johnson and Cabana Boy were allowed to roam free around the city when they weren't in the broadcast booth or screaming obscenities to distract athletes from other countries and ensure medals for the U.S.

"We went to the area known as Plaka, which is the shopping district near the Acropolis," Johnson says. "We were able to do whatever we wanted. Coca-Cola told us, 'Hey, we're responsible for your transportation to the events, but you're welcome to do

whatever you want, because we want you to get out and experience the city and how it works."

"I was most surprised that Greece was so gorgeous. I hadn't seen much of the Olympic coverage because we left right around the opening ceremonies, and I was expecting an old city with old housing all bunched together, which there definitely is, but there's also quite a bit of advancement they've done during the renovations for the Olympics."

Wreaking Havoc

Despite all the security, Johnson and Cabana Boy managed to wreak havoc on the festivities — or, at least, on the *Today* show. At one point, Cabana Boy was dispatched to *Today*'s set to prominently display a Z95.7 banner, thereby securing the station's dominance across the nation. All did not go according to Johnson's evil plan, however.

"We learned that those bastards at *Today* are on an hour delay in Kansas City, which I thought was weird," he says. "We were on the air talking about the banner, and nothing was happening. Cabana Boy was there on a cell phone, saying, 'I swear I'm here. I should be on. I can see the camera. I can see me.' But an hour later is when it all hit, when he was actually back in the studio with me again."

Back home in Kansas City, response to the trip was through the roof, Johnson reports. He adds, however, "We had a lot of people who honestly didn't believe that we were really in Athens, because the sound quality was so good."



LIVE FROM THE GAMES Just Plain Dave is seen here giving his in-depth analysis of women's synchronized diving to an Olympian who had just stopped to ask for directions to the gyro tent.



'CALLER NINE TO 011-09-45356-238' Here are "Just Plain Dave" Johnson (J) and Cabana Boy doing that voodoo that they do so well — except in Greece.

September 3, 2004

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	ASHLEE SIMPSON Pieces Of Me (Geffen)	8527	+16	692541	15	120/0
2	2	JOJO Leave (Get Out) (BlackGround/Universal)	7320	-669	524932	21	119/0
3	3	MAROON 5 She Will Be Loved (Octone/JRMG)	7289	+729	579340	10	121/0
4	4	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	6270	-147	456826	20	118/0
7	5	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	6267	+631	500937	10	121/0
6	6	NINA SKY Move Ya Body (Next Plateau/Universal)	5706	-220	435663	14	111/0
5	7	KEVIN LYTTLE Turn Me On (Atlantic)	5567	-598	496439	15	118/0
11	8	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	5021	+415	414060	11	119/0
8	9	ALICIA KEYS If I Ain't Got You (J/RMG)	4899	-116	337910	17	117/0
12	10	NELLY My Place (Derry/Fo' Reel/Universal)	4718	+320	282805	7	114/1
9	11	HDOBASTANK The Reason (Island/IDJMG)	4507	-455	352942	27	121/0
15	12	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	4485	+657	360273	12	117/3
17	13	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	4328	+810	314931	8	106/2
14	14	HOUSTON FICHINGY & NATE DOGG I Like That (Capitol)	4302	+337	321763	8	106/1
10	15	JUVENILE Slow Motion (Cash Money/Universal)	4275	-344	256294	10	91/0
13	16	SWITCHFOOT Meant To Live (Red Ink/Columbia)	3753	-360	276491	34	114/0
18	17	FINGER ELEVEN One Thing (Wind-up)	3508	+116	227841	15	99/2
20	18	LINKIN PARK Breaking The Habit (Warner Bros.)	3399	+411	261884	6	112/1
19	19	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	3221	+35	234633	32	110/0
16	20	USHER Confessions Part 2 (LaFace/Zomba)	2902	-845	191735	16	113/0
27	21	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	2670	+780	214592	6	95/17
26	22	KELLY CLARKSON Breakaway (Hollywood)	2604	+584	205014	6	95/9
24	23	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	2570	+373	130531	5	106/4
22	24	LOS LONELY BOYS Heaven (Or/Epic)	2496	-262	151472	19	109/0
28	25	TERROR SQUAD Lean Back (Universal)	2486	+620	212488	5	66/6
21	26	D12 How Come (Shady/Interscope)	2135	-726	148863	12	107/0
31	27	SWITCHFOOT Dare You To Move (Columbia)	2084	+353	128368	5	99/8
33	28	SEETHER f/AMY LEE Broken (Wind-up)	2059	+528	125149	4	85/6
32	29	MODEST MOUSE Float On (Epic)	1673	+82	61821	8	80/0
25	30	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	1530	-557	75314	14	96/0
37	31	DASHBOARD CONFESSIONAL Vindicated (Vagrant/Interscope)	1512	+181	54805	5	88/1
30	32	PETEY PABLO Freek-A-Leek (Jive/Zomba)	1500	-289	101542	18	93/0
39	33	HILARY DUFF Fly (Buena Vista/Hollywood)	1491	+313	99264	3	92/3
23	34	BRITNEY SPEARS Outrageous (Jive/Zomba)	1480	-852	69374	7	103/0
29	35	BRITNEY SPEARS Everytime (Jive/Zomba)	1431	-425	85912	18	110/0
38	36	LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)	1414	+200	86792	6	56/5
35	37	KIMBERLEY LOCKE Wrong (Curb/Reprise)	1308	-66	49334	8	77/0
Debut	38	C. AGUILERA f/M. ELLIOTT Car Wash (DreamWorks/Geffen/Interscope)	1284	+1052	152276	1	83/34
41	39	FRANZ FERDINAND Take Me Out (Domino/Epic)	1284	+222	64337	4	77/5
34	40	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	1184	-336	56019	10	63/0
43	41	SKYE SWEETNAM Tangled Up In Me (Capitol)	1029	+171	26027	3	76/3
44	42	NITTY Nasty Girl (Rost Rum/Universal)	1023	+242	81996	3	40/13
42	43	TOBY LIGHTMAN Real Love (Lava)	987	+92	51011	4	68/2
40	44	MIS-TEEQ Scandalous (Reprise)	903	-260	45462	20	105/0
Debut	45	ASHLEE SIMPSON Shadow (Geffen)	885	+503	117711	1	57/26
36	46	LLOYD BANKS On Fire (Interscope)	866	-495	37338	9	67/0
46	47	VANESSA CARLTON White Houses (A&M/Interscope)	848	+297	69183	2	71/27
48	48	KILLERS Somebody Told Me (Island/IDJMG)	774	+287	27008	2	66/9
45	49	PITBULL f/LIL' JON Culo (TVT)	708	+121	61951	3	32/2
49	50	MONICA U Should've Known Better (J/RMG)	554	+79	16021	2	51/5

121 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/22-8/28. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	53
C. AGUILERA f/M. ELLIOTT Car... (DreamWorks/Geffen/Interscope)	34
VANESSA CARLTON White Houses (A&M/Interscope)	27
ASHLEE SIMPSON Shadow (Geffen)	26
YELLOWCARD Only One (Capitol)	25
CROSSFADE Cold (Columbia)	20
CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	17
GOOD CHARLOTTE Predictable (Epic)	16
NELLY f/C. AGUILERA Tilt Ya Head Back (Derry/Fo' Reel/Universal)	14

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
C. AGUILERA f/M. ELLIOTT Car... (DreamWorks/Geffen/Interscope)	+1052
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	+810
CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	+780
MAROON 5 She Will Be Loved (Octone/JRMG)	+729
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	+657
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	+631
TERROR SQUAD Lean Back (Universal)	+620
KELLY CLARKSON Breakaway (Hollywood)	+584
SEETHER f/AMY LEE Broken (Wind-up)	+528
ASHLEE SIMPSON Shadow (Geffen)	+503

New & Active

USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	Total Plays: 521, Total Stations: 73, Adds: 53
GOOD CHARLOTTE Predictable (Epic)	Total Plays: 461, Total Stations: 49, Adds: 16
AKON f/STYLES P. Locked Up (SRC/Universal)	Total Plays: 437, Total Stations: 12, Adds: 3
JADAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)	Total Plays: 311, Total Stations: 12, Adds: 0
GAVIN DEGRAW I Don't Want To Be (J/RMG)	Total Plays: 268, Total Stations: 24, Adds: 7
BROOKE HOGAN Everything To Me (Transcontinental/4)	Total Plays: 261, Total Stations: 25, Adds: 1
MIS-TEEQ One Night Stand (Reprise)	Total Plays: 259, Total Stations: 43, Adds: 13
THREE DAYS GRACE Just Like You (Jive/Zomba)	Total Plays: 254, Total Stations: 24, Adds: 1
FATBOY SLIM f/BOOTSY COLLINS The Joker (Astrwerks/Virgin)	Total Plays: 252, Total Stations: 22, Adds: 1
FRICKIN' A Trend (Toucan Cove/Alert Entertainment)	Total Plays: 203, Total Stations: 20, Adds: 0

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

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September 3, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	ASHLEE SIMPSON Pieces Of Me (Geffen)	3766	-113	70888	14	60/0
3	2	MAROON 5 She Will Be Loved (Octone/LJ/RMG)	3642	+307	67899	10	60/0
2	3	JOJO Leave (Get Out) (BlackGround/Universal)	3188	-257	59298	20	57/0
6	4	NINA SKY Move Ya Body (Next Plateau/Universal)	3006	-106	52535	12	55/0
5	5	KEVIN LYTTLE Turn Me On (Atlantic)	2961	-225	58150	15	54/0
7	6	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	2908	+210	53083	11	58/0
4	7	CHRISTINA MILIAN Dip It Low (Island/DJMG)	2899	-392	53379	21	56/0
8	8	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	2470	+247	43729	11	57/1
12	9	NELLY My Place (Derrty/Fo' Reel/Universal)	2258	+170	43268	7	57/2
9	10	ALICIA KEYS If I Ain't Got You (J/RMG)	2233	+85	39669	16	53/0
13	11	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	2184	+257	40607	9	58/2
15	12	FINGER ELEVEN One Thing (Wind-up)	1925	+79	34078	14	53/2
10	13	HOOBASTANK The Reason (Island/DJMG)	1855	-265	35029	27	47/0
11	14	USHER Confessions Part 2 (LaFace/Zomba)	1730	-387	30958	13	47/0
16	15	JUVENILE Slow Motion (Cash Money/Universal)	1697	+75	31025	8	46/0
17	16	LINKIN PARK Breaking The Habit (Warner Bros.)	1617	+157	31378	5	50/0
18	17	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	1608	+179	29268	7	48/1
14	18	SWITCHFOOT Meant To Live (Red Ink/Columbia)	1593	-307	32209	32	42/1
23	19	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	1474	+283	26087	5	50/1
20	20	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	1418	+92	27456	6	43/0
25	21	SEETHER f/AMY LEE Broken (Wind-up)	1267	+311	22752	6	52/3
24	22	KELLY CLARKSON Breakaway (Hollywood)	1170	+205	23032	6	43/3
19	23	LOS LONELY BOYS Heaven (Or/Epic)	1126	-256	21293	19	30/0
22	24	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/DJMG)	927	-298	17853	14	30/0
34	25	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	878	+304	16532	5	41/4
31	26	SWITCHFOOT Dare You To Move (Columbia)	827	+156	16746	4	41/3
21	27	BRITNEY SPEARS Outrageous (Jive/Zomba)	813	-501	12256	7	31/1
28	28	KIMBERLEY LOCKE Wrong (Curb/Reprise)	747	-96	13721	9	33/0
35	29	TERROR SQUAD Lean Back (Universal)	673	+102	13613	3	33/2
30	30	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	665	-64	11857	32	26/0
26	31	BRITNEY SPEARS Everytime (Jive/Zomba)	655	-248	13656	18	21/0
33	32	FRICKIN' A Trend (Toucan Cove/Alert Entertainment)	615	+8	12282	8	19/1
29	33	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	592	-180	14112	12	23/0
41	34	HILARY DUFF Fly (Buena Vista/Hollywood)	572	+176	9849	2	32/2
37	35	DASHBOARD CONFSSIONAL Vindicated (Vagrant/Interscope)	570	+97	10596	5	34/3
39	36	MODEST MOUSE Float On (Epic)	539	+130	10111	4	25/1
36	37	BROOKE HOGAN Everything To Me (Transcontinental/1-4)	531	+9	9084	8	28/1
27	38	D12 How Come (Shady/Interscope)	516	-338	10383	12	22/0
38	39	FEEL She Makes Makeup Look Good (Curb)	475	+23	8500	5	18/2
44	40	LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/DJMG)	418	+81	7592	3	25/5
42	41	LEVEL Ride (Rock Quarry)	390	-5	5814	10	10/0
32	42	LLOYD BANKS On Fire (Interscope)	379	-251	8083	8	17/0
48	43	VANESSA CARLTON White Houses (A&M/Interscope)	339	+108	5810	2	30/7
Debut	44	C. AGUILERA f/M. ELLIOTT Car Wash (DreamWorks/Geffen/Interscope)	299	+273	5497	1	32/21
45	45	DAVID MARTIN Anyway (Independent)	280	-37	4277	7	7/0
43	46	PETEY PABLO Freak-A-Leek (Jive/Zomba)	280	-70	5354	16	14/0
49	47	BURKE RONEY Wendy (R World/Ryko)	268	+40	4083	2	11/0
Debut	48	FRANZ FERDINAND Take Me Out (Domino/Epic)	261	+51	4569	1	16/3
Debut	49	TOM KAFAFIAN Can't Change Me (Great Escape)	254	+33	3551	1	9/1
46	50	SKYE SWEETNAM Tangled Up In Me (Capitol)	250	0	3547	2	17/1

60 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 8/22 - Saturday 8/28.
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Most Added*

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ARTIST TITLE LABEL(S)	ADDS
C. AGUILERA f/M. ELLIOTT Car... (DreamWorks/Geffen/Interscope)	21
ASHLEE SIMPSON Shadow (Geffen)	17
USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	17
YELLOWCARD Only One (Capitol)	8
VANESSA CARLTON White Houses (A&M/Interscope)	7
NITTY Nasty Girl (Rost Rum/Universal)	7
NELLY f/C. AGUILERA Tit Ya Head Back (Derrty/Fo' Reel/Universal)	7
GOOD CHARLOTTE Predictable (Epic)	6
LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/DJMG)	5
CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	4
MIS-TEEQ One Night Stand (Reprise)	4
BUSTED What I Go To School For (Universal)	4
CROSSFADE Cold (Columbia)	4
SEETHER f/AMY LEE Broken (Wind-up)	3
KELLY CLARKSON Breakaway (Hollywood)	3
SWITCHFOOT Dare You To Move (Columbia)	3
DASHBOARD CONFSSIONAL Vindicated (Vagrant/Interscope)	3
KILLERS Somebody Told Me (Island/DJMG)	3
FRANZ FERDINAND Take Me Out (Domino/Epic)	3
JOSS STONE You Had Me (S-Curve/EMC)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SEETHER f/AMY LEE Broken (Wind-up)	+311
MAROON 5 She Will Be Loved (Octone/LJ/RMG)	+307
CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	+304
BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	+283
C. AGUILERA f/M. ELLIOTT Car... (DreamWorks/Geffen/Interscope)	+273
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	+257
BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	+247
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	+210
KELLY CLARKSON Breakaway (Hollywood)	+205
HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	+179
HILARY DUFF Fly (Buena Vista/Hollywood)	+176
NELLY My Place (Derrty/Fo' Reel/Universal)	+170
LINKIN PARK Breaking The Habit (Warner Bros.)	+157
SWITCHFOOT Dare You To Move (Columbia)	+156
ASHLEE SIMPSON Shadow (Geffen)	+139
MODEST MOUSE Float On (Epic)	+130
NITTY Nasty Girl (Rost Rum/Universal)	+122
GOOD CHARLOTTE Predictable (Epic)	+120
VANESSA CARLTON White Houses (A&M/Interscope)	+108
USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	+108
TERROR SQUAD Lean Back (Universal)	+102
DASHBOARD CONFSSIONAL Vindicated (Vagrant/Interscope)	+97
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	+92
ALICIA KEYS If I Ain't Got You (J/RMG)	+85
KILLERS Somebody Told Me (Island/DJMG)	+84
LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/DJMG)	+81
FINGER ELEVEN One Thing (Wind-up)	+79
JUVENILE Slow Motion (Cash Money/Universal)	+75
MIS-TEEQ One Night Stand (Reprise)	+63
BUSTED What I Go To School For (Universal)	+60

REPORTING STATION PLAYLISTS

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America's Best Testing CHR/Pop Songs
12 + For The Week Ending 9/3/04

Artist Title (Label)	TW	LW	Famil.	Burn	W 12-17	W 18-24	W 25-34
MAROON 5 She Will Be Loved (Octone/J/RMG)	4.28	4.28	97%	19%	4.41	4.32	4.01
KELLY CLARKSON Breakaway (Hollywood)	4.28	-	77%	6%	4.37	4.43	4.13
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	4.12	4.29	82%	11%	4.35	4.20	3.79
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	4.11	4.06	96%	20%	4.23	4.17	4.19
ASHLEE SIMPSON Pieces Of Me (Geffen)	4.06	4.14	98%	29%	4.34	4.05	4.00
JOJO Leave (Get Out) (BlackGround/Universal)	3.95	4.02	98%	39%	3.91	3.97	4.09
LINKIN PARK Breaking The Habit (Warner Bros.)	3.95	3.99	82%	19%	3.83	3.88	4.10
BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	3.95	-	54%	7%	4.31	3.80	3.84
BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	3.94	3.82	97%	24%	4.00	3.92	3.82
FINGER ELEVEN One Thing (Wind-up)	3.93	3.84	76%	18%	3.99	4.06	3.86
SWITCHFOOT Meant To Live (Red Ink/Columbia)	3.92	4.00	92%	39%	3.85	4.01	4.06
HOOBASTANK The Reason (Island/IDJMG)	3.91	3.90	98%	53%	3.63	4.03	4.18
USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	3.89	3.84	98%	53%	3.85	3.88	4.00
COUNTING CROWS Accidentally in Love (DreamWorks/Geffen)	3.82	-	70%	15%	3.97	3.91	3.63
NICKELBACK Feelin' Way Too... (Roadrunner/IDJMG)	3.67	3.75	67%	19%	3.41	3.77	3.88
BRITNEY SPEARS Everytime (Jive/Zomba)	3.65	3.60	99%	45%	3.59	3.70	3.52
NELLY My Place (Derrty/Fo' Reel/Universal)	3.61	3.45	81%	20%	3.69	3.62	3.59
D12 How Come (Shady/Interscope)	3.59	3.56	94%	36%	3.62	3.72	3.56
USHER Confessions Part 2 (LaFace/Zomba)	3.58	3.54	98%	49%	3.77	3.62	3.48
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	3.57	3.53	96%	44%	3.57	3.53	3.60
ALICIA KEYS If I Ain't Got You (J/RMG)	3.56	3.45	96%	42%	3.57	3.49	3.45
NINA SKY Move Ya Body (Next Plateau/Universal)	3.51	3.47	93%	42%	3.33	3.55	3.57
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	3.50	3.33	73%	24%	3.67	3.36	3.43
BRITNEY SPEARS Outrageous (Jive/Zomba)	3.48	3.45	86%	29%	3.62	3.35	3.47
HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	3.47	3.41	82%	27%	3.61	3.51	3.37
LOS LONELY BOYS Heaven (Or/Epic)	3.40	3.32	92%	42%	3.09	3.32	3.65
KEVIN LYTTLE Turn Me On (Atlantic)	3.38	3.47	94%	44%	2.93	3.38	3.73
JUVENILE Slow Motion (Cash Money/Universal)	3.20	3.14	87%	42%	3.39	3.15	3.42
LLOYD BANKS On Fire (Interscope)	3.14	3.11	62%	23%	3.19	3.00	3.36

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. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

R&R CHR/POP TOP 30

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	JOJO Leave (Get Out) (BlackGround/Universal)	490	+2	12	4/0
2	2	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	471	+31	10	4/0
3	3	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	433	+28	12	5/0
8	4	NELLY My Place (Derrty/Fo' Reel/Universal)	384	+51	5	4/0
6	5	NINA SKY Move Ya Body (Next Plateau/Universal)	349	-4	14	6/0
5	6	KESHIA CHANTE Does He... (Vik/BMG Music Canada)	348	-20	9	4/0
7	7	MAROON 5 She Will Be Loved (Octone/J/RMG)	347	+11	5	3/0
9	8	ASHLEE SIMPSON Pieces Of Me (Geffen)	335	+10	8	3/0
14	9	K-O-S Crabbuckit (Astraworks/Virgin)	323	+58	4	6/0
4	10	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	319	-82	16	5/0
10	11	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	306	-4	5	2/0
11	12	JUVENILE Slow Motion (Cash Money/Universal)	305	+17	7	2/0
13	13	LINKIN PARK Breaking The Habit (Warner Bros.)	283	+12	4	3/0
12	14	KEVIN LYTTLE Turn Me On (Atlantic)	274	-7	8	5/0
16	15	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	255	+2	8	3/0
20	16	TERROR SQUAD Lean Back (Universal)	244	+26	7	1/0
17	17	SEETHER f/AMY LEE Broken (Wind-up)	226	-26	14	2/0
18	18	BRITNEY SPEARS Outrageous (Jive/Zomba)	214	-25	4	4/0
15	19	USHER Confessions Part 2 (LaFace/Zomba)	214	-49	13	4/0
24	20	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	200	+16	3	1/1
25	21	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	198	+19	2	1/0
19	22	HOOBASTANK The Reason (Island/IDJMG)	198	-32	21	7/0
23	23	ALICIA KEYS If I Ain't Got You (J/RMG)	186	-6	7	3/0
22	24	FEFE DOBSON Don't Go (Girls & Boys) (Island/IDJMG)	181	-22	13	4/0
26	25	D12 How Come (Shady/Interscope)	165	-14	7	5/0
21	26	MIS-TEEQ Scandalous (Reprise)	154	-60	16	1/0
27	27	BEYONCE' Naughty Girl (Columbia)	153	-17	21	8/0
28	28	SOULDECISION Cadillac Dress (Independent)	148	-1	10	3/0
30	29	FINGER ELEVEN One Thing (Wind-up)	132	-3	2	5/0
-	30	SWITCHFOOT Meant To Live (Red Ink/Columbia)	131	+6	6	2/0

14 Canadian CHR reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/22-8/28. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. ♣ Indicates Cancan. © 2004, R&R, Inc.



WOMEN OF THE NITE While touring the country in support of her breakout single "Leave (Get Out)," BlackGround/Universal pop princess JoJo (l) stopped in at WFBC (89.3.7)/Greenville, SC to hang out with PD Nikki Nite.



MAROON 5 EXPAND It's well-known that Texans like things big, so when Octone/J/RMG artists Maroon 5 stopped by KNDE (Candy 95)/Bryan-College Station, TX, they brought a couple more people into the picture to make it larger. Seen here are (l-r) Candy 95 night guy Niblett; RCA/J Records' Ray Vaughn; bandmembers Adam Levine, James Valentine, Jesse Carmichael and Mickey Madden; and Candy PD Mason.

Please Send Your Photos

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

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

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

Stations and their adds listed alphabetically by market

Table listing radio stations and their adds across various markets. Includes station call letters, market name, and a list of add names.



Monitored Reporters

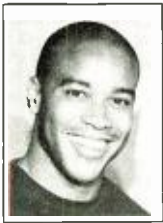
181 Total Reporters

121 Total Monitored

60 Total Indicator

Did Not Report, Playlist Frozen (10):

- List of stations whose playlists were frozen: KCRS/Odessa, TX; KGOT/Anchorage, AK; KGXF/Fayetteville, AR; KZFI/Amariillo, TX; KPII/Lubbock, TX; WKFR/Kalamazoo, MI; WRGB/Macon, GA; WQGN/New London, CT; WRTS/Erie, PA; WZOK/Rockford, IL.



DONTAY THOMPSON
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The Best Thing In San Diego Radio

Diana Laird on six years in the market

When Rich Thomas left Clear Channel CHR/Rhythmic XHTZ (Jammin' Z90)/San Diego nearly two years ago, Diana Laird, who was PD at market sister CHR/Pop KHTS (Channel 93-3), took over his duties. When I got the opportunity to speak with Laird, I didn't know what to expect. I'd heard from some individuals that she was a very tough lady, while others said she was a pleasure to talk to.

I was somewhat hesitant to introduce myself to her. I remember thinking, "Will she blow me off, or will she embrace me with love because of the cool dude I am?" I got my answer — after she blew me off for nearly a month. Just kidding!

As Laird was busy programming two of the biggest stations in San Diego, I assumed it would be something of a challenge to get her on the phone. In fact, getting hold of her wasn't that difficult at all. And once I began talking to her, I quickly realized how cool she was.

Laird claims she got into radio because she wanted to wear shorts to work. She got her first shot in CHR/Pop radio, as an air personality at KSTN/Stockton. She moved on to KYNO/Fresno, where she produced the morning show, among other things.

From there she did on-air work at KSFM/Sacramento, then took a stab at the Rock format at WSHE/Miami, where she did afternoons and was Asst. PD. Laird got her first programming position at KWBR/San Luis Obispo, CA. After a return to Fresno, she eventually landed the PD gig at CHR/Rhythmic KGGI/Riverside. With her Rock background, some people doubted her ability to program Rhythmic, but she proved the skeptics wrong. Soon she got the call to move to San Diego to program KHTS.

On Nov. 9 Laird will celebrate her sixth year in San Diego. She has made great strides and continues to be successful, but she'll admit that the radio business can sometimes be a challenge for a woman. She's responsible for keeping both Z90 and

Channel 93-3 successful in the market, and I recently spoke with her about how she is managing after programming both stations for nearly two years now.



Diana Laird

R&R: How do Channel 93-3 and Z90 differ? What type of audience does each go after?

DL: Here's how I do it: Channel 93-3 goes for a mass of people. Z90 is also for a mass of people, but a smaller mass, a more concentrated mass, and I'm superserving an audience for specific music. There's not specific music in Top 40 — not if you're doing it right. There's rhythmic, there's rock, there's pop, and there's teeny-bop in there.

"If you're a manager and you're in it to be liked, you won't win. I command respect, and if people like me, that's a bonus."

The difference is that Rhythmic is TSL-driven and Pop is cume-driven. When I'm programming for Z90 I think of a Hispanic male or female between the ages of 12-34. While 93-3 is going to have the Girl Scouts at its show, that ain't ever gonna happen at Z. Z has an edge. KHTS is

"It's hard when you take over your competitor — there's a part of you that wants to kick your own ass."

more pop-culture-driven; Z is the hip-hop culture.

R&R: What were some of the challenges you faced in taking over a station that was something of a competitor of yours in the market, although they are both owned by the same company?

DL: Z90 wasn't broken when I got it because Rick had had it for a year. He's the one who took over the challenge of taking a completely broken radio station and turning it into something great. There have been challenges, like having the different sales staffs come at you with the same promotions. We don't do the same NTR events on Z that we do on 93-3. We're not going to do a car show on 93-3, and we're not going to do the 93 Smoke-Free Days of Summer on Z. We're not going to get a grip on NTR from the Girl Scouts at Z90.

It was a learning experience for everyone. It's hard when you take over your competitor — there's a part of you that wants to kick your own ass. I love the challenges. I love the challenge of finding the music for both. It was a challenge to learn patience. Patience is a learned thing for me; it's not something I was born with. That's why I have great hair: God gave me great hair and no patience. [Laughs.]

R&R: Besides the obvious — music content — what are some of the differences and similarities between the stations?

DL: What's the difference between a hip-hop station and a CHR/Pop? Hip-hop's more street, hip-hop



PRINCESS LAIRD Being the Man ... er, Woman ... in a market such as San Diego means that you have many people at your beck and call, something that Diana Laird, PD of Clear Channel's KHTS and XHTZ is used to. So it's no surprise that Chingy and Murphy Lee jumped at the chance to be in a photo with her. Seen here (l-r) are Lee, Laird, and Chingy.

has more of an edge. But 93-3 is far from boring, and it's far from squeaky-clean. But the things I get complaints about at 93-3 wouldn't faze anyone listening to Z. I could have done the "Breast Christmas Ever" on Z and I probably wouldn't have had any complaints. On 93-3, I got a ton, and it was so fun.

R&R: How do you manage the promotions that go on the air for each station?

DL: One of the biggest challenges in programming is taking a contest and making it fun for the people who don't play. Too often, programmers forget that. We sit down every Monday and have promotion meetings for each station. These meetings are only about 15 minutes long. It's the imaging guy, my promotions director, the promotion assistant and me. We say, "OK, what do we have coming up this weekend?"

We plan our next few weeks, and we sit there and brainstorm: "How can we make giving away a TiVo interesting?" It's a great prize for one person, but how can we make things compelling to the people who don't care about contests, which is 98% of our audience? That's mandatory.

I have the same promotions director for both stations, but we have completely different imaging people. Our promotions staff differs. That's one of the things that helps keep the stations very different. They tried to put a big karaoke contest on Z90. I'm like, "You guys are high!" It was a sales thing and an NTR thing; 93-3 had it all summer.

I understand why we would want a boost out there for Z90 — I get that — but that doesn't mean you go on the air with "And you, too, can win a great prize: \$3,000 in our karaoke contest." Not going to happen. It works great on the Top 40, but it doesn't work on Z, so I'll find a way around it.

R&R: Do you ever use music research from Z90 to help put records on 93-3?

DL: Yes and no. I really believe in keeping the research separate. When things are powers on Z90, I'll consider them for 93-3. That's one of

the factors I'll use to decide to put them on 93-3. At the same time, 93-3 has always gone early on rhythmic records. I can't stop that to protect Z, because I'll hurt 93-3. Then there are records I will give to only one of the stations. That's annoying to the labels, but they get over it.

"One of the biggest challenges in programming is taking a contest and making it fun for the people who don't play. Too often, programmers forget that."

R&R: What is the first thing you do each morning when you get into the office?

DL: I go upstairs and check my phone messages through my computer, which is good and bad, because for a little while I wasn't remembering to check that until, like, 3pm. I'd be like, "Whoa, I haven't gotten any phone calls. Oh, duh!" So now I make sure I check that first thing in the morning. I also check my e-mail. E-mail's a great way to communicate — and instant messaging, obviously.

At 10:30am I meet with the Z morning show, then I meet with the other station at 11am. I meet with my morning shows almost every day, even if it's just "Come in my office and say hi and shoot the shit for five or 10 minutes."

The music meetings for each station are on different days. I used to do them on the same day, but I

Continued on Page 29

September 3, 2004

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	TERROR SQUAD Lean Back (Universal)	7152	+146	729944	12	86/0
2	2	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	7042	+84	702096	13	89/0
3	3	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	6357	-122	622118	15	85/1
5	4	NELLY My Place (Derry/Fo' Reel/Universal)	5189	+349	455463	7	88/0
4	5	JUVENILE Slow Motion (Cash Money/Universal)	4707	-569	515149	20	85/0
8	6	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	4144	+180	411907	24	75/0
6	7	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	4127	-394	369083	16	81/0
7	8	KEVIN LYTTLE Turn Me On (Atlantic)	4041	+33	409294	19	76/0
10	9	LL COOL J Headsprung (Def Jam/IDJMG)	3760	+468	365926	9	86/0
9	10	LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)	3533	-376	242302	17	78/0
13	11	AKON f/STYLES P. Locked Up (SRC/Universal)	3106	+499	375948	19	71/3
12	12	NINA SKY Move Ya Body (Next Plateau/Universal)	2992	-219	281115	21	74/0
15	13	JADAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)	2732	+327	344437	9	72/0
11	14	USHER Confessions Part 2 (LaFace/Zomba)	2602	-624	262076	21	52/0
14	15	YOUNG BUCK Let Me In (Interscope)	2459	-135	187121	10	76/1
19	16	T.I. Let's Get Away (Grand Hustle/Atlantic)	2120	+34	173890	11	71/1
18	17	YING YANG TWINS Whats Happnin! (TVT)	1971	-169	183724	20	72/0
23	18	J-KWON You & Me (So So Def/Zomba)	1918	+314	125072	6	71/1
17	19	KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	1913	-259	277024	19	75/0
16	20	TWISTA f/R. KELLY So Sexy (Atlantic)	1877	-368	219316	11	75/0
22	21	MASE Breathe, Stretch, Shake (Bad Boy/Universal)	1763	+109	171927	4	71/4
43	22	USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	1746	+1181	190239	2	89/84
21	23	MONICA U Should've Known Better (J/RMG)	1712	-43	138548	12	68/0
24	24	ALICIA KEYS Diary (J/RMG)	1702	+321	226621	7	67/2
20	25	LLOYD BANKS On Fire (Interscope)	1545	-537	123897	18	81/0
25	26	PITBULL Back Up (TVT)	1437	+127	76724	9	51/1
26	27	LIL SCRAPPY No Problem (BME/Reprise)	1403	+232	166655	8	58/4
30	28	213 Groupie Luv (TVT)	1158	+117	96008	6	48/0
29	29	SHAWNNA f/LUDACRIS Shake That Sh*t (DTP/Def Jam/IDJMG)	1157	+85	88973	7	59/4
28	30	AMANDA PEREZ f/LAYZIE BONE Dedicate (Powerhouse/Virgin)	1081	-24	51107	6	46/0
36	31	LLOYD BANKS I'm So Fly (Interscope)	1069	+338	61580	3	61/2
38	32	NELLY Flap Your Wings (Derry/Fo' Reel/Universal)	1015	+390	103671	2	53/3
32	33	PETEY PABLO f/RASHEEDA Vibrate (Jive/Zomba)	932	-48	43430	9	50/0
35	34	JUVENILE f/WACKO & SKIP Notia Clap (Rap-A-Lot)	806	+46	105752	8	27/0
44	35	YONNI f/YING YANG TWINS In Da Club (Blackground/Universal)	793	+311	63274	2	47/4
37	36	GUERRILLA BLACK f/BEENIE MAN Compton (Virgin)	783	+61	40324	5	50/4
41	37	N.D.R.E. f/NINA SKY & TEGO Oye Mi Canto (Def Jam/IDJMG)	775	+175	142305	3	15/5
31	38	SLUM VILLAGE Selfish (Barak/Capitol)	732	-259	64274	9	47/0
Debut	39	TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	703	+412	73102	1	28/17
27	40	D12 How Come (Shady/Interscope)	699	-453	88885	12	51/0
34	41	BRANDY Who Is She 2 U (Atlantic)	677	-112	37477	4	53/0
39	42	SILKK THE SHOCKER f/MASTER P We Like Dem Girls (New No Limit/Koch)	675	+51	46393	4	38/3
40	43	FRANKIE J. f/PAUL WALL On The Floor (Columbia)	628	+7	29202	6	23/0
46	44	RUPEE Tempted To Touch (Atlantic)	554	+92	42472	2	36/5
Debut	45	CHINGY Balla Baby (DTP/Capitol)	532	+449	55867	1	7/6
49	46	SHYNE f/ASHANTI Jimmy Choo (Gangland/Def Jam/IDJMG)	430	+86	69042	2	23/3
47	47	LIL' EDDIE f/MARIO WINANS I Don't Think I Ever (Yellowcory/Big3)	427	+19	18438	3	34/4
42	48	MOBB DEEP Got It Twisted (Violator/Zomba)	425	-146	62562	18	28/0
Debut	49	XZIBIT Muthaf**ka (Loud/Columbia)	422	+205	52574	1	37/19
45	50	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	405	-65	27079	7	21/0

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	84
FABOLOUS Breathe (Atlantic)	49
XZIBIT Muthaf**ka (Loud/Columbia)	19
MANNIE FRESH Real Big (Cash Money/Universal)	19
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	17
CASSIDY f/JUVENILE Make U Scream (J/RMG)	15
C. AGUILERA f/M. ELLIOTT Car... (DreamWorks/Geffino/Interscope)	13
GAME f/50 CENT Westside Story (Interscope)	7
CHINGY Balla Baby (DTP/Capitol)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	+1181
AKON f/STYLES P. Locked Up (SRC/Universal)	+499
LL COOL J Headsprung (Def Jam/IDJMG)	+468
CHINGY Balla Baby (DTP/Capitol)	+449
TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)	+412
NELLY Flap Your Wings (Derry/Fo' Reel/Universal)	+390
NELLY My Place (Derry/Fo' Reel/Universal)	+349
LLOYD BANKS I'm So Fly (Interscope)	+338
JADAKISS f/A. HAMILTON Why (Ruff Ryders/Interscope)	+327
ALICIA KEYS Diary (J/RMG)	+321

New & Active

MOBB DEEP Real Gangstaz (Violator/Zomba)	Total Plays: 345, Total Stations: 18, Adds: 2
D.O.D. f/KANYE WEST Higher (Legion)	Total Plays: 336, Total Stations: 27, Adds: 1
PITBULL Dammit Man (TVT)	Total Plays: 255, Total Stations: 10, Adds: 1
WHITE BOY f/KANYE WEST U Know (ICEE)	Total Plays: 252, Total Stations: 22, Adds: 0
NITTY Nasty Girl (Rost Rum/Universal)	Total Plays: 250, Total Stations: 11, Adds: 3
LLOYD Hey Young Girl (Murder Inc./Def Jam/IDJMG)	Total Plays: 248, Total Stations: 22, Adds: 5
CASSIDY f/MASHONDA Get No Better (J/RMG)	Total Plays: 227, Total Stations: 23, Adds: 0
GAME f/50 CENT Westside Story (Interscope)	Total Plays: 227, Total Stations: 9, Adds: 7
BEENIE MAN King Of The Dancehall (Virgin)	Total Plays: 220, Total Stations: 15, Adds: 1
I-20 f/LUDACRIS Break Bread (DTP/Capitol)	Total Plays: 209, Total Stations: 19, Adds: 3

Songs ranked by total plays

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

92 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/22-8/28. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

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September 3, 2004

RANK ARTIST TITLE LABEL

- 1 TERROR SQUAD f/FAT JOE Lean Back (Universal)
- 2 CIARA f/PETEY PABLO Goodies (LaFace/Zomba)
- 3 LL COOL J Headsprung (Def Jam/IDJMG)
- 4 LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)
- 5 JUVENILE Slow Motion (Cash Money/Universal)
- 6 AKON f/STYLES P Locked Up (SRC/Universal)
- 7 MASE Breathe, Stretch, Shake (Bad Boy/Universal)
- 8 JADAKISS f/A. HAMILTON Why (Interscope)
- 9 LIL SCRAPPY No Problem (BME/Reprise)
- 10 CHRISTINA MILIAN Dip It Low (Island/IDJMG)
- 11 YOUNG BUCK Let Me In (Interscope)
- 12 KEVIN LYTTLE Turn Me On (Atlantic)
- 13 NELLY f/JAHEIM My Place (Derrty/Fo' Reel/Universal)
- 14 HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)
- 15 LLOYD BANKS On Fire (Interscope)
- 16 NELLY Flap Your Wings (Derrty/Fo' Reel/Universal)
- 17 T.I. Let's Get Away (Grand Hustle/Atlantic)
- 18 JUVENILE f/WACKO & SLIP Nolia Clap (Rap-A-Lot)
- 19 KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)
- 20 SHYNE f/ASHANTI Jimmy Choo (Gangland/Def Jam/IDJMG)
- 21 YING YANG TWINS Whats Happnin! (TVT)
- 22 NAS You Know My Style (Columbia)
- 23 NINA SKY Move Ya Body (Next Plateau/Universal)
- 24 LLOYD BANKS I'm So Fly (Interscope)
- 25 N.O.R.E. f/ NINA SKY & TEGO Oye Mi Canto (Def Jam/IDJMG)
- 26 TWISTA f/R. KELLY So Sexy (Atlantic)
- 27 213 Groupie Love (TVT)
- 28 SNOOP DOGG Drop It Like It's Hot (Star Trak)
- 29 MOBB DEEP Real Gangstaz (Violator/Zomba)
- 30 GAME f/50 CENT Westside Story (Interscope)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/22-8/28 ©2004, R&R, Inc.



PHAT MIX SIX

- USHER f/ALICIA KEYS My Boo (LaFace/Zomba)
- MOBB DEEP Real Gangstaz (Violator/Zomba)
- MANNIE FRESH Real Big (Cash Money/Universal)
- CASSIDY f/JUVENILE Make U Scream (J/RMG)
- TRICK DADDY Let's Go (Slip-N-Slide/Atlantic)
- FABOLOUS Breathe (Atlantic)

The Best Thing In San Diego....

Continued from Page 27

couldn't keep it up. Monday is Z and Tuesday is 93-3. Anybody can come to the music meetings. Not everyone can talk in them, but they can show up. [Laughs.] After that I just go with the flow. I'm not meticulously organized. I believe in organized chaos. I take it as it comes.

R&R: As a woman working at two powerful stations, do you feel you get the respect you deserve?

DL: This may sound weird, but in the hip-hop community there are some male power issues that come from big egos that I haven't seen in other formats. What they don't realize when they underestimate me just because I'm a woman is that I'll come in from the other side and kick their asses. [Laughs.] Half the time they don't even see it coming.

As far as in business, any difficulties I had weren't because I was a woman. I think they stemmed from my coming from Rock radio. When I went to KGGL, everyone was waiting for me to fail.

R&R: Some people perceive you as being difficult. Why?

DL: I'm no-bullshit. If [Clear Channel Regional VP/Programming] Michael Martin was a woman, they'd call him a bitch too — end of story. I'm just absolutely no-bullshit, and some people aren't comfortable with that, because they'd rather tap dance around things. That's not the way I do it.

If you're a manager and you're in it to be liked, you won't win. I command respect, and if people like me, that's a bonus. People are happy at my radio stations. I can firmly say that it's a good place to work. That's what I care about. I don't care if part of the record community thinks that they can't get hold of me on the phone or has heard that I'm harsh or I'm a bitch, so they don't call. I don't care. I care about what my staff thinks of me.

I've always been true to who I am. I've learned a lot in the last 10 years of being a programmer. You learn how to manage

"If [Clear Channel Regional VP/Programming] Michael Martin was a woman, they'd call him a bitch too — end of story. I'm just absolutely no-bullshit, and some people aren't comfortable with that."

people, and if you stop looking at every situation from a management standpoint and saying, "How could I have managed this person better?" you stop growing. I'm always looking at something and going, "I could have handled that better," or, "I handled that really well." If certain people don't like me, I don't care. If someone doesn't like me, chances are it's on purpose. If they don't like me, I gave them a reason.

R&R: What has been the most stressful thing about running two popular stations in one market?

DL: Managing that many people. Because you want to manage everyone well, and it's hard.

R&R: Looking ahead, do you see yourself continuing to oversee both stations in the years to come?

DL: I'm so happy doing what I'm doing and working with the people I'm working with. Just when I think I'm not challenged enough, something happens. It's constantly changing. I've never been at a radio station for more than three years without looking for the next opportunity, and for the first time that isn't the case. I'm really blessed. I've worked really hard, and this is the payoff.

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America's Best Testing CHR/Rhythmic Songs 12 + For The Week Ending 9/3/04

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top songs like 'I Like That' by OutKast and 'Hey Ya!' by OutKast.

Total sample size is 523 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song.

HEAD RUSH

ARTIST: OutKast LABEL: LaFace/Zomba



To say that Andre 3000 and Big Boi — otherwise known as hip-hop superduo OutKast — have had a banner year is an understatement.

Last weekend OutKast's "Hey Ya!" won awards in four of the five categories it was nominated in at the MTV Video Music Awards: Video of the Year, Best Hip-Hop Video, Best Special Effects and Best Art Direction.

The cut features an ethereal feel, thanks to heavy reverb and funky bass and guitar licks, so what better to go with than that a crazy video? Andre 3000 is reportedly directing the clip, which features him as an alien who falls in love with an earth woman.

Reporters

Large grid of reporter names and station call letters, organized by geographic region (e.g., Atlanta, Boston, Chicago, Dallas, etc.).

Monitored Reporters 109 Total Reporters 92 Total Monitored 17 Total Indicator. Includes 'POWERED BY MEDIATECH' logo and contact info for KRRG/Laredo, TX.



A Hit Is A Hit

What Urban programmers listen to outside the format

Most of us got into radio because of a love of music, and for the majority of us in this format, our first loves are hip-hop and R&B. But that doesn't mean we can't appreciate good music in other genres. In fact, if you have a good ear for hits at Urban, it's likely that you can pick hits at other formats too. This skill may even help you in programming your own station.

I once worked for a PD who had very diverse taste in music — from Prince to Barry Manilow to Radiohead. I believe this made him a better programmer for several reasons. First of all, his passion for music in general was his driving force for being in radio. Second, because he enjoyed styles of music outside the Urban format, he often listened to other stations in the market, not just our direct competition. This gave him new ideas or approaches to imaging, promotions and marketing.

Just for the fun of it, I polled programmers, MDs and mixers in Urban radio to find out what artists and songs from outside our format they think are hot or enjoy listening to. These are not songs that they would consider playing on their stations, but they might be in hot rotation in their personal CD players.

Bill Black

Asst. PD, WHXT (Hot 103.9)/Columbia, SC

I actually went out and bought the Hoobastank and Yellowcard records. I also like Maroon 5's "This Love." While I don't usually do teeny-bopper records, Jojo's "Leave (Get Out)" is hot. Those type of records take me back to when I was a teenager and we listened to everything from Ready For The World to Run DMC to Hall & Oates, Phil Collins and The Bangles — colorless classic music.

Wonder Woman

MD, WAJZ (Jamz 96.3)/Albany, NY

I like Maroon 5 every time I hear them. I am a piano person, and I think the piano stands out in these songs.

Coka Lani

MD, WUSL (Power 99)/Philadelphia

A group I like outside of hip-hop and R&B are Maroon 5. The CD is in power rotation in my truck. I was

introduced to them via a CD sampler. They are great and have definitely revived the music scene.

Nicole S.

PD, WPHH (Power 104.1)/Hartford

John Mayer is an amazing songwriter, and his live performances are laced with the blues. He is one of the best guitarists I've seen live. I really like Maroon 5. I think their first record is great. I still can't stop listening to it even though it's been out for a few years. Some of the new songs I really like are Franz Ferdinand's "Take Me Out," Scissor Sisters' "Take Your Mother Out" and The Killers' "Somebody Told Me." These songs are so much fun to listen to.

erry Smokin' B.

PD, WHTA (Hot 107.9)/Atlanta

I like Linkin Park and N.E.R.D. These guys are on another level. I like the hip-rock movement that's going on. I call it venting music. In the next few years most music will head back to the raw form of rap, R&B and rock with instruments and true vocals. People are starving for it. Currently, listeners are scared to spend their last dollar on something they're not sure about. Only a few will be able to keep up with the Jay-Zs of the world. So, future artists, do your homework now.

Neke Howse

Asst. PD/MD, WERQ (92Q)/Baltimore

Linkin Park is it. I like their whole thing they got going on. If you're going to hell on a rock record, at least yell about something. I also have to say No Doubt. They remind me of the modern-day Police.

Spudd

PD, WCHB/Detroit

I love Linkin Park. They're from

Lincoln Park, MI, outside of Detroit. Their sound is very rhythmic. I also love the guy who sang the theme ["Hero"] to the first Spider-Man movie — I think the group is called Nickelback. And I have to mention No Doubt. Right now I'm also feeling Evanescence, Alien Ant Farm and N.E.R.D.

I grew up in Jenkins, KS, where there was no Urban radio, so I was listening to Rock radio and hearing music like Def Leppard and all the hair bands. But the strangest thing I probably listen to is Latin music, especially Cuban rhythms. I could listen to it all day. A lot of Latin groups — Puerto Rican rappers and such — are trying to take it to the hip-hop level, but they shouldn't lose their Latin flavor in the mix.

"I like Maroon 5 every time I hear them. I am a piano person, and I think the piano stands out in these songs."

Wonder Woman

Adrian Scott

MD, KTCX (Magic 102.5)/Beaumont, TX

Linkin Park. I like the fresh sound that they bring to alternative music. I fell for them after hearing their first single. Linkin Park play with passion and put everything into it, and you can really hear it come through their music. I also like Jojo. She has a great voice, and I can even see her crossing over into the Urban format. On her album she does a remake of "Weak" by SWV, and I said to myself, "Jojo has got it!"

-Tweezy

PD, WEMX (Max 94.1)/Baton Rouge

I like to listen to a variety of classic rock bands for various reasons. For instance, I love "I Can't Tell You



WALKIN' WEST Def Jam superstar Kanye West (r) stopped by WNPL (Blazin' 106.7)/Nashville to visit with MD/afternoon personality Rick Walker.

Why" by The Eagles because of the outrageous lead guitar solo in the song. I love The Steve Miller Band because they found a way to combine rock and R&B and still sell to their core consumers.

I also got mad respect for The Doors and Jim Morrison. They're great musicians, and their subject matter reminds me very much of the way I feel when I listen to the best rapper to ever bless the mike, Tupac. Last but not least would be Journey and Steve Perry. Man, that dude could sing, and they made incredible music together.

Scorpio

PD, KKBT (100.3 The Beat)/Los Angeles

You can find everything from The Red Hot Chili Peppers to Led Zepplin (I love their bluesy tracks) to N.W.A., Jay-Z and OutKast in my CD player. My top picks right now outside the Urban format are Bobby Valentino's "Slow Down" (a local act) and Hoobastank's "The Reason."

Yonni 'Da Rude Bwoy'

MD, WWWZ (Z93)/Charleston, SC

Being as musically diverse as I am, there is so much that I like outside of the format that I could probably take up this whole column. I have always liked the classic Garth Brooks, and even though there isn't much music out now that is as good as, say, four years ago, when Third Eye Blind and Savage Garden were strong, Ashlee Simpson would have to be on my hit list right now. Also, Fefe Dobson puts on a hell of a live show.

Rick Walker

MD, WNPL (Blazin' 106.7)/Nashville

I love Jessica Simpson — her look, her image, style, voice, breasts. She's 100% an all-American girl.

Magic

MD, WJTT (Power 94)/Chattanooga, TN

I listen to Joss Stone, Kelly Clark-

son and Jessica Simpson, because, even though they are considered pop, they're all talented singers, and I'm actually moved when they perform. Also (I hope I don't get kicked out of the hood), I enjoy a couple of country singers, like Shania Twain. I surf past CMT. (Come on, y'all, I'm from the South!)

Jeff Anderson

PD, WZFX (Foxy 99)/Fayetteville, NC

I'm feeling a lot of other music. I'm banging the gospel joints when I'm not banging hip-hop and R&B, because I have a 5-year-old. Don't tell my homeboys, but I listen to soft rock and stuff like the *Delilah* show. Why? 'Cause I'm easy like Sunday morning.

DJ Iran

MD, WKYS/Washington

Outside of the hip-hop and R&B genres, I like Fiona Apple, Esthero, Coldplay and John Mayer

LBD

PD, WBOT (Hot 97.7)/Boston

Most definitely Jamiroquai. His funky U.K. rhythms with his soulful delivery is off the chain. Is that considered R&B? Lenny Kravitz also gets an honorable mention.

Brant Johnson

PD, WQHH (FM 96.5)/Lansing, MI

I like New Age jazz, like Pat Metheny. It soothes me, and it's a little break from hip-hop and R&B. Also, I am feeling Creed. Unfortunately, they've called it quits, but their product will live on like Pearl Jam's.

Scott Hinds

PD, WTMG (Magic 101.3)/Gainesville

I seriously dig Dave Matthews. In my opinion, he is one of the greatest songwriters of our time. I also really enjoy Diana Krall. I'm absolutely blown away by her ability as a vocalist, pianist, writer and composer.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	TERROR SQUAD Lean Back (Universal)	3998	-268	497810	12	62/0
3	2	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	3774	+449	513594	10	72/1
2	3	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	3513	-109	439948	13	56/0
5	4	JADAKISS f/DJ NODDLES & 2PAC & STAT QUO Why (Ruff Ryders/Interscope)	3496	+249	445058	11	69/0
4	5	ALICIA KEYS Diary (J/RMG)	3302	+54	473792	15	69/0
6	6	NELLY My Place (Derrty/Fo' Reel/Universal)	3102	+216	394006	7	72/1
7	7	TWISTA f/R. KELLY So Sexy (Atlantic)	2530	-203	278055	14	67/0
10	8	LL CDDL J Headsprung (Def Jam/IDJMG)	2426	+74	274387	9	69/0
8	9	JUVENILE Slow Motion (Cash Money/Universal)	2182	-239	286067	29	24/0
11	10	T.J. Let's Get Away (Grand Hustle/Atlantic)	2155	+31	220646	14	65/0
9	11	KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	2144	-235	311938	22	71/0
16	12	AKON f/STYLES P. Locked Up (SRC/Universal)	2109	+118	306840	9	35/0
12	13	LIL SCRAPPY No Problem (BME/Reprise)	2105	+19	210620	14	64/0
14	14	YDUNG BUCK Let Me In (Interscope)	1984	-52	201197	11	66/0
15	15	USHER Confessions Part 2 (LaFace/Zomba)	1765	-230	194303	21	5/0
13	16	MONICA U Should've Known Better (J/RMG)	1626	-435	255291	23	66/0
17	17	ANTHONY HAMILTON Charlene (So So Def/Zomba)	1543	+131	175086	8	59/0
30	18	NELLY Flap Your Wings (Derrty/Fo' Reel/Universal)	1300	+422	175921	3	66/1
22	19	MASE Breathe, Stretch, Shake (Bad Boy/Universal)	1254	+182	174333	3	56/1
19	20	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	1213	-11	179894	9	31/0
25	21	JUVENILE f/WACKO & SKIP Nolia Clap (Rap-A-Lot)	1189	+179	123992	8	12/0
21	22	R. KELLY U Saved Me (Jive/Zomba)	1145	-7	143378	12	58/0
23	23	GUERRILLA BLACK f/BEEIE MAN Compton (Virgin)	1066	+15	89416	6	56/1
18	24	LLOYD BANKS On Fire (Interscope)	1057	-237	130484	18	65/0
27	25	BRANDY Who Is She 2 U (Atlantic)	992	+41	82131	5	55/0
28	26	CRIME MOB Knuck If You Buck (BME/Warner Bros./Reprise)	990	+53	73938	10	42/0
24	27	LENNY KRAVITZ f/JAY-Z Storm (Virgin)	970	-42	60094	7	48/0
29	28	MR. MAGIC I Smoke, I Drink (Independent)	950	+15	68080	6	2/0
33	29	LLOYD BANKS I'm So Fly (Interscope)	926	+215	86225	4	65/2
20	30	LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)	900	-315	92725	17	56/0
31	31	DEM FRANCHISE BOYZ White Teez (Universal)	892	+84	94901	5	38/1
Debut	32	USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	811	+587	128128	1	70/69
32	33	SHAWNNA f/LUDACRIS Shake That Sh*t (DTP/Def Jam/IDJMG)	769	+18	99458	5	48/1
26	34	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	753	-251	71951	14	50/0
35	35	LIL' WAYNE Bring It Back (Cash Money/Universal)	616	-58	57870	19	26/0
Debut	36	LLOYD Hey Young Girl (Murder Inc./Def Jam/IDJMG)	611	+308	44183	1	54/4
34	37	JILL SCOTT Golden (Hidden Beach/Epic)	595	-98	38864	8	37/0
36	38	KEVIN LYTTLE Turn Me On (Atlantic)	566	-99	102120	12	23/0
44	39	NEW EDITION Hot 2 Nite (Bad Boy/Universal)	555	+98	72474	8	42/0
37	40	D.O.D. f/KANYE WEST Higher (Legion)	555	-93	35692	6	38/0
39	41	SHYNE f/ASHANTI Jimmy Choo (Gangland/Def Jam/IDJMG)	543	+17	41294	2	51/0
43	42	URBAN MYSTIC Where Were You? (Sobe)	526	+61	28526	4	32/1
38	43	YING YANG TWINS Whats Happnin! (TVT)	494	-93	59978	16	35/0
47	44	JARVIS Radio (So So Def/Zomba)	465	+55	37140	2	42/1
Debut	45	MOBB DEEP Real Gangstaz (Violator/Zomba)	452	+150	49649	1	44/1
49	46	BEEIE MAN King Of The Dancehall (Virgin)	448	+39	69801	2	29/1
42	47	USHER Confessions Part 1 (LaFace/Zomba)	448	-29	59397	6	3/0
48	48	O'RYAN Take It Slow (Universal)	439	+30	29958	2	35/0
Debut	49	LIL' WAYNE Go DJ (Cash Money/Universal)	426	+179	43207	1	1/1
45	50	SILKK THE SHOCKER f/MASTER P We Like Dem Girls (New No Limit/Koch)	420	-12	29916	4	31/0

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	69
FABOLOUS Breathe (Atlantic)	55
KEYSHIA COLE I Changed My Mind (Geffen/Interscope)	46
MANNIE FRESH Real Big (Cash Money/Universal)	43
HOUSTON Ain't Nothing Wrong (Capitol)	35
CASSIDY f/JUVENILE Make U Scream (J/RMG)	25
FEDERATION Go Dumb (Virgin)	18
ANITA BAKER You're My Everything (Blue Note/Virgin)	11
SCARLET FEVER Peanut Butta (Universal)	10
K-O-S Lovesong (Astralwerks/Virgin)	10

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
USHER f/ALICIA KEYS My Boo (LaFace/Zomba)	+587
CIARA f/PETEY PABLO Goodies (LaFace/Zomba)	+449
NELLY Flap Your Wings (Derrty/Fo' Reel/Universal)	+422
LLOYD Hey Young Girl (Murder Inc./Def Jam/IDJMG)	+308
JADAKISS f/DJ NODDLES... Why (Ruff Ryders/Interscope)	+249
NELLY My Place (Derrty/Fo' Reel/Universal)	+216
LLOYD BANKS I'm So Fly (Interscope)	+215
JOHN LEGEND Used To Love You (Columbia)	+197
MASE Breathe, Stretch, Shake (Bad Boy/Universal)	+182

New & Active

- SHAWN KANE Girl, I Wonder (J/RMG)
Total Plays: 405, Total Stations: 33, Adds: 2
- JOHN LEGEND Used To Love You (Columbia)
Total Plays: 355, Total Stations: 51, Adds: 9
- B.G. I Want It (Choppa City/Koch)
Total Plays: 354, Total Stations: 16, Adds: 0
- MANNIE FRESH Real Big (Cash Money/Universal)
Total Plays: 349, Total Stations: 43, Adds: 43
- I-20 f/LUDACRIS Break Bread (DTP/Capitol)
Total Plays: 310, Total Stations: 33, Adds: 0
- RUPEE Tempted To Touch (Atlantic)
Total Plays: 305, Total Stations: 25, Adds: 1
- TRILLVILLE f/PASTOR TROY Get Some Crunk... (BME/Warner Bros.)
Total Plays: 271, Total Stations: 35, Adds: 2
- N2U Issues (Virgin)
Total Plays: 242, Total Stations: 35, Adds: 0
- B-BALL & M.J.G. Straight Cadillac Pimpin' (Bad Boy/Universal)
Total Plays: 191, Total Stations: 29, Adds: 0
- 213 Groupie Luv (TVT)
Total Plays: 186, Total Stations: 24, Adds: 3

Songs ranked by total plays

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

72 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/22-8/28. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

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America's Best Testing Urban Songs 12 +
For The Week Ending 9/3/04

GOSPEL Top 30

Artist Title (Label)	TW	LW	Famil.	Burn	Pers. 12-17	Pers. 18-24	Pers. 25-34
TERROR SQUAD Lean Back (Universal)	4.23	4.23	92%	27%	4.22	4.27	4.11
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	4.22	4.15	93%	21%	4.18	4.32	3.81
NELLY My Place (Derry/Fo' Reel/Universal)	4.19	4.20	92%	15%	4.08	4.14	3.88
HOUSTON fICHINGY & NATE DOGG I Like That (Capitol)	4.16	4.25	96%	24%	4.03	4.13	3.75
USHER Confessions Part 2 (LaFace/Zomba)	4.10	4.04	100%	48%	4.01	4.17	3.54
CHRISTINA MILIAN Dip It Low (Island/DJMG)	4.10	4.04	96%	32%	4.06	4.21	3.61
CIARA fIPETEY PABLO Goodies (LaFace/Zomba)	4.08	4.13	87%	18%	3.95	4.10	3.53
JUVENILE Slow Motion (Cash Money/Universal)	4.04	4.12	98%	38%	4.06	4.12	3.88
LL COOL J Headsprung (Def Jam/DJMG)	4.02	3.95	73%	10%	4.03	4.11	3.84
LOYD BANKS On Fire (Interscope)	4.00	4.16	91%	33%	3.94	4.00	3.77
MASE Breathe, Stretch, Shake (Bad Boy/Universal)	3.95	-	47%	5%	3.90	3.90	3.89
T.I. Let's Get Away (Grand Hustle/Atlantic)	3.94	3.95	67%	12%	3.85	3.94	3.60
MONICA U Should've Known Better (J/RMG)	3.92	3.77	80%	24%	3.86	3.99	3.41
ALICIA KEYS Diary (J/RMG)	3.91	3.69	75%	20%	3.99	4.15	3.53
KANYE WEST Jesus Walks (Roc-A-Fella/DJMG)	3.90	3.96	93%	34%	3.85	3.87	3.79
JADAKISS fIA. HAMILTON Why (Ruff Ryders/Interscope)	3.89	4.09	79%	19%	3.90	3.87	4.00
AKON fSTYLES P. Locked Up (SRC/Universal)	3.87	3.94	69%	20%	3.74	3.71	3.81
ALICIA KEYS If I Ain't Got You (J/RMG)	3.86	3.77	97%	46%	3.91	4.11	3.30
LOYD fJASHANTI Southside (Murder Inc./Def Jam/DJMG)	3.86	3.87	90%	25%	3.74	3.90	3.26
YOUNG BUCK Let Me In (Interscope)	3.82	3.95	71%	17%	3.82	3.87	3.70
KEVIN LYTTLE Turn Me On (Atlantic)	3.81	-	91%	37%	3.73	3.75	3.68
TWISTA fR. KELLY So Sexy (Atlantic)	3.74	3.89	87%	22%	3.79	3.93	3.41
LIL SCRAPPY No Problem (BMC/Reprise)	3.64	3.62	67%	19%	3.54	3.58	3.41

Total sample size is 394 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much. 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premier Radio Networks.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	FRED HAMMOND Celebrate (He Lives) (Verity)	608	+36	7	23/2
3	2	KIERRA SHEARD You Don't Know (EMI Gospel)	535	+9	7	21/1
4	3	WILLIAMS BROTHERS Still Here (Blackberry)	496	-21	7	20/0
2	4	ISRAEL AND... Again I Say Rejoice (Integrity/Vertical)	468	-61	7	19/0
5	5	JIMMY HICKS... Blessed Like That (World Wide Gospel)	434	-55	7	19/0
15	6	NEW BIRTH TOTAL... Suddenly (EMI Gospel)	385	+58	7	19/1
6	7	TONEX Make Me Over (Verity)	366	-54	7	12/1
7	8	NEW DIRECTION I'm Gonna Wave... (Gospo Centric)	340	-7	7	15/0
9	9	DEANDRE PATTERSON Give Him Glory (Tyscot)	308	+12	6	16/0
8	10	STEPHEN HURD Undignified Praise... (Integrity)	283	-34	7	13/0
11	11	KEITH WONDERBOY... Let Go And Let God (Verity)	281	+18	7	15/1
10	12	TONEX f/KIRK FRANKLIN Since Jesus Came (Verity)	276	+2	7	13/1
13	13	KEVIN DAVIDSON Bounce Back (New Haven)	264	+31	2	12/1
12	14	R. KELLY U Saved Me (Jive/Zomba)	264	+13	7	11/1
13	15	DOROTHY NORWODO Praise In The Temple (Malaco)	262	+14	7	16/2
19	16	J. MOSS We Must Praise (Gospo Centric)	260	+39	2	15/1
26	17	JEFF MAJORS Pray (Music One)	246	-52	2	10/1
14	18	ISRAEL AND... Another Breakthrough (Integrity/Vertical)	245	-3	7	12/0
25	19	KAREN CLARK-SHEARD I Owe (Atlantic)	222	+26	2	9/1
22	20	RICKY DILLARD Take Me Back (Crystal Rose)	221	+14	7	13/0
20	21	KIRK WHALUM Falling In Love With Jesus (Warner Bros.)	218	+8	2	9/1
23	22	TYE TRIBBETT No Way... (Sony Gospel/Columbia)	213	+10	2	11/0
30	23	GLENOALE BAPTIST... I Don't Know Why (KAM)	205	+23	2	9/0
27	24	DOTTIE PEOPLES Still Running (Air Gospel)	203	+12	2	9/0
29	25	JOE PACE... Hallelujah Anyhow (Integrity)	202	+19	2	10/1
18	26	7 SONS OF SOUL Run On (Verity)	198	-23	4	11/0
28	27	DEITRICK HADDON God Is Good (Verity)	197	+10	4	16/6
17	28	EDDIE BRADFORD Too Close To The Mirror (Juana)	197	-25	7	10/0
29	29	L. SPENCER SMITH & TESTAMENT God Will (Emtra)	196	+16	1	10/1
29	30	PATRICK LUNDY Standin' (AAMG)	180	+3	1	8/0

33 Gospel reporters. Songs ranked by total plays for the airplay week of Sunday 8/22 - Saturday 8/28. © 2004 Radio & Records.

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

Reporters

WJZ/Atlanta, GA
 PD: Jim Jones
 10 USHER VALUCA KEYS
 1 JOHN LEGEND
 1 HOUSTON
 1 FABOLOUS

WTOG/Atlanta, GA
 PD: Bill Jones
 10 USHER VALUCA KEYS
 1 JOHN LEGEND
 1 HOUSTON
 1 FABOLOUS

WUPV/Atlanta, GA
 PD: Bill Jones
 10 USHER VALUCA KEYS
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Monitored Reporters

100 Total Reporters

72 Total Monitored

28 Total Indicator

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*Complete list of adds available on Music Tracking 2004.



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PART TWO OF A TWO-PART SERIES

Keys To Attracting 18-34s

More young-demo success stories

Our overview of 18-34 spring success stories continues this week with a look at how Dave Kelly, Doug Montgomery and Gregg Swedberg post those sweet young-demo shares at WKDF/Nashville, WBCT/Grand Rapids and KEEY/Minneapolis, respectively.

There's definitely something brewing when Country stations begin to attract 18-34s. And that's especially true in these days of clustering, when Country stations are faced with one or two sisters that want them out of that young-demo arena. Here are some of the things top Country programmers think about when trying to attract those elusive 18-34 listeners.

WKDF/Nashville

WKDF's 18-34 share has doubled in the last year, moving from 5.0 in the spring 2003 Arbitron to a 10.0 in spring 2004. That puts WKDF second in the demo, behind Urban WUBT. What's the secret?

WGFX & WKDF OM Dave Kelly says that targeting the younger demo is part of the station's plan. Remember, WKDF was the market's third FM Country outlet when it debuted. And the stations it was attacking — WSIX and WSM-FM — both had long, storied histories as Nashville Country outlets.

"The younger demos are by far the most fickle part of the audience, but the quickest way to see growth is to appeal to 18-34s," says Kelly. "Especially when there's a lot of competition for 25-54s, there's not a lot of fluctuation in those shares unless there's a massive change in the programming of one of the stations. But 18-34 is the proving ground for the potential growth of the station. I'd rather win 18-34 than 25-54."

For most Country outlets, winning 18-34 is easier said than done. How does WKDF do it? "First, you have to relate to them," Kelly says. "Just being a good ol' boy hillbilly station doesn't cut it anymore. Ev-

erything you do has to relate to the lifegroup.

"Part of it is understanding that an 18-34 may have Kenny Chesney, Usher, Uncle Kracker and Dave Matthews in their CD collections. Thinking they only associate with or like country is ridiculous. The personalities, in particular, must broaden the spectrum of the way they talk to and appeal to listeners.

"If our talent focused only on what Alan Jackson ate for breakfast, we'd be missing the big story about Britney Spears getting married. Many Country programmers think their jocks shouldn't talk about pop artists or other popular-culture events or news stories. But why not? That's what the 18-34 lifegroup is talking about.

"PDs have to lay out who the target audience is, define that to the talent and educate them as to who the target is. Almost everybody on the air is below age 36; they get it because they *are* it."

Music Matters

Music, of course, plays a key role in WKDF's 18-34 success. Kelly had a simple answer when asked to correlate the music he and MD Kim Leslie select with the station's younger-demo success: "We play new music. If you want 18-34s, you have to step out and find for yourself the music that moves that needle. We don't care what's going on in other markets or on the charts. We actively seek new music that we think people will like and get behind it in a big way."

Admitting that WKDF takes chances on music that might appeal to 18-34s, Kelly says he's not afraid of some-

times playing songs that don't resonate with the audience. "Hey, even great home-run hitters strike out," he says. "What makes it work is the huge hit you get when you find one that really works."

Kelly contends that a station's airstaff is critical to the success of new music. "All our folks are very passionate when they talk about music," he says. "You have a better chance of someone sitting through a new song by having someone they trust rave about it than by just throwing it on the radio with, 'Here's the brand-new one from....'"

"We all have limited marketing budgets these days, but we make up for the shortfall with extra interaction at the street level."

Doug Montgomery

To help make listeners even more comfortable with new music, Kelly runs montages of an artist's hits before playing a new single. The produced montage begins, "[WKDF] is the first place you heard these hits." That's followed by the hooks of a few hits and a bed over which the jocks sell the new single. "We're trying to make a connection between the hit songs and the artist," says Kelly.

Last, but certainly not least, among the explanations for WKDF's 18-34 success is the fact that it has been the flagship for the NFL's Tennessee Titans for the last couple of years. In the recent Air McNair promotion with Titans quarterback Steve McNair, winners were flown to concerts around the U.S. in McNair's jet. "There's no doubt that carrying the Titans has helped a lot," says Kelly. "The connection with the team is something that we utilize all year long, not just during football season."

WBCT/Grand Rapids

WBCT is no newcomer to the ranks of 18-34 winners, having placed first

"Since playlists are tight, programmers have had to decide between an average record by an aging '80s-'90s-era superstar and an active record like 'Redneck Woman' or 'Save a Horse.'"

Gregg Swedberg

or second in that demo in almost every book over the last few years. What makes WBCT's young-demo story intriguing is the fact that it often posts 18-34 shares higher than its 25-54 shares. Such was the case this spring, when WBCT scored a market-leading 11.0 25-54 and a whopping 15.7 18-34, 3.7 shares higher than second-place Active Rock WKLQ.

WBCT OM Doug Montgomery admits that he has a slight edge over many markets simply because of the city's makeup. "Forty-five percent of Grand Rapids is under 45," he says. "You've got to throw your line where the most fish are."

Music is only part of the reason for WBCT's young-demo success. Montgomery says, "While we've had great success this year by breaking Big & Rich and Gretchen Wilson in West Michigan, our programming — with the exception of a couple of nuances I'm not going to detail — is targeted mainstream 25-54, 50-50 male-female. We've mostly used smart marketing to do well 18-34. We do that by being as promotionally active on the street as the CHR and Rock stations are.

"We all have limited marketing budgets these days, but we make up for the shortfall with extra interaction at the street level. Because street-level marketing in our case is almost always tied to the Country lifegroup, we've already, in essence, pre-qualified the contact as somebody we need to have in our corner."

Break Down The Barriers

Smaller staffs resulting from tighter budgets and fewer airstaffers due to voicetracking (among other things) have made it hard for stations to hit the streets as they have in the past. Offering his solution, Montgomery says, "The key to being able to properly engage in street warfare for us is getting everybody involved. By breaking down the barriers between sales and programming, we're able to get all the sales reps out at 11 pm on a weeknight to pass out stickers after a large show. I'm convinced that this is the positive energy that keeps us No. 1.

"Share the show biz and the fun parts of working in the radio business with the sales and support staff, and you've probably at least tripled the number of bodies that are available to

go forth and preach the good word about the Country format and, specifically, your radio station. In addition to banging it hard on the street, we've been able to cultivate a rather large active-listener database."

Hitting 18-34s where they live is also crucial to a station's success with those folks. While finding them seems harder than ever, the fact is, their obsession with the latest phone technology provides some inroads. While reluctant to elaborate, Montgomery says, "We are now branching out into text messaging and other 21st-century methods of interacting with our audience."

Offering a plug for his company, Montgomery concludes, "Carolyn Gilbert's crew at Clear Channel's Critical Mass Media have done wonders for us when it comes to finding new ways to capture top-of-mind with the audience. It's easy for us at WBCT to be successful when the brainpower resources that we have internally through Clear Channel can be focused on finding the best solutions."

KEEY/Minneapolis

KEEY was No. 1 18-34 in the winter 2004 Arbitron with an 8.4 and grew it to a 9.1 in the spring book. That was good for third, behind Active Rock KXXR and CHR/Pop KDWB. KEEY OM Gregg Swedberg begins his insights into the station's young-demo success with a little philosophy.

"The reason some stations don't do well 18-34 is that they don't even try to do well there," he says. "Due to the clustering of markets, lots of stations have CHR's or Hot AC's or even Active Rock stations that need to be No. 1 with 18-34s, so management has decreed that the Country station will stay away from that demo. People looking at a market study conclude that, in terms of 18-34 come, Country doesn't have a big potential due to the sheer lack of numbers.

"What that research doesn't show is that, because of the huge TSL, Country can pull good young Arbitron numbers, just like it can in 35-54. Country's TSL is so much better than CHR's or Hot AC's that we don't need a big come to score well, even in the younger demos."

Swedberg notes that KEEY's focus on younger demos actually began a number of years ago, when it was facing

Continued on Page 40



Doug Montgomery



Gregg Swedberg

"No matter what anyone says, this format has always — always — been about exposing new acts and looking for the next big thing."

Gregg Swedberg



Country's War

Other formats are quiet as Country explores evolving emotions

As the political rancor of an election year heats up, activism among recording artists is on the upswing. Bruce Springsteen, Dave Matthews, Pearl Jam, John Mellencamp and R.E.M. are just a handful of the major acts on the Vote for Change tour, punk rockers have contributed the *Rock Against Bush* compilations, and more than a dozen artists from various genres participated in this week's Republican National Convention.

The merits of the ongoing Iraq war are a central issue in this season's debate, but despite the seeming ubiquity of pop and rock singers on soapboxes, Country remains the only format to have given songs dealing with the Sept. 11, 2001 attacks and the ensuing war on terror substantial airplay. Neil Young's homage to 9/11 heroes, "Let's Roll," Springsteen's "The Rising" and The Eagles' "Hole in the World" saw moderate chart success, but none broke into the top 10.

Country, by contrast, has had no fewer than six top five singles on the topic, with SheDaisy's new single, "Come Home Soon," rising toward top 20 as of this writing. The format's first exposure to the issue came via television and Alan Jackson's stunning CMA Awards performance two months after 9/11. "Where Were You (When the World Stopped Turning)" became a top request and went on to spend three weeks at No. 1 in December of 2001.

Aaron Tippin's patriotic anthem "Where the Stars and Stripes and the Eagle Fly" peaked at No. 3 in January of the following year. Toby Keith's "Courtesy of the Red, White and Blue (The Angry American)" spent two weeks atop the chart in July 2002, and Darryl Worley's "Have You Forgotten" had a six-week chart-topping run in the spring of 2003. Keith came back with "American Soldier," a four-week No. 1 in February 2004, while John Michael Montgomery's "Letters From Home" reached No. 2 in May of this year.

Red-State Appeal

The temptation is to attribute the success of these songs to the conservative lean of the genre's fan base. "The title of a Craig Morgan song says it all: 'God, Family and Country,'" says Clear Channel Regional VP/Programming Clay Hunnicutt.

"Those are the foundations of country music, and those three veins run through it. Country's stance has always been to wave Old Glory and support the troops and the U.S. — but not necessarily blindly. People can disagree with Bush and still support the troops."



Clay Hunnicutt

While that view explains the phenomenon to an extent, for a complete understanding one must start at the beginning, with Jackson's unintended hit. "Alan happened to be recording an album, and I was at the studio and heard 'Where Were You,'" says Jackson co-manager Nancy Russell. "I called [RLG Chairman] Joe Galante and [Arista VP/Promotion] Bobby Kraig and played it for them. Our feeling was that we needed to play it for the CMA television committee. It seemed like a song that needed to be heard."

The song resonated deeply and quickly. "We were in middle of another single at the time," Russell says. "Alan played 'Where Were You' on the awards, and radio picked it up off the audio feed. It was never serviced to radio; they just started playing it. Alan Jackson is just not an exploitative kind of artist, but you can't get in the way of a song like that. It needed to find its way."

The Soundtrack Of Our Lives

Not only did the song powerfully reflect the emotions of a country still reeling from tragedy, it also established a precedent for the string of similarly themed songs that followed.

In many respects, these songs channeled the public's mood and, in hindsight, seemed to chronicle a populace moving through the various stages of grief. From the shock and disbelief of "Where Were You" to anger, sorrow and, ultimately, accep-

tance coupled with concern for those still in harm's way.

"Someone said that music is the soundtrack of our lives, and that's what you see here," says Hunnicutt. "We've gone through the different phases of dealing with what's happening in our world."

Country remains the only format to have given songs dealing with the Sept. 11, 2001 attacks and the ensuing war on terror substantial airplay.

Universal Sr. VP/Promotion & Artist Development Scott Borchetta says the label never worried about the political perceptions that might attach themselves to the singles from Keith and Worley. "More than anything, it was about the artists' vision of what's happening in the world, and we always try to lead with that," he says.

"Toby defined that moment after people had time to think about what happened on 9/11 and began to be pissed off. Darryl, coming back from a USO tour of Afghanistan in 2002, wrote his song to say, 'Yeah, it was a year ago, but we're still in this fight.'"

"The biggest problem is that a lot of people over-think things. We were so blown away by Darryl's song that we dropped another single midchart and went right after it. It was gut. We try to move before we talk ourselves out of things."

Forgotten Families

The war theme takes on another face with the SheDaisy single, which focuses on the loved ones left behind. It is also an interesting example of how the dynamics of these topical songs may be changing.



DEFINING MOMENT Alan Jackson captured the nation's emotions by unveiling the song "Where Were You (When the World Stopped Turning)" during the CMA Awards telecast in November 2001.

"The song was inspired by a friend of [group member and songwriter] Kristyn Osborn who has a relative away in Iraq," says Lyric Street VP/National Promotion Kevin Herring. "But any good song is relatable on a lot of levels. It could just as easily be about a truck driver who's away for weeks at a time. That's what allows this song to be special to a lot of different people for a lot of different reasons."

While the song is neither political nor overtly patriotic, it taps undeniable emotions. "I've gotten several e-mails directly from consumers," Herring says. "GAC aired a piece in which the girls did the song live, and I got an e-mail from a military wife at Ft. Hood, TX — two pages about how much the song means to her and her friends. Truly heartfelt."

Though certainly as much of a reaction to the war as the other songs mentioned here, "Come Home Soon" expresses itself much more obliquely. The label was deliberate in presenting the song to radio. "Where Aaron Tippin's 'Stars and Stripes' was very patriotic, this song is a lot more subtle," Herring says.

"The girls were very concerned that it not be a political statement trying to sell records, but we also wanted people to understand the inspiration. We sent out an early version that had Kristyn voicing an intro and talking about what inspired the song."

"The mailing included yellow ribbons and flag pins, so that if radio wasn't listening closely, they could connect the dots."

Whether you're for the song or against it, what we all have in common is that we want our loved ones home."

Where Were They?

As the 9/11 attacks move further into the past, the songs country artists sing on these topics seem to be more focused on common-ground issues. Divisiveness is dangerous, as fallen country superstars can attest. "Everybody's very sensitive to what

happened with The Dixie Chicks," Herring says. "I would be if I were an artist."

Perhaps those worries have precluded the release of war-themed songs from mainstream artists whose perspectives on the conflict might go against the grain. Meanwhile, those artists who have been vocal about their political views might face other obstacles at radio.

"It looks like a fantastic tour to go see," Hunnicutt says of the Vote for Change outing. "But some of those artists don't have a home on mainstream radio right now. Top 40 isn't playing new Mellencamp or Springsteen, so they may not have the open doors to get a song on the subject through."



Kevin Herring

As the Sept. 11, 2001 attacks move further into the past, the songs country artists sing on these topics seem more focused on common-ground issues.

Whatever the reasons, there is a pronounced disparity between Country and the other formats. Country has certainly engaged in some flag-waving over the past three years, well in keeping with the genre's historical character. But it has also managed to address a momentous time in history with contemplative and emotionally resonant music that has had undeniable impact, which makes the relative silence at other formats all the more noticeable.

"When people look back, it's going to be Alan Jackson, Toby Keith, Darryl Worley and country that will be the musical definition of this period," Borchetta says.



Scott Borchetta

COUNTRY TOP 50

September 3, 2004

LAST WEEK	THIS WEEK	ARTIST	TITLE	LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	TOT. AUD. (00)	+/- AUD. (00)	WEEKS ON	TOTAL ADDS
	1	TIM MCGRAW	Live Like You Were Dying	(Curb)	13336	-424	4782	-131	467628	-13482	15	113/10
4	2	TERRI CLARK	Girls Lie Too	(Mercury)	12098	1605	4405	+640	402212	41582	21	112/10
3	3	KEITH URBAN	Days Go By	(Capitol)	12039	751	4307	+303	412354	27308	11	113/10
2	4	BRAD PAISLEY f/ALISON KRAUSS	Whiskey Lullaby	(Arista)	10071	-1465	3486	-555	333102	-41128	22	113/10
7	5	ANDY GRIGGS	She Thinks She Needs Me	(RCA)	9500	1083	3447	+374	313871	29589	27	113/10
6	6	GRETCHEN WILSON	Here For The Party	(Epic)	9371	857	3345	+292	326121	35960	13	113/10
9	7	SARA EVANS	Suds In The Bucket	(RCA)	9196	899	3198	+302	318382	33247	19	112/10
11	8	GEORGE STRAIT	I Hate Everything	(MCA)	8380	603	2963	+244	282384	26093	9	112/11
8	9	BIG & RICH	Save A Horse, Ride A Cowboy	(Warner Bros.)	8242	-86	2907	-79	256401	-1936	21	110/10
10	10	ALAN JACKSON	Too Much Of A Good Thing Is A Good Thing	(Arista)	8193	237	3055	+96	273546	6436	12	112/10
12	11	TOBY KEITH	Stays In Mexico	(DreamWorks)	7640	653	2662	+269	257126	25466	5	112/11
13	12	RASCAL FLATTS	Feels Like Today	(Lyric Street)	6943	379	2435	+149	224204	11165	12	113/10
15	13	BROOKS & DUNN	That's What It's All About	(Arista)	6672	449	2393	+171	216283	14705	10	112/11
14	14	PHIL VASSAR	In A Real Love	(Arista)	6585	317	2355	+146	220583	13162	18	108/11
16	15	JOE NICHOLS	If Nobody Believed In You	(Universal South)	6194	193	2329	+97	200795	5954	23	111/11
17	16	TRACE ADKINS	Rough & Ready	(Capitol)	5078	278	1936	+74	158418	10128	19	104/12
18	17	JULIE ROBERTS	Break Down Here	(Mercury)	4868	190	1823	+78	156766	11895	26	102/12
21	18	GARY ALLAN	Nothing On But The Radio	(MCA)	4654	581	1645	+215	143912	15706	12	105/16
19	19	JIMMY WAYNE	You Are	(DreamWorks)	4491	222	1676	+82	137319	9216	20	99/10
20	20	DIERKS BENTLEY	How Am I Doin'	(Capitol)	4481	400	1654	+107	134514	8781	16	101/11
22	21	LONESTAR	Mr. Mom	(BNA)	4453	1144	1557	+383	143712	38091	8	103/17
23	22	SHEDAISI	Come Home Soon	(Lyric Street)	3061	312	1170	+141	93519	7563	9	94/17
25	23	DARRYL WORLEY	Awful, Beautiful Life	(DreamWorks)	2534	346	858	+103	76368	14382	9	75/16
24	24	BLUE COUNTY	That's Cool	(Asylum/Curb)	2369	165	963	+45	70846	10143	14	90/14
27	25	MONTGOMERY GENTRY	You Do Your Thing	(Columbia)	2328	407	939	+142	67387	8503	7	86/13
31	26	BLAKE SHELTON	Some Beach	(Warner Bros.)	2149	611	874	+260	64371	22180	5	75/15
26	27	CRAIG MORGAN	Look At Us	(BBR)	2044	12	861	+37	57216	358	19	81/11
Breaker	28	TRICK PONY	The Bride	(Asylum/Curb)	1800	197	737	+75	48230	5620	10	69/12
29	29	STEVE HOLY	Put Your Best Dress On	(Curb)	1741	106	685	+42	50846	5066	15	71/10
33	30	CLAY WALKER	Jesus Was A Country Boy	(RCA)	1698	376	664	+153	41139	6406	8	66/15
32	31	RESTLESS HEART	Feel My Way To You	(Koch)	1655	257	629	+116	46523	10728	7	59/16
Debut	32	KENNY CHESNEY	The Woman With You	(BNA)	1290	1039	459	+365	45752	35902	1	55/28
35	33	SUGARLAND	Baby Girl	(Mercury)	1231	136	462	+44	32420	1862	6	53/12
34	34	KATRINA ELAM	No End In Sight	(Universal South)	1187	65	480	+52	29416	2176	7	63/12
36	35	PAT GREEN	Don't Break My Heart Again	(Universal/Republic/Mercury)	972	2	274	+26	32253	4651	3	35/17
40	36	J. BUFFETT f/M. MCBRIDE	Trip Around The Sun	(RCA/Mailboat)	934	263	253	+52	34759	16298	2	37/10
45	37	REBA MCENTIRE	He Gets That From Me	(MCA)	865	376	288	+127	26935	15795	2	50/11
Debut	38	LEANN RIMES	Nothin' 'Bout Love Makes Sense	(Asylum/Curb)	864	570	284	+182	24921	14219	1	41/36
38	39	TRENT WILLMON	Dixie Rose Deluxe's...	(Columbia)	827	48	371	+7	17953	1524	4	53/12
37	40	MARK CHESNUTT	The Lord Loves The Drinkin' Man	(Vivaton)	822	-33	321	-17	17319	-1182	8	40/11
41	41	JENKINS	Getaway Car	(Capitol)	703	98	242	+29	16968	2583	3	43/13
Debut	42	TIM MCGRAW	Back When	(Curb)	690	424	203	+136	21764	11373	1	6/3
46	43	CLEDUS T. JUDD	I Love NASCAR	(Koch)	669	213	244	+66	16588	-3976	2	1/10
Debut	44	TRAVIS TRITT f/JOHN MELLENCAMP	What Say You	(Columbia)	603	373	188	+113	17254	7155	1	38/20
43	45	CLINT BLACK	My Imagination	(Equity Music Group)	524	10	218	+6	11896	-17	7	35/10
44	46	LOS LONELY BOYS	Heaven	(Or/Epic)	507	17	166	-1	15242	72	3	10/11
49	47	CATHERINE BRITT	The Upside Of Being Down	(RCA)	476	70	208	+39	10085	2334	2	40/17
39	48	TRACY LAWRENCE	It's All How You Look At It	(DreamWorks)	457	-252	218	-112	12601	-5952	10	32/10
42	49	DIAMOND RIO	Can't You Tell	(Arista)	433	-127	164	-70	11818	-1625	3	20/10
47	50	TRENT WILLMON	The Good Life	(Columbia)	415	-21	58	-2	15467	-320	5	0/0

Most Added*

www.rradds.com

ARTIST	TITLE	LABEL(S)	ADDS
LEANN RIMES	Nothin' 'Bout Love Makes Sense	(Asylum/Curb)	36
KENNY CHESNEY	The Woman With You	(BNA)	28
DUSTY DRAKE	I Am The Working Man	(Warner Bros.)	21
TRAVIS TRITT f/JOHN MELLENCAMP	What Say You	(Columbia)	20
RACHEL PROCTOR	Where I Belong	(BNA)	17
REBA MCENTIRE	He Gets That From Me	(MCA)	11
J. BUFFETT f/M. MCBRIDE	Trip Around The Sun	(RCA/Mailboat)	10
JOSH GRACIN	Nothin' To Lose	(Lyric Street)	8

Most Increased Points

ARTIST	TITLE	LABEL(S)	TOTAL POINT INCREASE
TERRI CLARK	Girls Lie Too	(Mercury)	+1605
LONESTAR	Mr. Mom	(BNA)	+1144
ANDY GRIGGS	She Thinks She Needs Me	(RCA)	+1083
KENNY CHESNEY	The Woman With You	(BNA)	+1039
SARA EVANS	Suds In The Bucket	(RCA)	+899
GRETCHEN WILSON	Here For The Party	(Epic)	+857
KEITH URBAN	Days Go By	(Capitol)	+751
TOBY KEITH	Stays In Mexico	(DreamWorks)	+653
BLAKE SHELTON	Some Beach	(Warner Bros.)	+611
GEORGE STRAIT	I Hate Everything	(MCA)	+603

Most Increased Plays

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
TERRI CLARK	Girls Lie Too	(Mercury)	+640
LONESTAR	Mr. Mom	(BNA)	+383
ANDY GRIGGS	She Thinks She Needs Me	(RCA)	+374
KENNY CHESNEY	The Woman With You	(BNA)	+365
KEITH URBAN	Days Go By	(Capitol)	+303
SARA EVANS	Suds In The Bucket	(RCA)	+302
GRETCHEN WILSON	Here For The Party	(Epic)	+292
TOBY KEITH	Stays In Mexico	(DreamWorks)	+269
BLAKE SHELTON	Some Beach	(Warner Bros.)	+260
GEORGE STRAIT	I Hate Everything	(MCA)	+244

Breakers

TRICK PONY
The Bride (Asylum/Curb)
2 Adds • Moves 30-28

Songs ranked by total plays

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

113 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 8/22-8/28. Bullets appear on songs gaining points and/or plays or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points and plays for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Station Weight = AQH Persons + (Market rank X 10) divided by 4180. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company © 2004, The Arbitron Company. © 2004, R&R, Inc.

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	TOTAL AUO. (00)	+/- AUO. (00)	WEEKS ON	TOTAL ADDS
3	1	TERRI CLARK Girls Lie Too (Mercury)	5605	341	4331	+254	133393	9410	20	113/1
2	2	KEITH URBAN Days Go By (Capitol)	5591	212	4319	+183	134094	4861	11	113/0
1	3	TIM MCGRAW Live Like You Were Dying (Curb)	5352	-362	4047	-315	129754	-7338	15	108/0
7	4	ALAN JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)	4921	294	3782	+231	116896	8098	12	113/0
6	5	ANDY GRIGGS She Thinks She Needs Me (RCA)	4912	274	3827	+208	116476	7585	26	111/0
9	6	SARA EVANS Suds In The Bucket (RCA)	4638	348	3584	+267	108366	8335	19	112/0
10	7	GRETCHEN WILSON Here For The Party (Epic)	4498	379	3518	+306	106081	9575	12	111/0
5	8	BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)	4403	-650	3393	-512	107676	-15041	24	104/0
11	9	GEORGE STRAIT I Hate Everything (MCA)	4201	157	3260	+128	98646	4318	9	111/0
15	10	TOBY KEITH Stays In Mexico (DreamWorks)	3514	290	2717	+204	82339	5678	5	112/1
13	11	RASCAL FLATTS Feels Like Today (Lyric Street)	3473	120	2680	+99	82253	2122	12	112/0
14	12	BROOKS & DUNN That's What It's All About (Arista)	3460	195	2669	+142	82517	4209	10	108/3
8	13	JOSH GRACIN I Want To Live (Lyric Street)	3371	-1001	2506	-762	83060	-24397	25	97/0
12	14	BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	3305	-109	2594	-99	78144	-2822	18	100/0
17	15	JOE NICHOLS If Nobody Believed In You (Universal South)	3242	104	2573	+85	75555	2740	24	101/2
16	16	TRACE ADKINS Rough & Ready (Capitol)	3204	59	2434	+42	76322	2143	22	106/2
18	17	PHIL VASSAR In A Real Love (Arista)	3095	137	2386	+122	74362	3013	19	107/2
20	18	GARY ALLAN Nothing On But The Radio (MCA)	2895	302	2243	+238	67419	8048	12	109/1
19	19	JULIE ROBERTS Break Down Here (Mercury)	2637	29	2062	+8	61083	55	27	99/1
21	20	JIMMY WAYNE You Are (DreamWorks)	2588	104	2000	+87	60229	2582	24	98/2
23	21	LONESTAR Mr. Mom (BNA)	2529	449	1946	+331	60290	11680	8	108/2
22	22	DIERKS BENTLEY How Am I Doin' (Capitol)	2457	189	1925	+145	56458	4293	17	97/1
24	23	SHEDAISY Come Home Soon (Lyric Street)	1971	226	1526	+188	45995	5428	9	100/5
27	24	BLAKE SHELTON Some Beach (Warner Bros.)	1580	354	1232	+282	36859	8737	5	88/6
25	25	MONTGOMERY GENTRY You Do Your Thing (Columbia)	1568	190	1226	+143	37047	4461	8	86/5
26	26	DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	1545	251	1240	+215	34584	5765	9	87/2
28	27	BLUE COUNTY That's Cool (Asylum/Curb)	1172	96	958	+82	26345	2343	14	69/5
43	28	KENNY CHESNEY The Woman With You (BNA)	1089	700	912	+599	23259	15405	2	71/36
29	29	CRAIG MORGAN Look At Us (BBR)	1077	13	816	+9	25512	353	20	57/0
31	30	TRICK PONY The Bride (Asylum/Curb)	1031	87	818	+63	23743	2465	10	67/3
32	31	STEVE HOLY Put Your Best Dress On (Curb)	852	35	671	+42	21148	893	14	52/2
33	32	RESTLESS HEART Feel My Way To You (Koch)	840	85	656	+64	20114	1976	8	48/2
36	33	SUGARLAND Baby Girl (Mercury)	755	122	602	+89	14513	2878	7	49/9
35	34	MARK CHESNUTT The Lord Loves The Drinkin' Man (Vivaton)	680	46	570	+52	14857	1108	9	53/6
38	35	EMERSON DRIVE November (DreamWorks)	614	135	484	+100	14576	3617	3	48/8
37	36	CLAY WALKER Jesus Was A Country Boy (RCA)	596	81	476	+58	13216	2210	7	44/6
45	37	J. BUFFETT f/M. MCBRIDE Trip Around The Sun (RCA/Mailboat)	594	237	474	+201	14735	6632	2	51/19
42	38	REBA MCENTIRE He Gets That From Me (MCA)	554	160	475	+142	11984	4006	2	50/16
41	39	KATRINA ELAM No End In Sight (Universal South)	500	105	426	+86	10427	2467	6	41/5
46	40	PAT GREEN Don't Break My Heart Again (Universal/Republic/Mercury)	495	141	420	+124	9605	2750	2	37/11
39	41	DIAMOND RIO Can't You Tell (Arista)	472	-1	387	+13	10681	-11	5	34/1
40	42	KEITH BRYANT Ridin' With The Legend (Lofton Creek)	463	11	390	+5	9941	925	9	26/2
48	43	CATHERINE BRITT The Upside Of Being Down (RCA)	380	78	292	+55	8640	1944	3	29/4
44	44	NOTORIOUS CHERRY BOMBS It's Hard To Kiss... (Universal South)	375	13	320	+2	8047	202	7	18/1
49	45	TRENT WILLMON Dixie Rose Deluxe's... (Columbia)	339	48	271	+26	8022	1230	3	26/2
47	46	JENKINS Getaway Car (Capitol)	335	28	263	+15	7404	1025	3	26/3
Debut	47	LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	228	154	185	+124	5328	3758	1	17/10
Debut	48	JOE DIFFIE If I Could Only Bring You Back (BBR)	203	63	178	+52	4652	1488	1	19/2
Debut	49	JOSH GRACIN Nothin' To Lose (Lyric Street)	201	129	158	+113	4213	2423	1	19/14
Debut	50	KEVIN FOWLER Ain't Drinkin' Anymore (Equity Music Group)	195	48	154	+23	4124	1089	1	8/1

113 Country reporters. Songs ranked by total plays for the airplay week of Sunday 8/22 - Saturday 8/28.
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Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
KENNY CHESNEY The Woman With You (BNA)	36
J. BUFFETT f/M. MCBRIDE Trip Around The Sun (RCA/Mailboat)	19
REBA MCENTIRE He Gets That From Me (MCA)	16
JOSH GRACIN Nothin' To Lose (Lyric Street)	14
TRAVIS TRITT f/JOHN MELLENCAMP What Say You (Columbia)	14
P. GREEN Don't Break My Heart Again (Universal/Republic/Mercury)	11
LEANN RIMES Nothin' 'Bout Love Makes Sense (Asylum/Curb)	10
SUGARLAND Baby Girl (Mercury)	9
EMERSON DRIVE November (DreamWorks)	8

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
KENNY CHESNEY The Woman With You (BNA)	+700
LONESTAR Mr. Mom (BNA)	+449
GRETCHEN WILSON Here For The Party (Epic)	+379
BLAKE SHELTON Some Beach (Warner Bros.)	+354
SARA EVANS Suds In The Bucket (RCA)	+348
TERRI CLARK Girls Lie Too (Mercury)	+341
GARY ALLAN Nothing On But The Radio (MCA)	+302
A. JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)	+294
TOBY KEITH Stays In Mexico (DreamWorks)	+290
ANDY GRIGGS She Thinks She Needs Me (RCA)	+274

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KENNY CHESNEY The Woman With You (BNA)	+599
LONESTAR Mr. Mom (BNA)	+331
GRETCHEN WILSON Here For The Party (Epic)	+306
BLAKE SHELTON Some Beach (Warner Bros.)	+282
SARA EVANS Suds In The Bucket (RCA)	+267
TERRI CLARK Girls Lie Too (Mercury)	+254
GARY ALLAN Nothing On But The Radio (MCA)	+238
A. JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)	+231
DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	+215
ANDY GRIGGS She Thinks She Needs Me (RCA)	+208



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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES September 3, 2004

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of August 25-31.

**CALLOUT AMERICA®
HOT SCORES**

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)	47.8%	76.8%	13.0%	97.5%	5.3%	2.5%
TIM MCGRAW Live Like You Were Dying (Curb)	43.3%	79.0%	12.8%	98.3%	5.3%	1.3%
ANDY GRIGGS She Thinks She Needs Me (RCA)	42.5%	79.0%	16.0%	99.5%	3.3%	1.3%
BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	39.5%	61.0%	17.3%	96.8%	9.8%	8.8%
JOE NICHOLS If Nobody Believed In You (Universal South)	36.0%	72.0%	18.5%	96.5%	5.0%	1.0%
ALAN JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)	34.8%	72.3%	15.5%	95.8%	6.3%	1.8%
TERRI CLARK Girls Lie Too (Mercury)	33.0%	69.3%	18.8%	97.5%	7.0%	2.5%
GARY ALLAN Nothing On But The Radio (MCA)	31.0%	71.3%	16.5%	94.5%	5.0%	1.8%
GRETCHEN WILSON Here For The Party (Epic)	30.8%	63.8%	19.0%	95.5%	9.8%	3.0%
PHIL VASSAR In A Real Love (Arista)	30.0%	69.5%	19.8%	94.8%	2.8%	2.8%
SARA EVANS Suds In The Bucket (RCA)	29.0%	68.0%	16.8%	93.8%	6.5%	2.5%
JULIE ROBERTS Break Down Here (Mercury)	27.0%	63.8%	22.5%	96.0%	8.3%	1.5%
KEITH URBAN Days Go By (Capitol)	25.3%	63.5%	20.3%	91.8%	7.5%	0.5%
GEORGE STRAIT I Hate Everything (MCA)	24.0%	60.8%	25.0%	94.0%	5.8%	2.5%
JIMMY WAYNE You Are (DreamWorks)	3.3%	56.8%	24.3%	92.0%	8.5%	2.5%
TRACE ADKINS Rough & Ready (Capitol)	23.0%	50.0%	27.8%	92.3%	12.8%	1.8%
TRAVIS TRITT The Girl's Gone Wild (Columbia)	19.0%	47.8%	5.5%	92.0%	14.3%	4.5%
DIERKS BENTLEY How Am I Doin' (Capitol)	17.0%	50.0%	28.0%	87.8%	7.3%	2.5%
BROOKS & DUNN That's What It's All About (Arista)	16.3%	52.0%	26.0%	84.8%	4.8%	2.0%
BLAKE SHELTON Some Beach (Warner Bros.)	15.0%	44.8%	18.5%	69.5%	5.0%	1.3%
TOBY KEITH Stays In Mexico (DreamWorks)	15.0%	50.5%	26.0%	86.5%	8.0%	2.0%
BLUE COUNTY That's Cool (Asylum/Curb)	13.3%	48.0%	32.5%	87.0%	4.8%	1.8%
CRAIG MORGAN Look At Us (BBR)	12.5%	47.5%	28.0%	82.5%	6.0%	1.0%
SHEDAISY Come Home Soon (Lyric Street)	11.5%	38.0%	19.8%	72.0%	11.0%	3.3%
CLAY WALKER Jesus Was A Country Boy (RCA)	11.5%	42.3%	26.0%	78.0%	7.3%	2.5%
MONTGOMERY GENTRY You Do Your Thing (Columbia)	11.5%	39.5%	23.0%	77.5%	11.5%	3.5%
RASCAL FLATTS Feels Like Today (Lyric Street)	11.5%	41.3%	32.8%	87.8%	12.3%	1.5%
LONESTAR Mr. Mom (BNA)	11.3%	38.8%	22.8%	74.3%	9.3%	3.5%
TRICK PONY The Bride (Asylum/Curb)	9.8%	33.3%	28.8%	79.5%	3.8%	3.8%
DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	9.5%	33.8%	22.3%	66.8%	8.8%	2.0%
PAT GREEN Don't Break My Heart Again (Universal/Republic/Mercury)	9.5%	37.5%	17.5%	62.5%	5.0%	2.5%
KATRINA ELAM No End In Sight (Universal South)	9.0%	38.3%	26.0%	74.0%	9.0%	0.8%
SUGARLAND Baby Girl (Mercury)	8.0%	25.5%	28.5%	66.0%	9.5%	2.5%
STEVE HOLY Put Your Best Dress On (Curb)	8.0%	37.8%	28.0%	76.8%	8.0%	3.0%
RESTLESS HEART Feel My Way To You (Koch)	6.3%	31.5%	26.3%	67.3%	8.0%	1.5%

Password of the Week: Sledge.
Question of the Week: Do you think country artists should use their celebrity to publicly support a political candidate? Do you agree with the statement "It's OK for entertainers to speak out about political candidates during a live concert performance"?

Total
 No, artists should not use their celebrity to publicly support a political candidate: 69%
 Strongly disagree: 49%
 Somewhat disagree: 12%
 On the fence: 20%
 Somewhat agree: 9%
 Strongly agree: 10%





P1
 No, artists should not use their celebrity to publicly support a political candidate: 69%
 Strongly disagree: 48%
 Somewhat disagree: 10%
 On the fence: 22%
 Somewhat agree: 8%
 Strongly agree: 12%

P2
 No, artists should not use their celebrity to publicly support a political candidate: 68%
 Strongly disagree: 51%
 Somewhat disagree: 13%
 On the fence: 15%
 Somewhat agree: 17%
 Strongly agree: 4%

Male
 No, artists should not use their celebrity to publicly support a political candidate: 68%
 Strongly disagree: 40%
 Somewhat disagree: 16%
 On the fence: 25%
 Somewhat agree: 10%
 Strongly agree: 9%

Female
 No, artists should not use their celebrity to publicly support a political candidate: 70%
 Strongly disagree: 56%
 Somewhat disagree: 9%
 On the fence: 16%
 Somewhat agree: 9%
 Strongly agree: 10%

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* 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, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette, LA, San Antonio. **WEST:** Portland, OR, Salt Lake City, Fresno, Bakersfield, Spokane, WA, Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2003 R&R Inc. © 2003 Bullseye Marketing Research Inc..







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America's Best Testing Country Songs
12+ For The Week Ending 9/3/04

Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
TIM MCGRAW Live Like You Were Dying (Curb)	4.46	4.44	99%	23%	4.47	4.44	4.49
GARY ALLAN Nothing On But The Radio (MCA)	4.25	4.17	83%	7%	4.24	4.37	4.17
KEITH URBAN Days Go By (Capitol)	4.18	4.24	96%	13%	4.18	4.30	4.09
BILLY CURRINGTON I Got A Feelin' (Mercury)	4.18	4.13	94%	18%	4.19	4.27	4.13
KENNY CHESNEY I Go Back (BNA)	4.17	4.20	99%	25%	4.16	4.17	4.15
SARA EVANS Suds In The Bucket (RCA)	4.17	4.20	96%	17%	4.17	4.03	4.26
BRAD PAISLEY (JALISON KRAUSS) Whiskey Lullaby (Arista)	4.16	4.33	99%	28%	4.14	4.14	4.15
ANDY GRIGGS She Thinks She Needs Me (RCA)	4.16	4.19	97%	16%	4.14	4.25	4.05
GEORGE STRAIT I Hate Everything (MCA)	4.10	4.13	91%	13%	4.13	4.10	4.16
JOSH GRACIN I Want To Live (Lyric Street)	4.08	4.13	95%	22%	4.06	4.16	3.99
TRACE ADKINS Rough & Ready (Capitol)	4.07	4.05	93%	16%	4.13	4.13	4.13
OIERKS BENTLEY How Am I Doin' (Capitol)	4.07	4.08	81%	12%	4.04	4.00	4.07
TERRI CLARK Girls Lie Too (Mercury)	4.04	4.05	98%	28%	4.05	3.93	4.13
JIMMY WAYNE You Are (DreamWorks)	4.04	3.93	76%	12%	4.00	4.15	3.92
PHIL VASSAR In A Real Love (Arista)	4.03	4.01	87%	15%	4.01	4.12	3.93
BROOKS & DUNN That's What It's All About (Arista)	4.02	4.01	86%	12%	4.04	4.05	4.03
JOE NICHOLS If Nobody Believed In You (Universal South)	4.01	4.19	93%	20%	4.07	4.17	4.00
MARTINA MCBRIE How Far (RCA)	3.99	4.06	96%	26%	4.02	4.07	3.98
DARRYL WORLEY Awful, Beautiful Life (DreamWorks)	3.96	-	47%	4%	4.01	4.17	3.93
LONESTAR Mr. Mom (BNA)	3.95	-	61%	9%	3.96	4.05	3.90
JULIE ROBERTS Break Down Here (Mercury)	3.92	3.79	90%	24%	3.85	3.83	3.86
GRETCHEN WILSON Here For The Party (Epic)	3.90	3.99	96%	28%	3.97	3.77	4.11
BLUE COUNTY That's Cool (Asylum/Curb)	3.90	-	46%	6%	3.84	4.09	3.89
AMY DALLEY Men Don't Change (Curb)	3.89	3.95	83%	17%	3.92	3.82	3.98
SHEDAISY Come Home Soon (Lyric Street)	3.89	3.90	64%	10%	3.88	3.87	3.88
ALAN JACKSON Too Much Of A Good Thing Is... (Arista)	3.87	3.97	93%	20%	3.99	3.98	4.00
RASCAL FLATTS Feels Like Today (Lyric Street)	3.86	3.84	87%	20%	3.79	3.89	3.73
TOBY KEITH Stays In Mexico (DreamWorks)	3.80	3.68	84%	17%	3.87	3.82	3.90
TRAVIS TRITT The Girl's Gone Wild (Columbia)	3.79	3.87	88%	17%	3.83	3.66	3.95

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. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the web 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 CANADA COUNTRY TOP 30

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	TIM MCGRAW Live Like You Were Dying (Curb)	608	+7	13	10/0
3	2	TERRI CLARK Girls Lie Too (Mercury)	593	+20	18	10/0
	3	KEITH URBAN Days Go By (Capitol)	585	+28	9	8/0
2	4	KENNY CHESNEY I Go Back (BNA)	543	-35	15	11/0
8	5	SARA EVANS Suds In The Bucket (RCA)	501	+76	11	10/0
7	6	ALAN JACKSON Too Much Of A Good Thing... (Arista)	499	+38	10	10/0
6	7	GRETCHEN WILSON Here For The Party (Epic)	495	+15	7	7/0
5	8	CAROLYN DAWN JOHNSON Die Of A... (Arista)	462	-24	16	11/0
10	9	DOC WALKER North Dakota Boy (Open Road/Universal)	447	+27	2	9/0
13	10	JOSH GRACIN I Want To Live (Lyric Street)	414	+14	12	5/0
12	11	JASON MCCOY I Feel A Sin... (Open Road/Universal)	413	-3	15	9/0
11	12	BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	413	-4	10	6/0
17	13	GEORGE STRAIT I Hate Everything (MCA)	390	+28	7	7/0
9	14	B. PAISLEY (J.A. KRAUSS) Whiskey Lullaby (Arista)	384	-41	19	10/0
16	15	BROOKS & DUNN That's What It's All About (Arista)	374	+7	6	7/0
15	16	GORD BAMFORD Heroes (Independent)	373	-7	10	4/0
18	17	DERIC RUTTAN I Saved Everything (Lyric Street)	356	-4	8	9/0
21	18	LONESTAR Mr. Mom (BNA)	352	+37	3	9/1
19	19	LISA BROKOP Wildflower (Asylum/Curb)	350	+15	11	8/0
14	20	PAUL BRANDT Leavin' (Reprise)	320	-64	14	9/0
25	21	GARY ALLAN Nothing On But The Radio (MCA)	291	+26	4	5/0
26	22	GIL GRAND Never Comin' Down (Spin)	283	+21	3	6/1
	23	ANDY GRIGGS She Thinks She Needs Me (RCA)	282	+8	5	8/0
22	24	WILKINSONS Little Girl (Open Road/Universal)	278	-6	3	6/0
	25	RASCAL FLATTS Feels Like Today (Lyric Street)	274	+15	5	6/1
Debut	26	PHIL VASSAR In A Real Love (Arista)	258	+65	1	5/1
28	27	TOBY KEITH Stays In Mexico (DreamWorks)	257	+20	2	7/1
Debut	28	SEAN HOGAN Catalina Sunrise (Barnstorm)	248	+44	1	6/0
24	29	BILLY CURRINGTON I Got A Feelin' (Mercury)	231	-40	1	8/0
29	30	REBA MCENTIRE Somebody (MCA)	217	-20	5	10/0

20 Canadian Cou reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/22-8/28. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. ♦ Indicates Cancun. © 2004, R&R, Inc.

Keys To Attracting 18-34s

Continued from Page 35

direct format competition from KBOB. "We came to the realization that for us to win and, ultimately, survive, we had to start winning 25-34, especially 25-34 women," he says. "If we lost that cell, we lost the fight."

"We now fight in that demo with our own CHR/Pop KDWB and our Triple A KTCZ. It has been great for our market, because we all play strongly to 18-49 women, which a lot of business is based on."

Swedberg is another PD who notes that new music has played a large part in his station's young-demo success. "Today's new music may well be more palatable to 18-34s," he says. "We relied on a lot of the same artists during the late '90s and early '00s, and I think the young audience knew who they were and said, 'OK, I know that artist, what else ya got?' And we didn't have much."

"But now we have Kenny Chesney, Toby Keith, Keith Urban, Rascal Flatts — all superstar-level artists who perform well among younger demos. And, of course, acts like Gretchen Wilson and Big & Rich are very well liked 18-34."

"Since playlists are tight, programmers have had to decide between an average record by an aging '80s-'90s-era superstar and an active record like 'Redneck Woman' or 'Save A Horse.' No slam here, but I have plenty of Strait in my library, and unless George gives us a spectacular song — like the current one — acts like him have to compete against their own gold. No matter

"If you want 18-34s, you have to step out and find for yourself the music that moves that needle. We actively seek new music that we think people will like and get behind it in a big way."

Dave Kelly

what anyone says, this format has always — always — been about exposing new acts and looking for the next big thing.

"Throughout the '70s, '80s and '90s we always made a point of showing off new artists. The audience expects it from us. We probably took it a little too far in the mid-'90s and have made corrections. But you still have to look for the edge. We don't play as many new acts as we once did, but when we do play a new act, we go after it hard. If you have acts that people are super-passionate enough to call for or to go out and buy, that has to be worth something."

Sound Young

While it's great to have a veteran airstaff who inspire trust and whose tenure provides comfort to listeners, an aging staff can be an impediment to attracting younger demos. "Our morning show, Donna, Hines & Muss [Donna Valentine,

John Hines and Mike Mussman], has been redone at least five times," says Swedberg.

"We keep adding new, young people to our longtime host John Hines. I want at least one of the group to be in the 18-34 demo, because I think everyone, no matter their age, wants to feel younger. We still target 35-50 with the show's content, but it occasionally creeps younger, which is fine with me."

"The jocks on the station sound young even if they aren't all that young. We don't want to be formatted like a sleepy Lite AC; we'd rather be a Hot AC or Top 40 that plays country. We contest heavily, we love to have artists on the air, and we have gold-based and alt-country shows on the weekend."

"Many Country stations pulled a lot of the edginess off in an effort to create ultralong TSL. I still think that you have to give people reasons to love and vote for you. If you aren't doing anything interesting, that's a tough assignment."

Continuing on our philosophical bent, I ask Swedberg his thoughts on the question I posed to open this series last week: "Is this the beginning of a trend?" "I hope so, but I don't know," he replies. "If we continue to support younger acts, we have a shot."

"We have a lot of great acts to choose from, but my worry is that we will fall to have the same focus that the format has shown with Gretchen and Big & Rich. Gretchen was a revolution — a song from an unknown artist that made it to power rotation before almost anyone had significant callout for it."

"It's the way CHR has always worked. Find something you believe in, get enough plays to find out if it's a real hit, and if it is, chase it hard. If it turns out not to be a hit, cool. Dump out of it and move on to another song you believe in."

"This is not the way we, as a format, have programmed in the late '90s and early '00s. We'd be better off 18-34 and 25-54 if we did. Dump the stuff that doesn't sell or call out, apologize to the label rep who really needs that top 15 — or whatever rank divisible by five that they can achieve by begging, cajoling or buying — and move on."

"We didn't handle the prosperity that the last surge gave us very well. If this is a trend, and I hope it is, I hope we can be smarter this time. Don't overreact and play everything, which turns listeners off. But take a shot, believe in what you hear, test it to see if you were right, and deal with those results realistically."

KEAN/Abilene, TX
OM: James Cameron
PD: Rudy Fernandez
APD: Shay Hill

WYCY/Cincinnati, OH
DMPD: J. Holland
APD: Dawn Michaels
No Ads

WFWA/Indianapolis, IN
OM: David Wood
PD: Bob Richards
MD: J.D. Cannon
JO: DRIE

WYFF/Raleigh, NC
PD: Lisa McKay
APD: Mike Maddow
Biddle

WYUU/Tampa, FL
OM: Amy Gubala
APD: Beecher Martin
APD: John Roberts

WYZZ/Denver, CO
PD: Mac Daniels
APD: Ron Chatman
No Ads

POWERED BY MEDIABASE
Monitored Reporters
226 Total Reporters
113 Total Monitored
113 Total Indicator



The New AC Radio

Not a background format anymore

Clear Channel's WALK/Nassau-Suffolk went from a 6.8 to a 6.9 in the spring 2004 book, making it No. 1 in the market 12+ and with women 25-54 for six books in a row. Not bad for a station whose format is "so background." But wait a second: WALK PD Rob Miller says that AC is *not* so background anymore. Miller has a refreshing outlook on the format, and this week he tells us how he's shaking things up in New York with great success.

R&R: Describe your programming philosophy of taking AC, which has historically been a background format, and bringing it to the foreground.

RM: Think back to when you started your career in radio. You always wanted to program a station that was exciting and compelling, a station that would generate talk all around your market. You'd listen to Top 40 stations and marvel at how incredible they sounded — hot music, great contests and really cool-sounding jocks.

These stations jumped out of the radio and made your heart race with every segue. The listeners always sounded so enthusiastic when the jocks put them on the air. You couldn't wait for the day when you'd be PD of a station that sounded that awesome. Then you got a job programming an AC station. Not exactly a hip and happening preset on the radio, right? Wrong.

Years ago, Adult Contemporary was pigeonholed as a background format, one that played long sets of music with less talk and had personalities who basically read liner cards, unobtrusive imaging and minimal promotional activity.

There are AC stations that remain true to all or a few of these characteristics and are very successful. However, there are many that are still following this blueprint that are not getting great Arbitron results. They are being beat in their markets by other adult stations that have kicked it up a notch or by the Top 40 station, which is fun to listen to.

Some PDs underestimate the potential this format has. We can be the No. 1 at-work station and be a woman's favorite station. A 35-44-year-old woman in today's society is different from her counterpart of 10 years ago. She is much more in tune with pop culture, and she makes

more of a concerted effort to look good and feel good and to stay hip and feel young. If your station can't help her do that, you are already a step behind the competition.

R&R: How has WALK evolved into this new kind of AC?

RM: I've been at WALK, a heritage station that has been very successful, for the past 15 years. In that time we've evolved from a station that once had Christopher Cross and

Air Supply cuts in its library to one that plays a lot of core AC artists like Elton John and Phil Collins alongside contemporary adult-friendly groups like Maroon 5 and Hoobastank.

Over my last three years as PD I've helped the station evolve to be more foreground. Evolution is a key component of success in any radio format. There are so many different stations available to your listeners, and since AC doesn't tend to be the top-of-mind format in a market, you need to work extra hard to make your station stand out.

R&R: How will programmers know if this strategy is right for their AC?

RM: Take a day and listen to your radio station. Does it sound exciting? Is your morning show filled with topics that a woman would be interested in? Is there something on that show that would make listeners talk about your station when they get to work? How about your music? Does it have a nice flow that isn't too sleepy or too square?

Remember, the huge at-work audience that you are trying to attract represents many different age groups. You want your music hour to be a snapshot of the station, one that will not only keep your older P1s happy, but will be also be enticing to those being held hostage in the office by your format: younger

listeners, who will be entering your demo soon enough.

When adding new music, look outside the AC chart. See what songs the Top 40 stations in your market are playing that are potential crossover songs. Top 40 stations, with their high rotations, are able to make a song familiar much quicker, and they do a great job of warming up potential hits for our format.

WALK was one of the first mainstream ACs to play Santana's "Why Don't You and I" and 3 Doors Down's "Here Without You." They wound up being huge-testing songs for us, and they aren't traditional, mainstream, AC-sounding songs. Mixing in titles like these with our core artists has freshened the station and kept us very contemporary-sounding. To break out of the background mold, you can be a little more aggressive. The key is not to compromise the overall sound of the station.

"You want your music hour to not only keep your older P1s happy, but also to be enticing to those being held hostage in the office by your format."

R&R: You spoke about updating the music. What about the station's on-air presence?

RM: You have to ask yourself, "How does the imaging sound on the station?" Is your creative services director still using the laser sound-effects library you got back in 1986? If so, it might be a good time to get a new package. Does the voice talent sound like they are ready to take a nap?

The imaging on your station can mean the difference between being a background or a foreground station. If you want your listeners to be excited, the voice talent needs to sound



BORDERLINE GROUPIES Pictured here are (l-r) R&R's Julie Gidlow, Duran Duran's Nick Rhodes and R&R's Kevin Carter, Julie Kertes and Keith Berman.

pumped about what they are selling for you. Make sure the imaging pieces have momentum. If you sound upbeat and fun, it's not a bad thing.

In addition, you need to evaluate your jocks. Are they relating to the audience, or are they losing points with your listeners because they sound out of touch when introducing new music or because they underestimate the hipness of the women listening to your station?

Many of your listeners have kids who have done a great job of keeping their parents educated about what's hot today in the music world, on TV and in fashion. It's not uncommon today to see a 40-year-old mom standing next to her 14-year-old daughter at a concert, both dressed similarly and singing the words to every song.

R&R: How does this new approach to AC programming affect the way you execute your promotions?

RM: Two areas where AC can be improved are contesting and promotions. It's true that a small percentage of your audience actually participates in contesting, but by creating the perception that your station is the one that gives you a chance to win once-in-a-lifetime prizes, you make yourself appealing to listeners of different ages.

You have to pick and choose and do the right promotions and contests. There's no reason why a Top 40 station should be the only one in your market with the tickets to the hottest concert, the coolest car to give away or the best promotion for the spring book.

WALK did a summer promotion that started in May that we called "Big Tickets, Big Bucks and a BMW." It was an appointment-listening promotion where we called out listeners' names at 9am, 11am, 1pm and 4pm. If the listener called back within 30 minutes, they won tickets to a hot summer concert and qualified to win a 2004 BMW Z4 Roadster with \$5,000 in the glove compartment — plus, we installed a brand-new driveway at their home on which to park their new car. The prize value was close to \$90,000, and everyone on Long Island wanted to win. It generated a lot of talk about

the station, and that was incredibly valuable.

Having an active promotion department on the streets is equally important. Most AC stations do a few sales appearances and remotes. Big mistake. Just like you need to be foreground in your on-air presentation, you should have your street

"Since AC doesn't tend to be the top-of-mind format in a market, you need to work extra hard to make your station stand out."

team out every weekend. Pick the biggest events that your audience might attend, show up, and get your call letters out in front of them. You need to have a ruthless promotion strategy, much like that of a Top 40 or Rock station, to get noticed.

R&R: How can the format move in this new direction?

RM: We need more AC programmers to think outside the box. Don't be satisfied with the way it's always been. Because of your format, you need to stay in the background. Your listeners aren't in the background. Many women are looking for a station that plays their favorite songs but that is also upbeat and fun. A station that keeps them going as they cart the kids from soccer practice to the mall is what they are looking for.

It's the dawning of a new day in our format. A station that can emerge from the background with a good product will reap the ratings benefits. And the ones that choose to remain in the background with their laser production library from 1986 may very well be left in the dust.



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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	1 FIVE FOR FIGHTING 100 Years (Aware/Columbia)	2079	+46	199305	35	110/0
3	2	2 MARTINA MCBRIDE This One's For The Girls (RCA)	2001	+70	186155	33	109/0
4	3	3 SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	1881	+23	166176	47	105/0
2	4	4 DIDO White Flag (Arista/RMG)	1815	-169	169025	47	100/0
6	5	5 MAROON 5 This Love (Octone/J/RMG)	1716	+33	195460	19	85/0
5	6	6 MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	1630	-94	159571	43	101/0
7	7	7 SEAL Love's Divine (Warner Bros.)	1621	-59	157479	31	103/0
9	8	8 LOS LONELY BOYS Heaven (Or/Epic)	1614	+263	188018	13	85/6
8	9	9 KIMBERLEY LOCKE 8th World Wonder (Curb)	1491	+30	87583	22	97/3
10	10	10 LIONEL RICHIE Just For You (Island/IDJMG)	1201	-115	92975	25	96/0
12	11	11 MERCYME Here With Me (INO/Curb)	1136	-49	58572	20	85/4
11	12	12 JOSH GROBAN You Raise Me Up (143/Reprise)	1075	-150	107044	44	105/0
13	13	13 3 DOORS DOWN Here Without You (Republic/Universal)	959	-3	105240	36	64/0
14	14	14 KEITH URBAN You'll Think Of Me (Capitol)	862	+14	64057	15	91/1
17	15	15 JOSH GROBAN Remember When It Rained (143/Reprise)	835	+182	70178	6	80/5
15	16	16 LEANN RIMES f/RONAN KEATING Last Thing On My Mind (Curb)	756	+19	34133	12	83/0
16	17	17 SEALS & CROFTS Summer Breeze '04 (Warner Bros.)	728	+38	75352	12	52/0
19	18	18 EVANESCENCE My Immortal (Wind-up)	560	-20	67525	20	34/0
20	19	19 CHERIE Older Than My Years (Lava)	538	+55	37727	7	70/2
21	20	20 HOOBASTANK The Reason (Island/IDJMG)	521	+49	58217	11	31/3
18	21	21 CELINE DION You And I (Epic)	499	-117	47841	14	49/0
23	22	22 ALICIA KEYS If I Ain't Got You (J/RMG)	402	+105	53017	3	52/9
26	23	23 JEFF TIMMONS Whisper That Way (SLG/Rising Phoenix)	390	+117	14220	4	48/3
22	24	24 JIM BRICKMAN f/MARK SCHULTZ 'Til I See You Again (Windham Hill/RMG)	357	-90	18704	16	55/0
28	25	25 CLAY AIKEN I Will Carry You (RCA/RMG)	322	+77	15851	3	48/3
25	26	26 COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	299	+19	36049	6	18/2
Debut	27	27 NEWSONG f/NATALIE GRANT When God Made You (Reunion)	259	+49	7672	1	41/3
Debut	28	28 MARTINA MCBRIDE In My Daughter's Eyes (RCA)	247	+91	24144	1	26/26
27	29	29 FANTASIA I Believe (J/RMG)	237	-17	9146	7	45/2
30	30	30 JAMIE CULLUM All At Sea (Verve/Universal)	224	-8	6475	8	42/0

119 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/22-8/28. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Songs below No. 5 are moved to recurrent after 50 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

New & Active

SEAL Get It Together (Warner Bros.)
Total Plays: 209, Total Stations: 34, Adds: 4
DIANA KRALL Narrow Daylight (GRP/VMG)
Total Plays: 163, Total Stations: 33, Adds: 1
KELLY CLARKSON Breakaway (Hollywood)
Total Plays: 155, Total Stations: 14, Adds: 2
BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)
Total Plays: 151, Total Stations: 27, Adds: 3
DARYL HALL She's Gone (Rhythm & Groove/Liquid 8)
Total Plays: 91, Total Stations: 22, Adds: 6

R. CHARLES f/E. JOHN Sorry Seems To Be The Hardest Word (Concord)
Total Plays: 76, Total Stations: 17, Adds: 2
HALL & OATES I'll Be Around (U-Watch)
Total Plays: 73, Total Stations: 42, Adds: 42
KATRINA CARLSON Drive (Kataphonic)
Total Plays: 55, Total Stations: 23, Adds: 6
CHRISTINE MCVIE Friend (Koch)
Total Plays: 39, Total Stations: 21, Adds: 9
ELTON JOHN Answer In The Sky (Universal)
Total Plays: 16, Total Stations: 44, Adds: 44

Songs ranked by total plays

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
ELTON JOHN Answer In The Sky (Universal)	44
HALL & OATES I'll Be Around (U-Watch)	42
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	26
ALICIA KEYS If I Ain't Got You (J/RMG)	9
CHRISTINE MCVIE Friend (Koch)	9
LOS LONELY BOYS Heaven (Or/Epic)	6
KATRINA CARLSON Drive (Kataphonic)	6
DARYL HALL She's Gone (Rhythm & Groove/Liquid 8)	6
JOSH GROBAN Remember When It Rained (143/Reprise)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LOS LONELY BOYS Heaven (Or/Epic)	+263
JOSH GROBAN Remember When It Rained (143/Reprise)	+182
CHRISTINA AGUILERA Beautiful (RCA/RMG)	+174
G. BENSON f/R. FLACK You Are The Love Of My Life (GRP/VMG)	+139
JEFF TIMMONS Whisper That Way (SLG/Rising Phoenix)	+117
ALICIA KEYS If I Ain't Got You (J/RMG)	+105
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	+91
FAITH HILL There You'll Be (Warner Bros.)	+77
CLAY AIKEN I Will Carry You (RCA/RMG)	+77
MARTINA MCBRIDE This One's For The Girls (RCA)	+70

Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	1318
TRAIN Calling All Angels (Columbia)	1240
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	1188
MATCHBOX TWENTY Unwell (Atlantic)	1161
SANTANA f/MICHELLE BRANCH The Game Of Love (Arista/RMG)	885
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	868
LUTHER VANDROSS Dance With My Father (J/RMG)	848
CHRISTINA AGUILERA Beautiful (RCA/RMG)	824
SHERYL CROW Soak Up The Sun (A&M/Interscope)	790
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	766
PHIL COLLINS Can't Stop Loving You (Atlantic)	712
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	709

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



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America's Best Testing AC Songs 12 + For The Week Ending 9/3/04

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, W 25-54, W 25-34, W 35-54. Lists top AC songs like 'You Raise Me Up' by Josh Groban and 'This Love' by Maroon 5.

Total sample size is 303 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.



Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top Canadian AC songs like 'This Love' by Maroon 5 and 'You And I' by Celine Dion.

23 Canadian AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/22-8/28.

Reporters

Grid of reporter names and their stations across various markets, including Atlanta, Baltimore, Boston, Chicago, Dallas, Denver, Detroit, etc.

POWERED BY MEDIATEBASE. Monitored Reporters. 140 Total Reporters. 119 Total Monitored. 21 Total Indicator. Did Not Report, Playlist Frozen (1): GKBX/Springfield, MO

ON THE RECORD

With **Joe Limardi**
PD, WRQQ (Star 97)/Nashville



To say that my first three months here in Nashville have been amazing would be an understatement. What a great town! If you've spent any time here, you already know that. For those who haven't, y'all need to come check out the scene (the "y'all" is my token regionalism, seeing as how I'm a New England boy). ● Music City has had an awesome summer, and the WRQQ (Star 97) listener has been able to experience it all with the Summer of Stars. We've been giving away all-access Star passes to anything that is entertainment in Nashville every week. It's remarkable how many of us don't experience the cool things we have to do right in our own town. ● Hot AC music has been just that this summer: hot! This is thanks, in part, to some of Star 97's most requested songs, like Los Lonely Boys' "Heaven," Maroon 5's "She Will Be Loved" and Ashlee Simpson's "Pieces of Me." Gavin DeGraw's "I Don't Want to Be" and Finger Eleven's "One Thing" have proven to be winners for us as well. ● Hope to see you down here sometime. Come for the music, stay for the BBQ!

Head Five For Fighting's "100 Years" (Aware/Columbia) on my way in to work this morning for the millionth time, and I never get tired of it. No wonder it's still No. 1! ... No. 2 this week is **Martina McBride's** "This One's for the Girls" (RCA), and **Sheryl Crow's** "The First Cut Is the Deepest" (A&M/Interscope) pops back up to No. 3 ... **Maroon 5's** "This Love" (Octone/J/RMG) breaks into the top five, **Los Lonely Boys' "Heaven"** (Or/Epic) goes 9-8 with +263 plays, **Josh Groban's** "Remember When It Rained" (143/Reprise) moves from 17 to 15 with +182, and a nice spike for **Jeff Timmons' "Whisper That Way"** (SLG/Rising Phoenix), which jumps 26-23 with +117 plays ... **Newsong featuring Natalie Grant's** "When God Made You" debuts at 27, and McBride's "In My Daughter's Eyes" (RCA) debuts at 28 ... Congratulations to **Tom Cunningham** and the staff at Universal on Most Added status this week for **Elton John's** "Answer in the Sky" (Universal), which picks up this year's high of 43 adds. **Hall & Oates' "I'll Be Around"** (U-Watch) is close behind, with 40 ... No changes to the Hot AC top three: **Hoobastank's** "The Reason" (Island/IDJMG) is still at No. 1, **Los Lonely Boys' "Heaven"** (Or/Epic) is No. 2, and **Counting Crows' "Accidentally in Love"** (DreamWorks/Geffen) is at No. 3 ... **Ashlee Simpson's** "Pieces of Me" (Geffen) sees another week of Most Increased plays, with +395, taking her to No. 9 ... **John Mayer's** "Daughters" (Aware/Columbia) moves from 33 to 35 with +354, **Finger Eleven's** "One Thing" (Wind-up) is +338 and at No. 6, and **Avril Lavigne's** "My Happy Ending" (Arista/RMG) goes 17-15 with +332 ... Debuting on the Hot chart are **Ingram Hill's** "Will I Ever Make It Home," at 37; **Tears For Fears' "Call Me Mellow"** (Universal), at 38; and **Bonnie McKee's** "Somebody," at 39 ... Most Added are **Duran Duran's** "(Reach Up for the) Sunrise" (Epic), with 15; and **Vanessa Carlton's** "White Houses" (A&M/Interscope), with 14.

— Julie Kertes, AC/Hot AC Editor



artist activity

ARTIST: **Katrina Carlson**

LABEL: **Kataphonic**

By **JULIE KERTES/AC/HOT AC EDITOR**



The AC format is no stranger to cover versions of hit songs. Most recently we've heard Wilson Phillips' "Go Your Own Way," Luther Vandross' "Buy Me a Rose," Israel Kamakawiwo'ole's "Over the Rainbow," Uncle Kracker and Dobie Gray's "Drift Away" and Hall & Oates' "I'll Be Around."

I like covers as long as they strike a balance between familiarity and originality. Katrina Carlson's new cover of The Cars' "Drive" does just that. It's the perfect blend of a familiar '80s hit with the personal touch of Carlson's gorgeous vocal delivery. The song is still haunting, but she gives the tune a more feminine and ethereal slant.

I was thrilled to learn that Michelle Lewis sings background vocals on the track. Carlson also enlisted the help of Goo Goo Dolls drummer Mike Malinin. When I first heard the song at the R&R Convention's Kataphonic Boat Bash, I, along with everyone in attendance, was blown away.

This song was originally done at the request of an NBC TV show, but Katrina and the Kataphonic team were so happy with the product that they decided to release it nationally to radio. Katrina's "Drive" was mixed by Mike Shipley (Shania Twain, Faith Hill, AC/DC, Tom Petty, Aerosmith), who mixed the original version by The Cars. Shipley has just remixed a hotter, more upbeat version of the song, which should be on your desk this week. Katrina's original version of "Drive" is available for purchase on her website at www.katrina-carlson.com, and those who purchase the single there will receive a free sampler of Katrina's current CD, *Untucked*. Carlson, whose singles "I Know You by

Heart" and "Count on Me" charted at AC last year, was Most Added out of the box last week, with 19 adds. Supporters from all over the country include WJYE/Bufalo, WRMM/Rochester, NY; WFPG/Atlantic City, NJ; WTVR/Richmond; WSUY/Charleston, SC; WDOK/Cleveland; and KKDJ/Bakersfield.

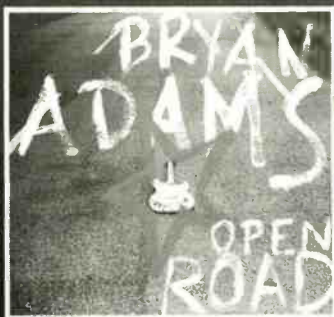
WDOK (102.1 FM) PD Scott Miller is an early believer and tells R&R, "Katrina has such a classic AC voice. 'Drive' has a great history in Cleveland — Ben Orr was from here — so the song has instant familiarity. Great followup to 'Count on Me.'"

KXLY (Classy 99.9)/Spokane PD Beau Tyler shares the same enthusiasm: "Katrina Carlson sang a cappella in the Classy studio when she visited a few months back, and listeners are still talking about it. The familiarity of this song and Katrina's fresh, energizing vocal style have made all of us at Classy 99.9 in Spokane instant fans. For the first time in a long while, I'm cheering on a new artist to succeed."

When Katrina's not making herself accessible for a myriad of radio promotions (think of the opportunities here, people — this woman works *hard*), she devotes her time to worthy causes like the Sundt Memorial Foundation, which enlists mentors to talk to high-risk teens about various career and life choices and exposes them to positive role models. On Sept. 18 Katrina will perform at an anti-drug benefit in La Jolla, CA for this charity. She'll then spend the rest of the year promoting the single and spot touring throughout the U.S.

BRYAN ADAMS "OPEN ROAD"

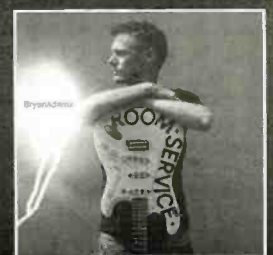
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- #1 MOST ADDED CANADA ALL FORMATS (2 WEEKS IN A ROW)
- #1 MOST ADDED CANADA AC (2 WEEKS)
- #2 MOST ADDED CANADA ROCK
- #1 SPIN CHUM FM (TORONTO)

	R&R CANADA	BDS CANADA
ROCK	16	17
HOT AC	9	6
AC		23
ALL FORMAT SPINS		5

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R&R HOT AC TOP 40

September 3, 2004

POWERED BY
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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	HOOBASTANK The Reason (Island/IDJMG)	3744	-130	262600	28	95/0
2	2	LOS LONELY BOYS Heaven (Or/Epic)	3574	-100	246803	24	94/0
3	3	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	3430	-61	237930	17	96/0
4	4	MAROON 5 This Love (Octone/J/RMG)	3123	-78	240435	34	94/0
5	5	MAROON 5 She Will Be Loved (Octone/J/RMG)	3054	+206	200090	10	93/1
7	6	FINGER ELEVEN One Thing (Wind-up)	2888	+338	179285	17	86/0
6	7	3 DOORS DOWN Away From The Sun (Republic/Universal)	2596	-157	132116	29	75/0
8	8	SWITCHFOOT Meant To Live (Red Ink/Columbia)	2348	-141	135111	22	79/0
11	9	ASHLEE SIMPSON Pieces Of Me (Geffen)	2333	+395	158576	5	85/10
9	10	GAVIN DEGRAW I Don't Want To Be (J/RMG)	2308	+8	122873	24	82/1
10	11	311 Love Song (Maverick/Volcano/Zomba)	1881	-282	106215	20	74/0
12	12	NICKELBACK Someday (Roadrunner/IDJMG)	1812	-100	146388	49	76/0
13	13	TRAIN Ordinary (Columbia)	1727	-166	80536	13	74/0
15	14	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	1694	+90	76736	13	73/2
17	15	AVRIL LAVIGNE My Happy Ending (Arista/RMG)	1612	+332	91677	6	78/8
19	16	SARAH MCLACHLAN World On Fire (Arista/RMG)	1207	+197	57501	6	66/5
22	17	BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	1017	+158	40486	5	52/5
16	18	SHERYL CROW Light In Your Eyes (A&M/Interscope)	989	-352	67173	18	62/0
20	19	RICHARD MARX When You're Gone (Manhattan/EMC)	875	-35	43599	12	51/1
24	20	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	873	+261	47805	5	51/6
21	21	AVION Seven Days Without You (Columbia)	873	+10	31450	13	44/1
25	22	SEETHER (JAMY LEE) Broken (Wind-up)	847	+239	31154	7	47/6
26	23	KELLY CLARKSON Breakaway (Hollywood)	782	+186	53193	4	41/2
23	24	SCISSOR SISTERS Take Your Mama (Universal)	729	+4	35321	11	38/0
33	25	JOHN MAYER Daughters (Aware/Columbia)	712	+354	56524	2	51/13
27	26	FIVE FOR FIGHTING The Devil In The Wishing Well (Jane Says) (Aware/Columbia)	615	+57	17978	4	47/2
30	27	ALANIS MORISSETTE Eight Easy Steps (Maverick/Reprise)	528	+96	17377	3	43/4
29	28	HOWIE DAY Collide (Epic)	517	+34	20189	3	29/3
28	29	MARTINA MCBRIDE This One's For The Girls (RCA)	487	-11	32548	12	20/0
31	30	KILLERS Somebody Told Me (Island/IDJMG)	479	+78	16103	3	33/5
34	31	BLINK-182 I Miss You (Geffen)	398	+54	18245	16	8/0
32	32	DIANA ANAID Last Thing (Five Crowns Music)	379	+14	12675	4	27/3
40	33	JOJO Leave (Get Out) (BlackGround/Universal)	353	+77	14773	2	10/0
37	34	PAT MCGEE BAND Beautiful Ways (Warner Bros.)	285	-15	17461	7	13/0
39	35	TOBY LIGHTMAN Real Love (Lava)	279	-5	10983	5	20/0
38	36	MERCYME Here With Me (INO/Curb)	257	-39	13297	8	14/1
Debut	37	INGRAM HILL Will I Ever Make It Home (Hollywood)	253	+14	5962	1	24/3
Debut	38	TEARS FOR FEARS Call Me Mellow (Universal Music Entertainment)	250	+45	5559	1	29/6
Debut	39	BONNIE MCKEE Somebody (Reprise)	245	-6	7395	1	25/1
36	40	UNCLE KRACKER Rescue (Lava)	245	-58	15738	15	20/0

97 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/22-8/28. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
DURAN DURAN (Reach Up For The) Sunrise (Epic)	16
VANESSA CARLTON White Houses (A&M/Interscope)	14
JOHN MAYER Daughters (Aware/Columbia)	13
LENNY KRAVITZ Lady (Virgin)	12
ASHLEE SIMPSON Pieces Of Me (Geffen)	10
JOHN MELLENCAMP Walk Tall (Island/IDJMG)	10
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	8
DIDO Sand In My Shoes (Arista/RMG)	8

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ASHLEE SIMPSON Pieces Of Me (Geffen)	+395
JOHN MAYER Daughters (Aware/Columbia)	+354
FINGER ELEVEN One Thing (Wind-up)	+338
AVRIL LAVIGNE My Happy Ending (Arista/RMG)	+332
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	+261
SEETHER (JAMY LEE) Broken (Wind-up)	+239
MAROON 5 She Will Be Loved (Octone/J/RMG)	+206
SARAH MCLACHLAN World On Fire (Arista/RMG)	+197
KELLY CLARKSON Breakaway (Hollywood)	+186
BOWLING FOR SOUP 1985 (Silvertone/Jive/Zomba)	+158

New & Active

JEM They (ATO/RCA/RMG)
Total Plays: 220, Total Stations: 13, Adds: 0

DURAN DURAN (Reach Up For The) Sunrise (Epic)
Total Plays: 204, Total Stations: 25, Adds: 16

LINKIN PARK Breaking The Habit (Warner Bros.)
Total Plays: 197, Total Stations: 13, Adds: 5

SWITCHFOOT Dare You To Move (Columbia)
Total Plays: 181, Total Stations: 12, Adds: 2

SEAL Get It Together (Warner Bros.)
Total Plays: 160, Total Stations: 17, Adds: 1

LENNY KRAVITZ Lady (Virgin)
Total Plays: 140, Total Stations: 23, Adds: 12

DIDO Sand In My Shoes (Arista/RMG)
Total Plays: 135, Total Stations: 26, Adds: 8

LOS LONELY BOYS More Than Love (Or/Epic)
Total Plays: 123, Total Stations: 22, Adds: 6

VANESSA CARLTON White Houses (A&M/Interscope)
Total Plays: 103, Total Stations: 21, Adds: 14

JOHN MELLENCAMP Walk Tall (Island/IDJMG)
Total Plays: 37, Total Stations: 14, Adds: 10

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

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America's Best Testing Hot AC Songs 12+ For The Week Ending 9/3/04

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, W 18-34, W 18-24, W 25-34. Lists top songs like Maroon 5 'She Will Be Loved' and C. Crows 'Accidentally In Love'.

Total sample size is 441 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much).



Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top Canadian Hot AC songs like C. Crows 'Accidentally In Love' and Maroon 5 'She Will Be Loved'.

23 Canadian Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks.

Reporters

Grid of reporter information including station names, cities, and contact details for various markets like Boston, Chicago, Dallas, etc.

POWERED BY MEDIABASE logo and text: Monitored Reporters, 112 Total Reporters, 97 Total Monitored, 15 Total Indicator, and list of stations: Did Not Report, Playlist Frozen (3): KEHK/Eugene, OR; WMTT/Cedar Rapids, IA; WZAT/Savannah, GA.



PART ONE OF A THREE-PART SERIES

Spring Ratings Overview

Below is a comparison of the past four Arbitron books, Persons 12+, Mon.-Sun., 6am-midnight in the Smooth Jazz format. In the weeks to come we'll look at other demos, as well as discuss the factors affecting the spring ratings. Thank you to Broadcast Architecture PD Rosalyn Joseph for her invaluable assistance in compiling the following data.

Call/City	Summer '03 (Rank)	Fall '03 (Rank)	Winter '04 (Rank)	Spring '04 (Rank)
WZMR/ALBANY, NY				
AQH Share	2.0 (16)	1.2 (17)	1.4 (18)	1.7 (16)
Cume (00)	300 (19)	252 (20)	274 (19)	274 (18)
Cume Rating	4.1 (19)	3.3 (20)	3.6 (19)	3.6 (18)
TSL Hours	8:45 (5)	6:15 (13)	7:00 (12)	7:30 (9)
WJZZ/ATLANTA				
AQH Share	3.2 (10)	2.9 (12)	3.2 (10)	2.9 (13)
Cume (00)	2,664 (18)	2,727 (18)	3,009 (14)	2,763 (19)
Cume Rating	7.4 (18)	7.3 (18)	8.0 (14)	7.4 (19)
TSL Hours	7:45 (7)	7:00 (11)	6:45 (13)	7:00 (13)
KSMJ/BAKERSFIELD				
AQH Share	3.4 (9)	2.9 (10)	2.0 (8)	2.4 (16)
Cume (00)	338 (13)	293 (15)	288 (15)	280 (16)
Cume Rating	6.9 (13)	5.8 (15)	5.7 (15)	5.6 (16)
TSL Hours	9:15 (9)	9:00 (6)	6:00 (21)	8:15 (15)
WSMJ/BALTIMORE				
AQH Share	—	4.0 (8)	3.6 (7)	4.6 (5)
Cume (00)	—	2,028 (10)	1,994 (10)	2,238 (10)
Cume Rating	—	9.1 (10)	8.9 (10)	10.0 (10)
TSL Hours	—	8:15 (8)	7:30 (9)	8:45 (8)
WNUA/CHICAGO				
AQH Share	3.9 (8)	4.4 (6)	3.7 (8)	3.5 (7)
Cume (00)	7,434 (10)	7,731 (7)	6,883 (11)	7,175 (6)
Cume Rating	9.9 (10)	10.2 (7)	9.0 (10)	9.4 (6)
TSL Hours	8:00 (14)	8:30 (10)	8:15 (11)	7:15 (19)
WNVV/CLEVELAND				
AQH Share	4.7 (8)	5.2 (7)	4.7 (8)	5.1 (8)
Cume (00)	1,983 (12)	2,110 (10)	1,940 (12)	2,043 (11)
Cume Rating	11.1 (12)	11.7 (10)	10.8 (12)	11.3 (11)
TSL Hours	8:15 (5)	8:00 (8)	8:00 (7)	8:15 (5)
KSKX/COLORADO SPRINGS				
AQH Share	3.2 (13)	3.6 (10)	2.2 (14)	2.9 (14)
Cume (00)	319 (15)	352 (15)	241 (15)	373 (14)
Cume Rating	7.1 (15)	7.6 (15)	5.2 (15)	8.1 (14)
TSL Hours	7:30 (7)	7:45 (3)	7:15 (12)	6:15 (11)
WJZA & WJZK/COLUMBUS, OH				
AQH Share	1.5 (11)	2.4 (13)	2.2 (13)	1.9 (15)
Cume (00)	704 (17)	910 (13)	874 (14)	704 (17)
Cume Rating	5.2 (17)	6.6 (13)	6.3 (14)	5.1 (17)
TSL Hours	5:00 (22)	6:00 (13)	6:00 (13)	6:00 (15)
KOAI/DALLAS				
AQH Share	3.5 (9)	3.2 (11)	3.2 (12)	2.6 (16)
Cume (00)	3,625 (16)	3,571 (15)	3,526 (14)	3,324 (15)
Cume Rating	8.2 (16)	7.8 (15)	7.7 (14)	7.3 (15)
TSL Hours	8:15 (10)	7:30 (15)	7:45 (13)	7:00 (16)
KJCD/DENVER				
AQH Share	3.7 (10)	3.0 (11)	3.6 (8)	3.4 (10)
Cume (00)	1,556 (15)	1,504 (15)	1,753 (14)	1,611 (14)
Cume Rating	7.4 (14)	7.0 (15)	8.2 (14)	7.5 (14)
TSL Hours	8:45 (2)	7:30 (7)	7:45 (7)	8:00 (8)
WVMV/DETROIT				
AQH Share	5.1 (5)	4.4 (7)	4.4 (8)	4.7 (5)
Cume (00)	4,613 (9)	4,081 (13)	4,508 (11)	4,211 (12)
Cume Rating	12.1 (9)	10.6 (12)	11.7 (11)	10.9 (12)
TSL Hours	8:15 (4)	8:00 (5)	7:00 (7)	8:15 (7)
KEZL/FRESNO				
AQH Share	3.6 (10)	2.3 (16)	4.2 (7)	2.5 (16)
Cume (00)	403 (16)	410 (16)	473 (16)	399 (17)
Cume Rating	6.1 (16)	6.1 (16)	7.0 (16)	5.9 (17)
TSL Hours	10:30 (2)	7:00 (13)	11:00 (1)	7:30 (14)
KHJZ/HOUSTON				
AQH Share	2.7 (12)	3.4 (9)	3.1 (12)	2.5 (17)
Cume (00)	2,983 (17)	2,908 (19)	2,926 (18)	2,870 (18)
Cume Rating	7.4 (17)	7.0 (19)	7.0 (18)	6.9 (18)
TSL Hours	7:15 (12)	9:15 (4)	8:45 (4)	7:00 (12)
WYJZ/INDIANAPOLIS				
AQH Share	1.7 (16)	2.1 (13)	2.5 (12)	3.0 (12)
Cume (00)	664 (15)	680 (15)	823 (14)	839 (14)
Cume Rating	5.3 (15)	5.3 (15)	6.4 (14)	6.6 (14)
TSL Hours	5:15 (19)	6:30 (14)	6:30 (12)	8:00 (6)

Call/City	Summer '03 (Rank)	Fall '03 (Rank)	Winter '04 (Rank)	Spring '04 (Rank)
KOAS/LAS VEGAS				
AQH Share	2.1 (18)	1.6 (18)	1.8 (19)	1.8 (19)
Cume (00)	666 (18)	555 (18)	645 (19)	756 (18)
Cume Rating	5.2 (18)	4.2 (18)	4.8 (19)	5.7 (18)
TSL Hours	7:30 (10)	7:15 (13)	6:45 (17)	5:45 (18)
KTWV/LOS ANGELES				
AQH Share	3.5 (6)	3.4 (7)	3.8 (4)	3.3 (6)
Cume (00)	8,908 (13)	8,675 (12)	8,910 (13)	8,461 (16)
Cume Rating	8.6 (12)	8.2 (12)	8.4 (11)	8.0 (15)
TSL Hours	8:15 (7)	8:30 (10)	9:00 (6)	8:30 (12)
WJZL & WJZO/LOUISVILLE				
AQH Share	2.5 (14)	3.7 (10)	2.1 (13)	2.5 (13)
Cume (00)	536 (15)	674 (14)	597 (15)	491 (14)
Cume Rating	6.0 (14)	7.4 (14)	5.5 (15)	5.4 (14)
TSL Hours	5:15 (19)	8:30 (5)	6:00 (12)	8:15 (7)
WJZN/MEMPHIS				
AQH Share	2.5 (15)	2.2 (16)	2.8 (14)	2.5 (15)
Cume (00)	692 (16)	532 (18)	532 (17)	624 (16)
Cume Rating	6.9 (15)	5.2 (18)	5.2 (17)	6.1 (16)
TSL Hours	7:15 (12)	7:15 (11)	10:00 (5)	8:15 (8)
WLVE/MIAMI				
AQH Share	4.0 (8)	3.6 (11)	3.7 (9)	3.9 (8)
Cume (00)	3,501 (7)	3,304 (12)	3,439 (9)	3,339 (11)
Cume Rating	10.4 (7)	9.5 (12)	9.9 (9)	9.6 (11)
TSL Hours	8:15 (15)	7:45 (16)	7:45 (19)	8:30 (12)
WJZM/MILWAUKEE				
AQH Share	3.2 (13)	2.5 (14)	2.8 (14)	2.7 (14)
Cume (00)	1,038 (14)	961 (15)	989 (13)	1,100 (13)
Cume Rating	7.4 (14)	6.8 (15)	7.0 (13)	7.7 (13)
TSL Hours	8:15 (7)	7:00 (15)	7:30 (12)	6:45 (20)
KJZV/MINNEAPOLIS				
AQH Share	3.8 (11)	2.4 (14)	3.7 (11)	3.3 (12)
Cume (00)	1,950 (13)	1,711 (14)	2,309 (13)	1,976 (14)
Cume Rating	7.8 (13)	6.7 (14)	9.1 (13)	7.7 (14)
TSL Hours	8:45 (2)	6:15 (8)	7:15 (7)	7:45 (5)
WQCD/NEW YORK				
AQH Share	3.4 (12)	3.5 (11)	3.1 (12)	2.9 (14)
Cume (00)	13,130 (14)	13,424 (14)	12,618 (15)	12,618 (15)
Cume Rating	8.7 (14)	8.8 (14)	7.9 (15)	8.2 (15)
TSL Hours	8:15 (12)	8:30 (11)	8:00 (13)	7:15 (16)
WLOQ/ORLANDO				
AQH Share	3.6 (10)	3.7 (10)	4.2 (10)	3.2 (14)
Cume (00)	1,263 (11)	1,279 (12)	1,392 (10)	1,232 (13)
Cume Rating	9.8 (10)	9.5 (12)	10.4 (10)	9.2 (13)
TSL Hours	7:00 (16)	7:00 (12)	7:30 (10)	6:15 (15)
WJJZ/PHILADELPHIA				
AQH Share	4.7 (5)	3.9 (8)	4.9 (4)	4.6 (4)
Cume (00)	4,570 (9)	4,325 (12)	4,855 (9)	4,504 (10)
Cume Rating	10.8 (9)	10.1 (12)	11.3 (9)	10.5 (10)
TSL Hours	8:30 (6)	7:30 (9)	8:30 (6)	8:45 (5)
KYOT/PHOENIX				
AQH Share	4.7 (5)	4.4 (5)	4.4 (6)	4.7 (5)
Cume (00)	3,180 (8)	3,000 (9)	2,919 (9)	2,929 (11)
Cume Rating	11.7 (8)	10.7 (9)	10.4 (9)	10.5 (11)
TSL Hours	7:00 (10)	7:30 (7)	7:45 (9)	8:00 (8)
WJZV/RICHMOND				
AQH Share	2.2 (14)	2.1 (14)	1.4 (16)	1.6 (15)
Cume (00)	531 (15)	451 (16)	455 (15)	366 (15)
Cume Rating	6.2 (15)	5.1 (16)	5.2 (15)	4.2 (15)
TSL Hours	5:45 (15)	7:00 (10)	4:30 (18)	6:30 (14)
KSSJ/SACRAMENTO				
AQH Share	4.6 (5)	5.7 (3)	4.8 (4)	4.1 (8)
Cume (00)	1,322 (14)	1,846 (7)	1,610 (10)	1,616 (11)
Cume Rating	8.4 (14)	11.2 (6)	9.7 (10)	9.8 (11)
TSL Hours	9:15 (2)	8:45 (3)	8:30 (4)	7:15 (10)
KBZN/SALT LAKE CITY				
AQH Share	2.1 (17)	1.9 (19)	3.0 (14)	2.0 (18)
Cume (00)	859 (20)	819 (19)	955 (18)	1,013 (19)
Cume Rating	6.0 (20)	5.6 (19)	6.5 (18)	6.9 (19)
TSL Hours	5:30 (13)	5:15 (16)	7:00 (6)	4:30 (25)
KIFW/SAN DIEGO				
AQH Share	4.6 (3)	4.5 (4)	4.5 (5)	4.8 (1)
Cume (00)	2,399 (10)	2,618 (6)	2,618 (7)	2,563 (8)
Cume Rating	9.9 (10)	10.5 (6)	10.5 (7)	10.3 (8)
TSL Hours	7:45 (7)	6:45 (11)	7:00 (8)	7:45 (5)
KKSF/SAN FRANCISCO				
AQH Share	3.2 (7)	2.9 (8)	3.0 (9)	2.7 (11)
Cume (00)	4,633 (11)	4,236 (14)	4,338 (11)	4,169 (13)
Cume Rating	7.8 (11)	7.0 (14)	7.2 (11)	6.9 (13)
TSL Hours	7:15 (10)	7:00 (14)	7:00 (12)	6:45 (15)
KWJZ/SEATTLE				
AQH Share	4.0 (7)	3.6 (8)	3.3 (9)	3.9 (9)
Cume (00)	2,446 (14)	2,442 (15)	2,418 (14)	2,560 (12)
Cume Rating	7.9 (14)	7.8 (15)	7.7 (14)	8.1 (12)
TSL Hours	8:15 (3)	8:00 (4)	7:00 (10)	8:30 (6)
WSSM/ST. LOUIS				
AQH Share	3.4 (15)	4.0 (9)	3.2 (15)	3.5 (12)
Cume (00)	1,787 (16)	1,776 (17)	1,729 (16)	1,655 (17)
Cume Rating	8.2 (16)	8.0 (17)	7.8 (16)	7.5 (17)
TSL Hours	7:45 (8)	9:00 (2)	7:30 (7)	8:45 (6)
WSJT/TAMPA				
AQH Share	4.5 (8)	4.2 (8)	4.5 (5)	4.6 (7)
Cume (00)	2,278 (9)	2,120 (10)	2,108 (10)	2,178 (9)
Cume Rating	10.6 (9)	9.7 (10)	9.6 (10)	9.9 (9)
TSL Hours	8:30 (12)	8:15 (11)	9:00 (11)	8:45 (9)

Ties are noted with a (t). © Arbitron; may not be quoted or reproduced without prior written permission from Arbitron.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	876	+9	111935	14	39/0
4	2	BONEY JAMES Here She Comes (Warner Bros.)	809	+55	92776	12	38/0
3	3	MARC ANTOINE Mediterraneo (Rendezvous)	766	-4	96742	28	35/0
2	4	MICHAEL LINGTON Show Me (Rendezvous)	763	-15	95306	21	38/0
6	5	GERALD ALBRIGHT To The Max (GRP/VMG)	694	+79	82711	16	38/0
5	6	DAVE KOZ All I See Is You (Capitol)	662	-40	83058	27	39/0
8	7	ANITA BAKER You're My Everything (Blue Note/Virgin)	571	+11	67927	9	36/0
7	8	EUGE GRODVE Livin' Large (Narada)	556	-19	64130	30	37/0
9	9	PAUL TAYLOR Steppin' Out (Peak)	487	-49	65660	31	38/0
12	10	SEAL Love's Divine (Warner Bros.)	471	+40	40531	16	30/0
10	11	JOYCE COOLING Expression (Narada)	462	-35	58655	25	37/0
14	12	WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	433	+56	42984	11	34/1
13	13	CHRIS BOTTI Back Into My Heart (Columbia)	418	+21	53033	17	36/2
16	14	PAUL JACKSON, JR. Walkin' (Blue Note/EMC)	401	+33	39369	17	32/0
11	15	PAUL BROWN 24/7 (GRP/VMG)	374	-65	55956	32	37/0
17	16	MARION MEADOWS Sweet Grapes (Heads Up)	356	+36	39026	9	30/0
18	17	RICHARD ELLIOT Your Secret Love (GRP/VMG)	350	+50	41694	6	30/2
20	18	TIM BOWMAN Summer Groove (Liquid 8)	302	+39	28192	4	29/1
24	19	NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	276	+51	26832	5	31/4
22	20	NICK COLIONNE It's Been Too Long (3 Keys Music)	267	+21	39551	10	26/4
23	21	PATTI LABELLE New Day (Def Soul/IDJMG)	256	+30	18354	11	17/0
19	22	RAMSEY LEWIS TRIO The In Crowd (Narada)	250	-23	31299	14	23/1
25	23	KIM WATERS In Deep (Shanachie)	240	+21	20040	8	24/3
26	24	GLADYS KNIGHT / EDESIO ALEJANDRO Feelin' Good (Vacion) (Pyramid)	215	-3	11422	12	15/0
28	25	RENEE OLSTEAD A Love That Will Last (143/Reprise)	171	+21	15484	6	14/0
27	26	SOUL BALLET Cream (215)	163	-3	17646	2	19/1
Debut	27	MINDI ABAIR Come As You Are (GRP/VMG)	154	+86	19135	1	16/4
-	28	THA' HOT CLUB I'm Gonna Love You Just A Little More Baby (Shanachie)	120	+9	21824	2	11/0
Debut	29	PETER WHITE How Does It Feel (Columbia)	119	+26	13724	1	13/2
30	30	STEVE OLIVER Chips & Salsa (Koch)	117	+5	5473	2	12/3

39 Smooth Jazz reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/22-8/28. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

New & Active

PIECES OF A DREAM It's Go Time (Heads Up)
Total Plays: 110, Total Stations: 13, Adds: 1

PAUL BROWN Moment By Moment (GRP/VMG)
Total Plays: 100, Total Stations: 9, Adds: 0

CRAIG CHAQUICO Her Boyfriend's Wedding (Narada)
Total Plays: 88, Total Stations: 11, Adds: 1

LUTHER VANDROSS Think About You (J/RMG)
Total Plays: 79, Total Stations: 5, Adds: 0

AL JARREAU Cold Duck (GRP/VMG)
Total Plays: 78, Total Stations: 5, Adds: 0

EVERETTE HARP Can You Hear Me (A440)
Total Plays: 64, Total Stations: 8, Adds: 1

RAFE GOMEZ Icy (Tommy Boy)
Total Plays: 56, Total Stations: 5, Adds: 0

ERIC DARIUS Night On The Town (Higher Octave/Narada)
Total Plays: 55, Total Stations: 6, Adds: 1

INCOGNITO True To Myself (Narada)
Total Plays: 52, Total Stations: 5, Adds: 0

GREG ADAMS Firefly (215)
Total Plays: 45, Total Stations: 8, Adds: 2

Songs ranked by total plays

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
HALL & OATES Love TKO (U-Watch)	7
NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	4
NICK COLIONNE It's Been Too Long (3 Keys Music)	4
MINDI ABAIR Come As You Are (GRP/VMG)	4
KIM WATERS In Deep (Shanachie)	3
STEVE OLIVER Chips & Salsa (Koch)	3
CHRIS BOTTI Back Into My Heart (Columbia)	2
RICHARD ELLIOT Your Secret Love (GRP/VMG)	2
PETER WHITE How Does It Feel (Columbia)	2
GREG ADAMS Firefly (215)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MINDI ABAIR Come As You Are (GRP/VMG)	+86
GERALD ALBRIGHT To The Max (GRP/VMG)	+79
WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	+56
BONEY JAMES Here She Comes (Warner Bros.)	+55
NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	+51
RICHARD ELLIOT Your Secret Love (GRP/VMG)	+50
SEAL Love's Divine (Warner Bros.)	+40
TIM BOWMAN Summer Groove (Liquid 8)	+39
GREG ADAMS Firefly (215)	+37
MARION MEADOWS Sweet Grapes (Heads Up)	+36

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DAN SIEGEL In Your Eyes (Native Language)	350
DIANA KRALL Temptation (GRP/VMG)	336
RICHARD SMITH Sing A Song (A440)	315
PETER WHITE Talkin' Bout Love (Columbia)	309
RICK BRAUN Daddy-O (Warner Bros.)	293
B. CULBERTSON / N. BROWN Come On Up (Warner Bros.)	284
L. VANDROSS W/ BEYONCE' The Closer I Get To You (J/RMG)	281
HIL ST. SOUL For The Love Of You (Shanachie)	256
PRAFUL Sigh (Rendezvous)	254
KIM WATERS The Ride (Shanachie)	226
STEVE COLE Everyday (Warner Bros.)	215
NICK COLIONNE High Flyin' (3 Keys Music)	206
PRAFUL Let The Chips Fall (Rendezvous)	201
JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)	198
PAUL JACKSON, JR. It's A Shame (Blue Note/EMC)	197

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R&R SMOOTH JAZZ TOP 30 INDICATOR

September 3, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+ / - PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	BONEY JAMES Here She Comes (Warner Bros.)	258	+21	1237	11	16/0
2	2	GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	207	+1	987	13	14/0
8	3	GERALD ALBRIGHT To The Max (GRP/VMG)	176	+20	683	16	15/2
4	4	EVERETTE HARP Can You Hear Me (A440)	171	-2	805	12	16/0
3	5	WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	169	-6	731	9	15/0
5	6	FOURPLAY Play Around It (RCA Victor)	163	-5	970	11	14/0
6	7	KIM WATERS In Deep (Shanachie)	160	0	855	11	14/0
7	8	MICHAEL LINGTON Show Me (Rendezvous)	155	-4	496	19	12/0
9	9	ANITA BAKER You're My Everything (Blue Note/Virgin)	153	0	890	8	14/0
12	10	STEVE OLIVER Chips & Salsa (Koch)	141	-1	647	6	15/0
11	11	RAMSEY LEWIS TRIO The In Crowd (Narada)	137	-6	501	12	12/0
17	12	TIM BOWMAN Summer Groove (Liquid B)	131	+11	448	3	13/1
13	13	RICHARD ELLIOT Your Secret Love (GRP/VMG)	125	-7	542	5	11/0
15	14	DAVID BENOIT / RUSS FREEMAN Palmetto Park (Peak/Concord)	122	-1	555	9	11/0
16	15	NORMAN BROWN Up 'N' At 'Em (Warner Bros.)	120	-2	469	5	11/0
19	16	GLADYS KNIGHT / EDESIO ALEJANDRO Feelin' Good (Vacilon) (Pyramid)	117	-1	872	10	11/0
14	17	JOYCE COOLING Expression (Narada)	117	-8	599	25	13/0
18	18	CHRIS BOTTI Back Into My Heart (Columbia)	114	-6	619	18	12/0
20	19	DAVE KOZ All I See Is You (Capital)	113	-5	351	27	10/1
10	20	AL JARREAU Cold Duck (GRP/VMG)	106	-39	396	7	11/0
21	21	MARC ANTOINE Mediterraneo (Rendezvous)	102	-3	477	28	8/0
22	22	MARION MEADOWS Sweet Grapes (Heads Up)	100	+1	668	9	10/0
26	23	SOUL BALLET Cream (215)	95	+10	338	3	10/0
23	24	SHADES OF SOUL / JEFF LORBER W/ CHRIS BOTTI Gazpacho (Narada)	90	+1	417	5	9/0
27	25	DIANA KRALL Temptation (GRP/VMG)	87	+3	425	23	7/0
25	26	ERIC MARIENTHAL Secrets (Peak)	87	0	476	7	8/0
-	27	NESTOR TORRES Maybe Tonight (Heads Up)	83	+5	603	16	9/1
28	28	PAUL TAYLOR Steppin' Out (Peak)	82	+1	254	26	6/0
30	29	EUGE GROOVE Livin' Large (Narada)	81	+1	410	30	6/0
-	30	NICK COLIONNE It's Been Too Long (3 Keys Music)	78	+3	279	6	8/0

17 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 8/22 - Saturday 8/28.
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Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
GERALD ALBRIGHT To The Max (GRP/VMG)	2
JEFF KASHWA Peace Of Mind (Native Language)	2
GARRY GOIN Don't Ask My Neighbors (Compendia)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RAY CHARLES / NATALIE COLE Fever (Concord)	+27
CRAIG CHAQUICO Her Boyfriend's Wedding (Narada)	+24
BONEY JAMES Here She Comes (Warner Bros.)	+21
GERALD ALBRIGHT To The Max (GRP/VMG)	+20
RAY CHARLES / JAMES TAYLOR Sweet Potato Pie (Concord)	+18
MINDI ABAIR Come As You Are (GRP/VMG)	+17
GARRY GOIN Don't Ask My Neighbors (Compendia)	+17
JEFF KASHWA Peace Of Mind (Native Language)	+15

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
HIL ST. SOUL For The Love Of You (Shanachie)	83
PETE BELASCO Deeper (Compendia)	55
GRADY NICHOLS Alright (Compendia)	44
KIM WATERS The Ride (Shanachie)	44
RICHARD SMITH Sing A Song (A440)	43
STEVE COLE Everyday (Warner Bros.)	42
NICK COLIONNE High Flyin' (3 Keys Music)	38
ALKEMX Time To Lounge (Rendezvous)	35
NAJEE Eye 2 Eye (N-Coded)	32
CHRIS BOTTI Indian Summer (Columbia)	29
RICHARD ELLIOT Sly (GRP/VMG)	26
RONNY JORDAN At Last (N-Coded)	25
WILL DOWNING A Million Ways (GRP/VMG)	20
BASS X Vonni (Liquid B)	20
PRAFUL Sigh (Rendezvous)	19
KIRK WHALUM Do You Feel Me (Warner Bros.)	19

Reporters

WZMR/Albany, NY*
OM/PD: Kevin Callahan
MD: Julie Finner
1 RAMESH LEWIS TRIO
HALL & GATES

KNIK/Anchorage, AK
OM/PD: James McWhorter
MD: Steve Hildebrand
1 DAVE GARFIELD
11 RAYMOND HARRIS
13 RAY GARZ
17 DAVE KOZ

Music Choices Smooth Jazz/Appleton, WI
APD: Wili Kinsley
MD: Gary Sussale
11 RAYMOND HARRIS
13 RAY GARZ
17 DAVE KOZ

WJZZ/Atlanta, GA*
PD/MD: Dave Koth
HALL & GATES

WQJZ/Atlantic City, NJ*
No Adds

KSNJ/Bakersfield, CA*
OM/PD: Chris Townsend
APD: Nick Novak
No Adds

WSMJ/Baltimore, MD*
PD/MD: Lori Lewis
No Adds

WNUA/Chicago, IL*
OM: Bob Kasala
PD: Steve Siles
MD: Michael La Crosse
No Adds

WWVC/Cleveland, OH*
OM/PD: Barry Kinke
FOURPLAY

KSKX/Colorado Springs, CO*
PD: Steve Hildebrand
MD: Lorna Cobb
1 GARY ADAMS
BOY 2 MEN
ROBERT MONTGOMERY

WJZC/Columbus, OH*
PD/MD: Bill Harman
SOUL BALLET

KDAI/Dallas, TX*
OM/PD: Kurt Johnson
MD: Mark Sanders
No Adds

KJCO/Denver, CO*
PD/MD: Michael Fischer
1 MANDY ADAR

WVMV/Detroit, MI*
OM/PD: Tom Sleaker
MD: Sandy Stroph
NORMAN BROWN

KEZL/Fresno, CA*
OM: E. Curtis Johnson
PD/MD: J. Waldenheimer
PIECES OF A DREAM
CRAIG CHAQUICO

WDRR/Ft. Myers, FL*
OM: Steve Amari
PD: Jan Turner
MD: Randi Bachman
No Adds

WOTO/Hartford, CT
PD/MD: Stewart Stone
8 GERALD ALBRIGHT

KHJZ/Houston, TX*
PD: Maxine Todd
APD/MD: Greg Morgan
1 ROCK COLONNE
1 CHRIS BOTTI

WJAB/Huntsville, AL
PD/MD: Mike Washington
1 BOB WOOD
3 PETER WHITE
2 MARY WHITE
2 RICHARD ELLIOT
2 FEATHER

WYJZ/Indianapolis, IN*
OM/PD: Carl Frye
STEVE OLIVER

KJLU/Jefferson City, MO
PD/MD: Dan Turner
HALL & GATES

KOAS/Las Vegas, NV*
PD/MD: Erik Foxe
No Adds

KUAP/Little Rock, AR
PD/MD: Michael Williams
18 RAY CHARLES / JAMES TAYLOR
14 BONEY JAMES
12 OWNERS FACTORY
3 DEE LUCAS
11 OWNERS FACTORY
1 JIM JAM
1 MARY WHITE
2 BILLY MILES
2 DWYANE DODD
2 PETER WHITE

KTWV/Los Angeles, CA*
PD: Paul Goldstein
APD/MD: Samantha Pascual
No Adds

WJZL/Louisville, KY*
PD/MD: Carol Glass
APD: Ron Fisher
STEVE OLIVER

WJZN/Memphis, TN*
PD/MD: Norm Miller
1 GARY COLE
2 HALL & GATES

WLYE/Miami, FL*
OM: Bob Roberts
PD/MD: Rich McMillan
ROCK COLONNE
KIM WATERS

WJZL/Milwaukee, WI*
PD: Stan Abramo
MD: Steve Scott
HALL & GATES

KJZL/Minnneapolis, MN*
PD: Bob Wood
MD: Mike Wolf
ROCK COLONNE
KIM WATERS
STEVE OLIVER

KRVR/Modesto, CA*
OM/MD: Doug Walt
PD: Jim Brown
1 PETER WHITE
1 GARY ADAMS
1 RICHARD ELLIOT

WFSK/Nashville, TN
OM/PD: Laura Nechovitz
11 GARY COLE
7 RICHARD SMITH

DMX Smooth Jazz Network
PD/MD: Jessica Debra
10 JEFF KASHWA

Sirius Jazz Cafe/Network
PD: Teresa Kincaid
MD: Rick Labbey
No Adds

XM Watercolors/Network
PD/MD: Sabrina Cole
1 PETER WHITE
1 RAYMOND HARRIS
1 KIM WATERS

WOC/New York, NY*
PD: Brian Lawrence
No Adds

WLOQ/Orlando, FL*
PD/MD: Brian Morgan
MD: Patricia James
HALL & GATES

WJZP/Philadelphia, PA*
PD: Frank Caidés
MD: Ken Jones
No Adds

WJYD/Phoenix, AZ*
PD: Steve Holly
APD/MD: Angie Handa
1 MANDY ADAR

KJZS/Reno, NV*
OM: Bob Roberts
PD/MD: Robert Drees
10 MANDY ADAR
1 RAYMOND HARRIS
1 GARY ADAMS
1 PETER WHITE
1 RICHARD ELLIOT

WJZV/Richmond, VA*
PD: Paul Sadder
RICHARD ELLIOT
NORMAN BROWN

KSSJ/Sacramento, CA*
PD/MD: Lou Hanson
17 HALL & GATES

KZLW/Salt Lake City, UT*
OM/PD: Dan Jessop
6 NORMAN BROWN
ALBA EYES
CHRIS BOTTI

KIFM/San Diego, CA*
OM: John Daniel
PD: Mike Vasquez
APD/MD: Kelly Cole
1 CHRISTIE HOPK
KIM WATERS

KKSF/San Francisco, CA*
PD: Michael Erickson
MD: Ken Jones
No Adds

KJZY/Santa Rosa, CA*
PD: Gordon Zint
APD/MD: Rob Slegleton
MD: Ken Jones
No Adds

KWJZ/Seattle, WA*
PD: Carol Handley
MD: Diana Rose
No Adds

WSSM/St. Louis, MO*
PD: David Myers
14 MANDY ADAR
1 RAYMOND HARRIS
1 NORMAN BROWN

WJSJ/Tampa, FL*
PD: Ross Reich
MD: Kathy Curtis
No Adds

WJZW/Washington, DC*
OM: Kenny King
PD: Carl Anderson
MD: Renee DePuy
ALBA EYES
CHRIS BOTTI

POWERED BY
MEDIABASE

*Monitored Reporters

56 Total Reporters

39 Total Monitored

17 Total Indicator

Did Not Report,
Playlist Frozen (6):
DMJ Jazz Vocal
Blend/Network
KPVL/Houston, TX
WEAA/Baltimore, MD
WSBZ/Ft. Walton Beach, FL
WVAS/Montgomery, AL
WVUS/Birmingham, AL

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CYNDEE MAXWELL
cmaxwell@radioandrecords.com

The Station Checkup

While students stock up on school supplies, programmers should take stock of station basics

Buddy Rizer was in radio from 1979-2003. He spent 15 years at WWDC (DC101)/Washington, the last three as PD/Brand Manager. He also served as Brand Manager for two other Clear Channel stations — Alternatives WRXL/Richmond and WOSC/Salisbury, MD — for two years. Since leaving DC101 last September, Buddy has lived at his beach house, studied Spanish, become an ASA umpire and received his real estate license. As a partner in Tricaster Communications, he is currently pursuing his dream of station ownership. He's also been working part-time on-air at WIYY (98 Rock)/Baltimore. This week he offers a fresh perspective on preparing for the fall book.

I went to see my nephews over the weekend, and we started talking about going back to school. Robbie, who is going into fourth grade, told me that he has a checklist of things he learned from third grade that he has to review before school starts.

I told him that I thought it was a great idea to make sure that all of his bases were covered before the new term begins. It's in that same spirit that I propose a review of radio basics before the fall book begins — a return to the School of Rock, as it were.

In today's radio world so many of us have become firemen, just putting out fires and, hopefully, making sure we have enough time to try to improve our station every day. It has become very easy to take the little things — the foundation upon which your station is built — for granted. Like my nephew Robbie, you should take a little time to make sure you're ready for the new term.

Working Selector

Let's start with Selector. The music mix is the base of your entire radio station, yet programmers rarely take the time to double-check the systems and rotations. After a few months of adds, drops and category changes, the rotations you have set up may not be working as you had originally planned.

For example, you may have set up your recurrences for a five-hour rotation. But if there are too many songs in the category, they may be moving too slowly. Perhaps one gold category is moving too slow because that song is always dropped at the end of the hour due to an increased spotload.

The only way to know for sure is to check.

Start by looking at your projected turnover. Be sure to refresh so you are looking at the most current information. Is the turnover what you had expected or hoped for? If not, it's time to adjust the number of songs in each category or adjust the clocks.

This is also a great time to double-check all the song codings. Songs that you may have entered as "Hard" or "Alternative" may have become mainstream. The market may have shifted since the last time you checked your codings, and a fresh perspective may lead you to make a few crucial changes.

Next, review your priorities, rotation rules and artist separation. I've always used "special artist separation" to regulate how often bands appear on the radio, but this is something that has to be updated regularly. Bands who were important to the format a year ago may not be as hot today, while other bands may be on fire and deserve less separation.

While you're thinking about the music, you may want to rethink the way you do your music meeting. If you've been following the same procedure for a long time, it may be time to change it up a bit. Once a month invite other staff members in to the meeting to listen to and discuss new music. There are always a lot of big music fans in the building, and you might benefit from a fresh set of ears.

Hone The Research Tool

Let's move on to research. While a programmer's instincts and experience should always guide his or her music decisions, research is one of the

most important tools you have. But, as with anything, the information you get is only as good as the systems you have set up.

Review everything in your research package. Start with your callout screener. If you are using a song montage or list to screen people into your test, make sure the songs are still relevant and reflect the audience you are trying to reach.

Next, review the age groups you are testing to make sure that you are reaching the people you need to talk to. As a station matures, the audience that delivers the most quarter-hours may grow older as well. It's important that they have a voice in determining the music on the station.

Determine if your age groups are too narrow to deliver a usable sample or if adding a couple years on either end will benefit you. Review how your music is sorted and whether a different sorting will give you action-

All major promotions should be promoted in three ways: Tell them what you are going to do, tell them what you are doing, and tell them what you did.

able information on the younger or older demos. Many companies will also let you get a few verbatims in addition to music information. This can give you amazing insight into the way your audience perceives you.

By now most programmers have planned out their major contesting for the fall book, be it local or national. Meet with your marketing director and promotions director and discuss execution and promotion. If you are doing a national contest, figure out the best way to make it come alive on your air. What works for someone else may not be best for your audience,

and most companies allow for leeway in execution.

Brainstorm Within The Station

Have the promotions director draw up a grid for all on-air promotional activity. When your big contest for the fall hits the air, you want to be sure that it's not sharing the spotlight with a sales promotion, unless it's unavoidable. There should always be something going on promotionally, but if there is too much, the message will be lost.

Remember, all major promotions should be promoted in three ways: Tell them what you are going to do, tell them what you are doing, and tell them what you did. Recapping a promotion and pre-selling what's next are very effective tools for maintaining momentum on your station.

If you don't already have regular brainstorming sessions, you should start. A couple of times a month gather a handful of the most creative people in the building, buy them a few pizzas and lock them in a room.

Have a few regulars, such as your imaging director, jocks and marketing and promotions people, but bring in some fresh blood each week as well. Great ideas can come from anywhere, and perspectives from interns, salespeople, engineers and office staff can be very valuable.

Set the tone and agenda, but don't run the meeting. Keep it flowing, write it down, and be sure to stick to the old rule: no judging in a brainstorming session. When the meeting is over take the best ideas and take action. The meetings will lose momentum after a while if it seems that nothing from them is ever used.

In-House Contests

Another twist on the brainstorming session is the open contest. In the past I've had great success by sending an e-mail to the entire staff asking for ideas for promotions or names for contests. Offer a reward like a night on the town, a music-library raid or even cash. It gets the entire building involved, and sometimes you get some great ideas.

Spend an afternoon with your imaging director and make sure he or she is on the same page as the rest of the staff and is reflecting your vision on-air. The imaging director has to be an extension of the program director, and the two need to work as closely as the program director would with the music director. Make sure your imager understands upcoming contesting, the station goals and mission and that the station message should always be clear and cut through.

Make sure every person, from the members of the morning team to the Sunday-morning part-timer, understands the message that you want delivered.

This meeting is also a great time to make a list of all on-air elements that can and should be refreshed. Set priorities and deadlines, and keep them pointed in the right direction. The best imagers not only make the radio come alive, they are also great partners for the programming staff.

Meet with your airstaff both individually and as a group. Make sure every person, from the members of the morning team to the Sunday-morning part-timer, understands the message that you want delivered. Often, especially in the case of a veteran staff, programmers assume their staff knows what's going on, but everyone needs reminders, and everyone needs occasional refocusing.

Share with them not only the plan, but also some background on how the decisions were reached. Tell them what the goals are for the station and what your goals are for them.

Explain to them exactly who their audience is: their age, what they do, their average income and what's important to them. That's crucial information for your staff to have to best communicate with the audience. You'll be amazed at how much more they buy in when they understand the reasoning behind the plan.

Listen To The Competition

Any good warrior is always aware of his competition, and a radio programmer should be no different. You should have an idea of what they are doing promotionally and what marketing they are doing. Double-check their break times and spotload, and watch what songs they are adding to pick up any trends or direction changes. The market is always shifting, and you need to be able to determine how those shifts affect you.

Finally, spend some time listening to your station. I'm not talking about having the radio on in your office while you are talking to record people, answering listener complaints or explaining to the salesperson why you can't give away Q-Tips.

Get out of the office or lock your door, grab a yellow pad and pen and listen for a few hours at a time. Listen to all dayparts for flow, production elements and, of course, the jocks. You'll be surprised how much you learn about your radio station.

By taking the time before the term begins to make sure that your foundation is secure, you've taken the first step toward what we all hope will be a passing grade from Arbitron.

Buddy Rizer can be reached at buddy@buddyrizer.com.

ROCK TOP 30

September 3, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	THREE DAYS GRACE Just Like You (Live/Zomba)	668	+24	33086	19	28/0
1	2	VELVET REVOLVER Slither (RCA/RMG)	614	-75	26872	20	28/0
3	3	SHINEDOWN Simple Man (Atlantic)	607	+12	22021	12	28/1
5	4	ALTER BRIDGE Open Your Eyes (Wind-up)	569	+6	20657	10	28/0
6	5	LINKIN PARK Breaking The Habit (Warner Bros.)	485	+23	20353	11	21/0
4	6	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	482	-84	26274	18	26/0
7	7	JET Cold Hard Bitch (Atlantic)	419	+11	23944	30	26/0
10	8	VELVET REVOLVER Fall To Pieces (RCA/RMG)	408	+71	18196	5	28/3
8	9	SALIVA Survival Of The Sickest (Island/IDJMG)	382	-2	14572	11	22/0
9	10	JET Rollover D.J. (Atlantic)	364	+25	10684	9	26/1
13	11	PAPA ROACH Getting Away With Murder (Geffen)	300	+11	11667	7	19/0
12	12	CROSSFADE Cold (Columbia)	297	+5	9485	17	19/1
14	13	BREAKING BENJAMIN So Cold (Hollywood)	293	+9	9051	13	16/2
15	14	SLIPKNOT Duality (Roadrunner/IDJMG)	280	+10	12747	17	14/0
17	15	GREEN DAY American Idiot (Reprise)	267	+38	12390	3	20/1
16	16	GODSMACK f(DROPBOX) Touche (Republic/Universal)	265	+19	9042	6	22/1
11	17	SEETHER f(JAMY LEE) Broken (Wind-up)	254	-50	13917	18	14/0
21	18	SILVERTIDE Ain't Comin' Home (J/RMG)	225	+46	5044	3	23/6
18	19	CHEVELLE Vitamin R (Leading Us Along) (Epic)	218	+1	6348	4	19/0
28	20	KENNY WAYNE SHEPHERD Alive (Reprise)	214	+105	8963	2	20/3
19	21	TESLA Words Can't Explain (Sanctuary/SRG)	205	+13	5826	8	15/0
22	22	VAN HALEN Up For Breakfast (Warner Bros.)	186	+20	4205	3	17/1
20	23	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	169	-16	4402	7	15/0
23	24	METALLICA Some Kind Of Monster (Elektra/Warner Bros.)	136	-20	3792	8	18/0
30	25	SWITCHFOOT Meant To Live (Red Ink/Columbia)	119	+13	4372	6	2/0
29	26	A PERFECT CIRCLE Blue (Virgin)	111	+5	2624	2	10/0
25	27	EARSHOT Wait (Warner Bros.)	110	-14	2956	15	12/0
24	28	KID ROCK I Am (Top Dog/Atlantic)	106	-43	2931	12	15/0
27	29	PUDDLE OF MUDD Spin You Around (Geffen)	96	-22	6684	11	11/0
(Debut)	30	THORNLEY Easy Comes (Roadrunner/IDJMG)	91	+14	1676	1	12/1

31 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/22-8/28. 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 added 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 moves do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

New & Active

- HOBBASTANK** Same Direction (Island/IDJMG)
Total Plays: 86, Total Stations: 11, Adds: 0
- LOSTPROPHETS** Wake Up (Make A Move) (Columbia)
Total Plays: 86, Total Stations: 6, Adds: 0
- MEGADETH** Die Dead Enough (Sanctuary/SRG)
Total Plays: 81, Total Stations: 10, Adds: 0
- DROWNING POOL** Love And War (Wind-up)
Total Plays: 70, Total Stations: 11, Adds: 2
- KORN** Word Up (Epic)
Total Plays: 70, Total Stations: 7, Adds: 0

- SKINDRED** Nobody (Lava)
Total Plays: 49, Total Stations: 5, Adds: 0
- DROPBOX** Wishbone (Re-Align/Universal)
Total Plays: 36, Total Stations: 3, Adds: 0
- PILLAR** Bring Me Down (Flicker/EMI CMG/Virgin)
Total Plays: 31, Total Stations: 3, Adds: 0
- DAMAGEPLAN** Pride (Elektra/Atlantic)
Total Plays: 28, Total Stations: 4, Adds: 0
- HELMET** See You Dead (Interscope)
Total Plays: 26, Total Stations: 4, Adds: 1

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
SILVERTIDE Ain't Comin' Home (J/RMG)	6
VELVET REVOLVER Fall To Pieces (RCA/RMG)	3
KENNY WAYNE SHEPHERD Alive (Reprise)	3
BREAKING BENJAMIN So Cold (Hollywood)	2
DROWNING POOL Love And War (Wind-up)	2
SPIDERBAIT Black Betty (Independent)	2
NICKELBACK Because Of You (Roadrunner/IDJMG)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KENNY WAYNE SHEPHERD Alive (Reprise)	+105
VELVET REVOLVER Fall To Pieces (RCA/RMG)	+71
SILVERTIDE Ain't Comin' Home (J/RMG)	+46
KORN Word Up (Epic)	+41
GREEN DAY American Idiot (Reprise)	+38
JET Rollover D.J. (Atlantic)	+25
MARILYN MANSON Personal Jesus (Nothing/Interscope)	+25
THREE DAYS GRACE Just Like You (Live/Zomba)	+24
LINKIN PARK Breaking The Habit (Warner Bros.)	+23
DROWNING POOL Love And War (Wind-up)	+21

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
AUDIOSLAVE I Am The Highway (Interscope/Epic)	235
THREE DAYS GRACE (I Hate) Everything About You (Live/Zomba)	199
TRAPT Headstrng (Warner Bros.)	193
NICKELBACK Figured You Out (Roadrunner/IDJMG)	177
SHINEDOWN 45 (Atlantic)	173
LINKIN PARK Lying From You (Warner Bros.)	162
JET Are You Gonna Be My Girl (Atlantic)	159
HOBBASTANK The Reason (Island/IDJMG)	147
GODSMACK Running Blind (Republic/Universal)	142

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

Songs ranked by total plays

Reporters

KZRR/Albuquerque, NM* On: 88.5 FM Off: Phil Williams AP: Jodi Chesney VELVET REVOLVER	WBUF/Bufalo, NY* On: John Paul AP/MD: Joe Panno No Adds	KLAQ/El Paso, TX* On: Country Station AP/MD: Glenn Gault No Adds	WJHA/Morristown, NJ* On: Tommie Claf No Adds	KUFO/Portland, OR* On: Dave Hanson AP/MD: Don Rupp NICKELBACK	KBFR/Salt Lake City, UT* On: Bruce Jones Off: Kelly Hammer AP/MD: Mike Powers No Adds	KBRO/Waco, TX On: Don Hamble No Adds	KBZS/Wichita Falls, TX On: Chris Shultz Off: La Ryan AP/MD: Phil Rice & KENNY WAYNE SHEPHERD
WZQZ/Allentown, PA* On: Chris Lewis Off: JET VELVET REVOLVER	WRQK/Canton, OH* On: Garret Noel Off: Rob Anderson MD: JAMIE VAN MANSON MUSIC	KFLY/Eugene, OR On: Chris Sampert Off: Tim O'Leary 1. ALTER BRIDGE	WXMM/Norfolk, VA* On: John Steiner Off: Jay Steiner AP/MD: KENNY WAYNE SHEPHERD	WHEB/Portsmouth, NH* On: Alan Jones Off: Chris "Doc" Gault No Adds	KSRX/San Antonio, TX* On: John Cook Off: Mark Lambie No Adds	WMZK/Wausau, WI On: Rich Summers 1. MARILYN MANSON 4. USED	WWFX/Worcester, MA* On: Jay Bruce Jones Off: Christopher Engel GREAT DAY
KWHL/Anchorage, AK On: Paul Bennett 2. DROWNING POOL 2. THORNLEY 1. KENNY WAYNE SHEPHERD 1. NICKELBACK	WPXC/Cape Cod, MA On: Steve Heile Off: Susan Tenorio AP: James Collier KID ROCK SILVERTIDE KENNY WAYNE SHEPHERD	WRQC/Fayetteville, NC* On: Paul Stone Off: Mark Aron MD: NIKI PAUL DROWNING POOL	KFLZ/Odessa, TX On: Bill Hester Off: KENNY WAYNE SHEPHERD 1. SANGUIN 2. MARK KOOPFLER	WHJY/Providence, RI* On: Scott Lambert Off: Scott Lambert MD: John Lambert CROSSFADE	KZQZ/San Luis Obispo, CA On: David Almond 1. GREAT DAY	POWERED BY MEDIABASE	
WTOS/Augusta, ME On: Steve Smith Off: Chris Smith No Adds	WKLC/Charleston, WV On: Bill Hester 1. THORNLEY 1. MACHINA 3. USED	WBZT/Greenville, SC* On: Bill Hester Off: Craig Deibel 1. TARTIC 1. THORNLEY	KCLB/Palm Springs, CA On: Gary Saffery Off: Rich Lambie 1. VELVET REVOLVER 1. OREY	WBBB/Raleigh, NC* On: Jay Steiner Off: BREAKING BENJAMIN	KZDZ/San Luis Obispo, CA On: David Almond 1. GREAT DAY	KTUX/Shreveport, LA* On: Steve Hester Off: Phil Stone SCORPUS LINKIN PARK GODSMACK	*Monitored Reporters
KLBJ/Austin, TX* On: Jeff Cantel Off: Luke Lane SILVERTIDE SPIDERBAIT	WEBN/Cincinnati, OH* On: David Rossant Off: Rob Yeates No Adds	WRVC/Huntington On: Jay Steiner Off: Bruce Scherer AP/MD: JAY SHEPHERD	WRRX/Pensacola, FL* On: Dan McClellan No Adds	KCAL/Riverside, CA* On: Steve Hester Off: David Almond AP/MD: DONALD WILSON VELVET REVOLVER	KZDZ/San Luis Obispo, CA On: David Almond 1. GREAT DAY	79 Total Reporters	
KDQJ/Baton Rouge, LA* On: Jay Jungers Off: Paul Curren MD: Jay Stone BUCKE BROTHERS	WMMS/Cleveland, OH* On: Bob Madson Off: Mike Smith No Adds	WRKR/Kalamazoo, MI On: Mike Madson Off: Jay Steiner AP/MD: JAY SHEPHERD NICKELBACK	WMMR/Philadelphia, PA* On: Bill Hester Off: Chuck Basson MD: Steve "The Robot" Taylor SILVERTIDE BREAKING BENJAMIN	WRDQ/Roanoke, VA* On: John Hester Off: David Almond AP/MD: DONALD WILSON DROWNING POOL	WKLK/Traverse City, MI On: Tom Ray 1. OREY	31 Total Monitored	
KIOC/Beaumont, TX* On: Mike Stone No Adds	KNCN/Corpus Christi, TX* On: Mike Stone Off: Mike Stone AP/MD: STEVE HESTER SILVERTIDE KENNY WAYNE SHEPHERD	KZKE/Medford, OR On: Mike Stone Off: Mike Stone MD: Rob Day No Adds	KDKB/Phoenix, AZ* On: Jay Steiner Off: Jay Steiner 2. DROWNING POOL 2. SHINEDOWN 2. KENNY WAYNE SHEPHERD 1. VAN HALEN	WXRX/Rockford, IL On: Keith Edwards Off: Jay Stone No Adds	KMDD/Tulsa, OK* On: Dan Darr NICKELBACK	18 Total Indicator	
				KRXQ/Sacramento, CA* On: Jay Stone Off: Jay Stone 1. SILVERTIDE 1. HELMET	KRTQ/Tulsa, OK* On: Jay Stone Off: Jay Stone AP/MD: BOB MADSON SILVERTIDE SPIDERBAIT	Did Not Monitor, Playlist Frozen (2): WMTT/Elmira, NY WWTC/Peoria, IL	

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	BREAKING BENJAMIN So Cold (Hollywood)	1847	-55	82899	19	60/0
3	2	LINKIN PARK Breaking The Habit (Warner Bros.)	1810	+63	88596	12	58/0
2	3	THREE DAYS GRACE Just Like You (Jive/Zomba)	1701	-80	81737	22	59/0
4	4	CROSSFADE Cold (Columbia)	1546	-49	72702	31	58/0
5	5	SALIVA Survival Of The Sickest (Island/IDJMG)	1500	-20	70430	12	59/0
7	6	ALTER BRIDGE Open Your Eyes (Wind-up)	1431	+34	68761	11	59/0
6	7	SHINEDOWN Simple Man (Atlantic)	1405	+5	59812	14	54/0
9	8	PAPA ROACH Getting Away With Murder (Geffen)	1375	+65	63361	8	60/0
8	9	SLIPKNOT Duality (Roadrunner/IDJMG)	1358	+6	67255	20	57/0
11	10	VELVET REVOLVER Fall To Pieces (RCA/RMG)	1166	+109	53804	6	58/0
12	11	CHEVELLE Vitamin R (Leading Us Along) (Epic)	1099	+70	46478	5	60/0
10	12	VELVET REVOLVER Slither (RCA/RMG)	1098	-83	58897	21	58/0
14	13	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	1060	+77	41611	13	58/0
13	14	GODSMACK f/DROPBOX Touche (Republic/Universal)	1021	+37	44444	7	56/1
16	15	GREEN DAY American Idiot (Reprise)	984	+113	38825	4	55/0
18	16	LOSTPROPHETS Wake Up (Make A Move) (Columbia)	852	+9	27620	14	55/1
17	17	JET Rollover D.J. (Atlantic)	834	-21	30238	9	50/0
19	18	A PERFECT CIRCLE Blue (Virgin)	788	+30	25776	5	55/0
15	19	EARSHOT Wait (Warner Bros.)	776	-138	27276	18	50/0
20	20	NONPOINT The Truth (Lava)	743	+1	22944	11	52/0
21	21	HOOBASTANK Same Direction (Island/IDJMG)	639	-91	23403	14	48/0
27	22	KORN Word Up (Epic)	622	+225	19952	3	47/4
26	23	SILVERTIDE Ain't Comin' Home (J/RMG)	566	+164	24314	5	50/5
22	24	METALLICA Some Kind Of Monster (Elektra/Warner Bros.)	548	-114	21530	10	50/0
23	25	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	489	-97	23268	18	35/0
24	26	PILLAR Bring Me Down (Flicker/EMI CMG/Virgin)	479	+13	12230	10	38/1
25	27	SKINDRED Nobody (Lava)	471	+50	9029	6	48/5
29	28	THORNLEY Easy Comes (Roadrunner/IDJMG)	410	+66	8886	4	39/2
39	29	DROWNING POOL Love And War (Wind-up)	375	+192	10359	2	39/1
41	30	KENNY WAYNE SHEPHERD Alive (Reprise)	371	+204	20369	2	43/10
31	31	MEGADETH Die Dead Enough (Sanctuary/SRGI)	340	+50	11670	5	34/3
30	32	DAMAGEPLAN Pride (Elektra/Atlantic)	325	+33	9433	8	30/2
34	33	HELMET See You Dead (Interscope)	318	+72	9039	3	37/4
32	34	COHEED AND CAMBRIA A Favor House Atlantic (Columbia)	277	+3	4141	9	29/1
35	35	KILLSWITCH ENGAGE The End Of Heartache (Roadrunner/IDJMG)	261	+25	6947	3	27/2
37	36	12 STONES Far Away (Wind-up)	242	+23	4510	5	23/0
28	37	PUDDLE OF MUDD Spin You Around (Geffen)	188	-173	5537	14	24/0
36	38	KID ROCK I Am (Top Dog/Atlantic)	181	-51	6770	13	16/0
42	39	INSTRUCTION Breakdown (Geffen)	172	+10	4756	3	19/1
33	40	TANTRIC After We Go (Maverick/Reprise)	155	-105	6459	13	17/0
46	41	LETTER KILLS Don't Believe (Island/IDJMG)	149	+4	2212	7	19/0
40	42	HIVES Walk Idiot Walk (Interscope)	131	-46	2497	10	17/0
45	43	LACUNA COIL Swamped (Century Media)	128	-19	1941	8	11/0
48	44	VAN HALEN Up For Breakfast (Warner Bros.)	126	-6	3335	2	11/0
Debut	45	MARILYN MANSON Personal Jesus (Nothing/Interscope)	119	+111	6424	1	25/20
38	46	BURNING BRIDES Heart Full Of Black (V2)	119	-89	2441	11	20/0
Debut	47	MUSIC Freedom Fighters (Capitol)	113	+93	1885	1	24/5
47	48	MONSTER MAGNET Unbroken (Hotel Baby) (SPV USA)	107	-36	4061	13	11/0
44	49	SKILLET Savior (Lava)	102	-46	3625	19	13/0
Debut	50	KILLRADIO Do You Know (Columbia)	93	+8	1116	1	12/0

60 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/22-8/28. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
MARILYN MANSON Personal Jesus (Nothing/Interscope)	20
USED Take It Away (Reprise)	13
KENNY WAYNE SHEPHERD Alive (Reprise)	10
NICKELBACK Because Of You (Roadrunner/IDJMG)	8
SUM 41 We're All To Blame (Island/IDJMG)	7
SILVERTIDE Ain't Comin' Home (J/RMG)	5
SKINDRED Nobody (Lava)	5
MUSIC Freedom Fighters (Capitol)	5
BURDEN BROTHERS Shadow (Kirtland)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KORN Word Up (Epic)	+225
KENNY WAYNE SHEPHERD Alive (Reprise)	+204
DROWNING POOL Love And War (Wind-up)	+192
SILVERTIDE Ain't Comin' Home (J/RMG)	+164
GREEN DAY American Idiot (Reprise)	+113
MARILYN MANSON Personal Jesus (Nothing/Interscope)	+111
VELVET REVOLVER Fall To Pieces (RCA/RMG)	+109
MUSIC Freedom Fighters (Capitol)	+93
FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	+77
HELMET See You Dead (Interscope)	+72

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SEETHER JAMY LEE Broken (Wind-up)	574
NICKELBACK Figured You Out (Roadrunner/IDJMG)	520
LINKIN PARK Lying From You (Warner Bros.)	515
JET Cold Hard Bitch (Atlantic)	492
GODSMACK Re-Align (Republic/Universal)	462
THREE DAYS GRACE (Hate) Everything About You (Jive/Zomba)	446
SHINEDOWN 45 (Atlantic)	435
A PERFECT CIRCLE The Outsider (Virgin)	416
DROWNING POOL Step Up (Wind-up)	394
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	384

New & Active

FALL AS WELL Lazy Eye (Universal)
Total Plays: 89, Total Stations: 10, Adds: 0
BURDEN BROTHERS Shadow (Kirtland)
Total Plays: 67, Total Stations: 12, Adds: 5
SPIDERBAIT Black Betty (Independent)
Total Plays: 67, Total Stations: 7, Adds: 2
NICKELBACK Because Of You (Roadrunner/IDJMG)
Total Plays: 52, Total Stations: 11, Adds: 8
USED Take It Away (Reprise)
Total Plays: 10, Total Stations: 14, Adds: 13
SUM 41 We're All To Blame (Island/IDJMG)
Total Plays: 9, Total Stations: 7, Adds: 7

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

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Short-Attention-Span Fall Preview

The music you need to know about right now

As usual, your desk is piled high with the potential coasters and Christmas-tree decorations known as CDs. You have successfully avoided playing Air and Faithless this year, so, unfortunately, these will become said tree ornaments in a few short months — although, in the case of Faithless, it's not too late. That would require you to go beyond the mandatory Linkubus and Metoolica curriculum though. Are you brave enough?

Some stations you love and respect took a shot with Faithless. Was "Mass Destruction" too dancey or rhythmic for you? I will go to my grave contending that it was the flavor track the format needed this summer. You remember flavor, don't you? Well, maybe you don't.

Still, the format has generally done a good job this year of creating that all-important separation between us and our Active Rock brethren. The Killers, Modest Mouse, Franz Ferdinand and many more are charting the course to a new, more adventurous Alternative presence.

This week R&R devotes precious ink and page space to more bands that you can be proud to play before midnight. Some are already on the radar; some need a willing benefactor — a patron, so to speak. At the very least, go back and give these another listen.



Social Distortion

Track: "Reach for the Sky"
Label: Timebomb

Why? If you don't know by now, you need to go program a Country station — although, many years from now, when the entire body of Social D's work is considered, it will be discovered that their music was only a stone's throw from country anyway. Seriously, if you listen closely and often, what you really hear in their songs is American folk music disguised with electric guitars and a punk rock attitude.

Maybe that's why Mike Ness likes to throw in Johnny Cash's "Ring of Fire" during gigs. "Reach for the Sky" continues the signature Social D sound, combining Ness' raw coyote wail with true garage sensibilities. If you liked "Ball & Chain," you'll love this. If you play Bad Religion, The Ramones, X or any other band responsible for the formation of this format, you'll play this too.

The few, the proud, the brave: As of this writing, you don't have it yet. By the time you read this, it might be showing up in the mail. This much we can predict: It will start in the West.



Dresden Dolls

Track: "Coin Operated Boy"
Label: 8 Foot

Why? This is how Tori Amos started. I remember it like it was yesterday. Weirdly, I was at WFNX/Boston at the time. The label

got me out to see her live at a local club. She was amazing, but we couldn't figure out what format she fit. Even ex-WBCN/Boston PD Oedipus loved her but couldn't figure out where she would go. The rest, as they say, is history.

The same kind of vibe infuses Boston's Dresden Dolls. If you came to the R&R Convention this year, you saw this quasi-cabaret act at the "Anatomy of a Music Meeting" session. The crowd was stunned. Fun fact No. 1: Dresden Dolls won the annual WBCN Rumble. Fun fact No. 2: They are selling out wherever they play, and the fans are fanatical.

The few, the proud, the brave: KBZT/San Diego, WNNX (99X)/Atlanta and KCNL/San Jose are all dipping a toe in the water. KRBZ/Kansas City and KXRX/Salt Lake City actually added the song.



The Explosion

Track: "Here I Am"
Label: Tarantula/Virgin

Why? Hooks, hooks, hooks. Boston's throwing some great bands on the national barbecue again. The Explosion satisfy the need for rock without sounding like everyone else. Think Blink-182 if Blink-182 sounded like they came from England, not New England. It's power pop for angry kids. None of this makes any sense whatsoever, does it? You'll get it after a mere two spins in your office CD player. On tour now with Burning Brides. On tour this fall with Social Distortion.

The few, the proud, the brave: About 22 of you have noodled around with spins on this. WBZT/Burlington, VT added it early. This could be the surprise hit of the fall.



Jimmy Eat World

Track: "Pain"
Label: DreamWorks/Interscope

Why? 'Cause it's a great song. Period. Well, also they got hosed when they released *Bleed American* right after 9/11. That album was renamed *Jimmy Eat World*, but it was a weird year all around. The momentum has been quietly building for a few years now, with the unspoken understanding among many radio types being that if the band came out with even a halfway decent tune off the new disc, radio play would be huge. Here's your song.

The few, the proud, the brave: The official add date is Sept. 14, but more than 25 stations couldn't wait and added "Pain" the week of Aug. 23. We may have a closeout by Sept. 14.



Secret Machines

Track: "Nowhere Again"
Label: Reprise

Why? Hello? Major chords? Happy-sounding music? The lyrics may be mildly nonsensical emo stuff, but the music doesn't sound like it. And, damn, how refreshing is that? They're not whining about how much their lives suck, and they use a piano

Think Blink-182 if Blink-182 sounded like they came from England, not New England.

amid the rock, but don't think they're little sissies. The background is mesmerizing, which isn't surprising, considering they count Brian Eno, Pink Floyd, Tangerine Dream, My Bloody Valentine and Spiritualized among their influences. It's a little flavor to toss in with the Sumcharlotte182.

The few, the proud, the brave: WROX/Norfolk, WDYL (Y101)/Richmond, KPNT/St. Louis, KITS (Live 105)/San Francisco, KBZT/San Diego and KWOD/Sacramento have all stepped out on this track. Bow to the peer pressure.



The Music

Track: "Freedom Fighters"
Label: Capitol

Why? Remember what the response was like when Led Zeppelin hit? If Led Zeppelin had come around 30 years later, they'd be The Music. This is turn-it-up-and-blow-the-monitors-out music for the new millennium. These young English lads are the real deal — they're every bit as good live as they are on disc. And I heard a vague rumor that if you don't at least give this single the proper listen it deserves (while the speakers are cranked to 11, of course), Darren Eggleston will personally come to your office and fart in your shoe.

The few, the proud, the brave: KNRK/Portland, OR PD Mark Hamilton is showing allegiance to his countrymen. Many others are cautiously testing the waters. Allow me to push you in.



Death Cab for Cutie

Track: "The New Year"
Label: Barsuk

Why? Because all the people who went absolutely nuts over The Postal Service will realize the lead singer sounds familiar — it's Ben Gibbons, who was fronting Death Cab For Cutie years before he even thought about his Postal Service side project. Because DCFC have a rabid fan following who pack all their shows and buy all their CDs and know the words to every song. Because the band is on the Vote for Change Tour with Bruce Springsteen, R.E.M., Pearl Jam and Dave Matthews Band, so you'll be hearing their name in the news a lot.

The few, the proud, the brave: WBRU/Providence, WKQX (Q101)/Chicago, KRBZ/Kansas City, KROQ/Los Angeles and KNRK are all giving this song good spins. The tastemakers are there, why aren't you?



The Walkmen

Track: "The Rat"
Label: Warner Bros.

Why? This is not The Walkmen you know from that Volkswagen commercial that was on TV every six seconds last summer. This is version 2.0: edgier, more raw and powerful Walkmen who bring you the perfect song for post-breakup traumatic stress disorder — a common malaise suffered by Alternative listeners. When your PI is driving back from his ex-girlfriend's house after she just broke up with him, this is the song he's going to want to pound his head against the steering wheel to. It's emo rock, not slow, soft stuff. I hear that emo is fairly popular with the kids.

The few, the proud, the brave: Q101, WWCD (CD101)/Columbus, OH; KROQ; KNRK; Live 105; and WBUZ/Nashville are already hip-deep on this track.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
	1	LINKIN PARK Breaking The Habit (Warner Bros.)	2496	+46	166390	13	71/0
3	2	GREEN DAY American Idiot (Reprise)	2320	+113	171882	4	74/0
2	3	THREE DAYS GRACE Just Like You (Jive/Zomba)	2116	-147	131256	22	66/0
4	4	FRANZ FERDINAND Take Me Out (Domino/Epic)	1917	-113	129859	19	66/0
5	5	KILLERS Somebody Told Me (Island/DJMG)	1844	+36	110348	17	62/0
6	6	SLIPKNOT Duality (Roadrunner/DJMG)	1768	+25	94747	20	57/0
8	7	BREAKING BENJAMIN So Cold (Hollywood)	1761	+211	96189	18	59/1
9	8	CHELLE Vitamin R (Leading Us Along) (Epic)	1570	+34	107481	5	69/1
10	9	LOSTPROPHETS Wake Up (Make A Move) (Columbia)	1435	+42	85229	13	66/0
7	10	DASHBOARD CONFESSIONAL Vindicated (Vagrant/Interscope)	1381	-268	75277	15	61/0
13	11	PAPA ROACH Getting Away With Murder (Geffen)	1312	+59	59544	7	62/1
11	12	BEASTIE BOYS Triple Trouble (Capitol)	1312	+18	75409	9	70/1
18	13	HOOBASTANK Same Direction (Island/DJMG)	1272	+152	65863	8	62/1
17	14	VELVET REVOLVER Fall To Pieces (RCA/RMG)	1260	+126	88097	7	64/4
12	15	SEETHER f/JAMY LEE Broken (Wind-up)	1142	-144	67855	21	44/0
14	16	VELVET REVOLVER Slither (RCA/RMG)	1088	-126	100017	21	55/0
16	17	MODEST MOUSE Float On (Epic)	1068	-75	97413	25	58/0
24	18	CROSSFADE Cold (Columbia)	1038	+103	38433	15	41/1
23	19	COHEED AND CAMBRIA A Favor House Atlantic (Columbia)	1024	+64	50761	10	62/4
22	20	YELLOWCARD Only One (Capitol)	1017	+31	48258	10	56/0
15	21	JET Rollover D.J. (Atlantic)	1002	-196	43938	9	65/0
26	22	TAKING BACK SUNDAY A Decade Under the Influence (Victory)	949	+83	53610	10	54/1
27	23	ALTER BRIDGE Open Your Eyes (Wind-up)	843	+15	34266	9	39/0
21	24	HIVES Walk Idiot Walk (Interscope)	832	-178	30521	12	59/0
28	25	A PERFECT CIRCLE Blue (Virgin)	767	+54	26736	5	46/0
25	26	STORY OF THE YEAR Anthem Of Our Dying Day (Maverick/Reprise)	657	-221	30168	19	49/0
30	27	SNOW PATROL Run (A&M/Interscope)	649	+78	32716	6	43/2
Debut	28	JIMMY EAT WORLD Pain (DreamWorks/Interscope)	628	+547	70047	1	53/31
31	29	KORN Word Up (Epic)	595	+92	39322	4	36/3
29	30	SALIVA Survival Of The Sickest (Island/DJMG)	536	-164	18797	11	32/0
33	31	SKINDRED Nobody (Lava)	531	+95	19367	5	38/1
32	32	GODSMACK f/DROPBOX Touche (Republic/Universal)	465	+5	18461	7	32/1
34	33	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	459	+23	11857	8	30/2
42	34	MODEST MOUSE Ocean Breathes Salty (Epic)	415	+156	26272	3	35/5
35	35	STROKES The End Has No End (RCA/RMG)	384	+24	14532	4	32/0
Debut	36	CAKE No Phone (Columbia)	382	+211	18465	1	35/9
45	37	MUSE Hysteria (EastWest/Warner Bros.)	361	+130	11428	2	35/6
Debut	38	GOOD CHARLOTTE Predictable (Epic)	360	+194	34705	1	25/4
40	39	NEW FOUND GLORY Failure's Not Flattering (What's Your Problem) (Geffen)	323	+37	9468	4	28/0
44	40	INTERPOL Slow Hands (Matador)	322	+76	33336	2	22/3
36	41	BEASTIE BOYS Ch-Check It Out (Capitol)	319	-25	23043	18	32/0
Debut	42	SUM 41 We're All To Blame (Island/DJMG)	282	+235	33351	1	36/28
39	43	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/DJMG)	274	-15	12559	16	13/0
41	44	G. LOVE Astronaut (Brushfire/Universal)	255	-22	9888	7	19/0
43	45	EARSHOT Wait (Warner Bros.)	254	-3	8674	16	12/0
Debut	46	USED Take It Away (Reprise)	252	+229	26153	1	38/28
37	47	CHRONIC FUTURE Time And Time Again (Interscope)	236	-68	6492	8	20/0
48	48	AMBULANCE Primitive (The Way I Treat You...) (TVT)	213	+6	5331	2	19/0
Debut	49	DENVER HARBOR Picture Perfect Wannabe (Universal)	212	+98	4506	1	22/2
Debut	50	SECRET MACHINES Nowhere Again (Reprise)	201	+36	8861	1	15/0

Most Added*

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
JIMMY EAT WORLD Pain (DreamWorks/Interscope)	31
USED Take It Away (Reprise)	28
SUM 41 We're All To Blame (Island/DJMG)	28
EXPLOSION Here I Am (Taratula/Virgin)	12
SOCIAL DISTORTION Reach For The Sky (Time Bomb)	12
CURE Alt.End (Geffen)	10
RIDDLIN' KIDS Stop The World (Aware/Columbia)	10
CAKE No Phone (Columbia)	9
MARILYN MANSON Personal Jesus (Nothing/Interscope)	9
MUSIC Freedom Fighters (Capitol)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JIMMY EAT WORLD Pain (DreamWorks/Interscope)	+547
SUM 41 We're All To Blame (Island/DJMG)	+235
USED Take It Away (Reprise)	+229
BREAKING BENJAMIN So Cold (Hollywood)	+211
CAKE No Phone (Columbia)	+211
GOOD CHARLOTTE Predictable (Epic)	+194
MODEST MOUSE Ocean Breathes Salty (Epic)	+156
HOOBASTANK Same Direction (Island/DJMG)	+152
MARILYN MANSON Personal Jesus (Nothing/Interscope)	+149
MUSE Hysteria (EastWest/Warner Bros.)	+130

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
INCUBUS Talk Shows On Mute (Epic)	934
SHINEDOWN 45 (Atlantic)	900
JET Cold Hard Bitch (Atlantic)	709
311 Love Song (Maverick/Volcano/Zomba)	677
LINKIN PARK Lying From You (Warner Bros.)	631
INCUBUS Megalomaniac (Epic)	619
SWITCHFOOT Meant To Live (Red Ink/Columbia)	582
BLINK-182 I Miss You (Geffen)	535
WHITE STRIPES Seven Nation Army (Third Man/V2)	534

New & Active

NONPOINT The Truth (Lava)	Total Plays: 188, Total Stations: 10, Adds: 1
SHINEDOWN Simple Man (Atlantic)	Total Plays: 181, Total Stations: 12, Adds: 5
KILLRADIO Oo You Know (Columbia)	Total Plays: 180, Total Stations: 16, Adds: 0
PRESIDENTS OF THE UNITED STATES Some... (Independent)	Total Plays: 166, Total Stations: 12, Adds: 0
MARILYN MANSON Personal Jesus (Nothing/Interscope)	Total Plays: 164, Total Stations: 13, Adds: 9
AUTHORITY ZERO Mexican Radio (Lava)	Total Plays: 162, Total Stations: 15, Adds: 0
FEATURES The Way It's Meant To Be (Universal)	Total Plays: 159, Total Stations: 13, Adds: 0
KEANE Somewhere Only We Know (Interscope)	Total Plays: 152, Total Stations: 11, Adds: 0
HIGH HOLY DAYS The Getaway (Roadrunner/DJMG)	Total Plays: 145, Total Stations: 13, Adds: 1
MORRISSEY First Of The Gang To Die (Sanctuary/SRG)	Total Plays: 142, Total Stations: 11, Adds: 0

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

75 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/22-8/28. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

RULE # 1
 "Always treat the customer right, because if you don't, someone else will."
RULE # 2
 Don't forget rule #1.

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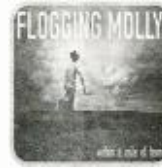
America's Best Testing Alternative Songs 12 + For The Week Ending 9/3/04

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 18-34, Men 18-34, Women 18-34. Lists top alternative songs like 'Taking Back Sunday', 'Green Day', 'Dashboard Confessional'.

Total sample size is 420 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.

Short-Attention-Span Fall Preview

Continued from Page 56



Flogging Molly Track: "Seven Deadly Sins" Label: SideOneDummy

Why? It's Flogging Molly, fercryin' outloud! You should be all over a band who bill themselves as "a Guinness-soaked musical body blow."

The few, the proud, the brave: KXKR (X96)/Salt Lake City is testing. If the Mormons are digging Flogging Molly, there's no reason your listeners won't love them too.

Alternative ON THE RADIO. I'm pretty sure Linkin Park are breaking some kind of record. How many No. 1 hits is this? I have to go look it up, but they hang on to the top slot for another week...

Reporters

Grid of reporter assignments for various radio stations across the country, listing names and call letters.

POWERED BY MEDIABASE. Monitored Reporters 83 Total Reporters. 75 Total Monitored. 8 Total Indicator. Did Not Report, Playlist Frozen (2): KXNE/Santa Barbara, CA



Beyond Branding

Can music radio stay relevant in the emerging marketplace?

By Paul Marszalek

Paul Marszalek is a veteran radio and television programmer who has served as VP/Music Programming for VH1, OM of KFOG/San Francisco and Asst. PD of WXRT/Chicago, among other positions. Shortly before the Triple A Summit he gave me a call and said that he had some ideas he'd like to put in a guest column. I agreed, and, as you'll read, Marszalek has been putting on his thinking cap.

Ed Christian, CEO of Saga, may have summed it up during the company's second-quarter conference call, when he said, "Over the years perhaps some greed got in the way. There is not the patina of goodness on radio that there should be, and the radio industry — in terms of programming and everything — isn't as fun as it used to be."

Mr. Christian may be ahead of the game. Unlike many, at least he's not in denial. In addition, Clear Channel's recent pledge to reduce spotloads also indicates that the industry recognizes that it may have pushed things too far. The question is, is it too late? What can we do to rejuvenate the product and win back the customers?

I believe the troubles in the record industry can serve as a cautionary tale for radio. The similarities are striking.

The Record Industry, Five Years Ago

Taking a general overview, I came up with these key points concerning the lead-up to the major changes that the record industry is currently going through. Keep in mind that this concerns the more commercial aspects of the industry, which, after all, pay the bills:

- The record industry pushed

dumbed-down, safe, sound-alike product driven essentially by callout hooks.



Paul Marazalek

- With the exception of the four or five Britney/Backstreet teen pop megastars, it pushed faceless one-hit wonders designed for immediate returns.

It failed to employ good old-fashioned R&D and didn't develop talent for the long haul. This allowed it to go cold when the teen pop megastars faded.

- It pushed an overpriced product, essentially charging \$16 or more for CDs with one good song on them.

It picked the worst time to practice these myopic business techniques, heading right into the teeth of emerging technologies and new entertainment options such as the Internet, DVD and video games.

- It saw significant declines in buying from younger demos.

It was in denial that there was a problem, yet refused to embrace change.

- It blamed the customer when the customer decided not to play by its rules. By not recognizing its own problems with its product and distribution chain, the record industry refused to embrace a legal downloading system. Instead, it attacked the consumer for illegal downloading.

Well, we all know how that turned

out. We're headed toward three majors, and they're still not out of the woods.

Music Radio Today

What about where commercial radio is today?

- It pushes a dumbed-down, safe, sound-alike product essentially driven by callout hooks.

It plays faceless one-hit wonders or relies on an increasingly tired library.

- It fails in the R&D department. This includes the over-reliance on and misuse of callout-style research. It also includes the failure to develop superstar artists, air talent, new formats, programs and techniques to attract audience.

It pushes an overpriced product, asking the consumer to sit through excessive amounts of commercials and clutter.

- It picked the worst time to practice these myopic business techniques, heading right into the teeth of emerging technologies and new entertainment options such as satellite radio, iPod devices, Internet streaming and handheld wireless devices.

It is experiencing losses in younger demos.

- It is largely in denial that there is a problem.

It blames the customer when the customer goes elsewhere. Consider the PD's defense: "Look at the callout — I'm only playing what they want me to play."

Like United Airlines, Delta Airlines and USAir, the radio and record industries continue to lose market share to smaller, more nimble competitors with different business models.

What's Left In Radio's Toolbox?

Over the past 10 years radio has refined its product. Stations have honed their music positions. Production and imaging have reached new levels. Promotions are bigger than ever. The emergence of Prophet-like systems and networks allows stronger personalities to air in multiple markets, while voicetracking allows new efficiencies.

And what has all this gotten radio? A steady 10-year decline in listening. And this is with the new competition still in its infancy.

At the recent R&R Triple A Summit in Boulder, CO, Bruce Warren,



HER BIGGEST FANS Indianapolis-based singer-songwriter Jennie DeVoe recently performed at the R&R Triple A Summit in Boulder, CO. Seen here after her set are (l-r) WTTTS/Indianapolis PD Brad Holz, DeVoe and WOKI/Knoxville PD Jim Ziegler.

PD of noncommercial WXPN/Philadelphia, noted that public radio, historically, has not paid much attention to Arbitron programming techniques and ratings. Instead, it concentrated on a set of core values that it had researched and determined were most important to its listeners.

While listening to public radio soars, quarter-hours for commercial radio continue to decline. Bruce's comments may have been largely lost on his commercial brethren, as the discussion turned to how PDs were digging deeper into their libraries for more "oh-wow" songs and segues. Well, as the saying goes, "When the only thing in your toolbox is a hammer, every problem looks like a nail."

Increasingly, too many program directors are playing the role of Selector jockeys.

Increasingly, too many program directors are playing the role of Selector jockeys, burying themselves behind computer monitors and clinging to the hope that they will affect their station's ratings with a little more sound coding or a killer segue. They're failing to see that their competition goes well beyond the radio dial, and they continue to fight the battle with a playbook that is decades old.

The bottom line is, the era of the Selector jockey is over. Better jukeboxes have arrived, and radio is unlikely to get the upper hand in this fight. Music stations will not stay relevant by concentrating solely on the library and music mix.

In the emerging marketplace, general managers and group owners need to be aware that Selector jockeys are obsolete. Fortunately, music

radio is not the only product in the marketplace engaged in a fight for relevance. Virtually all product lines and categories are struggling.

What can the winners show us? They show us that winning brands have built communities, sort of becoming "superbrands." These communities inoculate the brand against new competition and new technologies. Communities are tougher to take on and tougher to take down.

Great brands like Ben and Jerry's, Volvo, Apple, Starbucks, HBO and JetBlue have gone beyond branding. They're product-category leaders that have built communities full of fiercely loyal fans. Interestingly, community-building used to be one of radio's great strengths, but it's now a lost art.

Great Brands Can Re-Teach Radio

Since the new ways of building communities aren't really that different from how radio used to do it, let's get back to the basics. A product's path toward a community follows these steps:

1. Developing tiebreakers (attributes)
2. Developing emotional attributes
3. Developing a brand
4. Developing a community

To be frank, very rarely do radio stations develop brands anymore. Most stations think they have a brand when, in fact, they do not. So what is a brand? A brand is a perception about you that the consumer carries in his or her mind. Perhaps even more important, the brand elicits an emotional response to the product.

Rarely do radio stations get to this level, much less beyond it. Most get stuck around Step One: Developing tiebreakers. "The new Mix 102.1, playing the best mix of the '80s, '90s and today" is not a brand; it's a type of radio station. Formats and positioning statements rarely build the brand. They do serve a purpose by differentiating the station from other stations, but that's about it.

Continued on Page 62

With it becoming increasingly difficult for music radio stations to compete with the new emerging jukeboxes, stations will need to spend more time developing tiebreaking attributes that are meaningful to their audience.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	449	+30	21168	8	22/0
26	2	R.E.M. Leaving New York (Warner Bros.)	379	+230	23199	2	24/1
3	3	FINGER ELEVEN One Thing (Wind-up)	367	-6	20931	10	13/0
2	4	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	340	-40	17054	18	21/0
15	5	JOHN MELLENCAMP Walk Tall (Island/IDJMG)	318	+83	21438	2	18/1
6	6	NORAH JONES What Am I To You? (Blue Note/EMC)	303	-16	18755	16	22/0
7	7	BODEANS If It Makes You (Zoe/Rounder)	293	-1	17147	14	19/0
4	8	PHISH The Connection (Atlantic)	281	-71	10090	14	23/0
5	9	MODEST MOUSE Float On (Epic)	277	-52	14369	11	13/0
10	10	JAMIE CULLUM All At Sea (Verve/Universal)	274	+21	8898	13	18/0
8	11	FINN BROTHERS Won't Give In (Nettwerk)	272	-10	11858	7	20/0
12	12	RACHAEL YAMAGATA Worn Me Down (RCA Victor)	265	+16	10201	11	20/0
11	13	JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)	252	0	14289	4	18/2
9	14	MINOY SMITH Come To Jesus (Vanguard)	252	-15	15637	24	21/0
13	15	SCISSOR SISTERS Take Your Mama (Universal)	247	+7	9956	9	14/0
18	16	MAROON 5 She Will Be Loved (Octone/J/RMG)	223	+27	9103	3	8/0
16	17	OZOMATLI (Who Discovered) America? (Concord)	206	-2	7623	8	15/0
17	18	CROSBY & NASH Lay Me Down (Sanctuary/SRG)	196	-6	8643	6	16/0
19	19	CARBON LEAF Life Less Ordinary (Vanguard)	181	+12	8958	3	15/1
14	20	SHERYL CROW Light In Your Eyes (A&M/Interscope)	176	-64	5816	18	15/0
21	21	CHRISTINE MCVIE Friend (Koch)	172	+13	6640	3	13/0
20	22	BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)	149	-20	5282	12	11/0
Debut	23	KEANE Somewhere Only We Know (Interscope)	147	+18	4913	1	13/1
30	24	THRILLS Not For All The Love In The World (Virgin)	146	+15	4460	2	14/0
22	25	JET Rollover D.J. (Atlantic)	142	-13	4556	5	11/0
27	26	311 Love Song (Maverick/Volcano/Zomba)	138	-11	6867	15	6/0
Debut	27	FIVE FOR FIGHTING The Devil In The Wishing Well (Jane Says) (Aware/Columbia)	133	+5	4433	1	11/2
29	28	GOMEZ Nothing Is Wrong (Hut/Virgin)	133	-2	6085	3	8/0
23	29	JOHN EDDIE Everything (Thrill Show/Last Highway)	129	-24	3564	11	10/0
24	30	WILCO I'm A Wheel (Nonesuch)	126	-26	4562	4	12/0

25 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/22-8/28. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

New & Active

K.D. LANG Helpless (Nonesuch)
Total Plays: 114, Total Stations: 14, Adds: 0
OLD 97'S New Kid (New West)
Total Plays: 112, Total Stations: 10, Adds: 0
CHARLIE MARS Gather The Horses (V2)
Total Plays: 108, Total Stations: 11, Adds: 0
SIMPLE KID Staring At The Sun (Vector)
Total Plays: 101, Total Stations: 12, Adds: 1
SONIA DADA Old Bones (Calliope)
Total Plays: 99, Total Stations: 10, Adds: 1

SNOW PATROL Run (A&M/Interscope)
Total Plays: 98, Total Stations: 15, Adds: 4
CAKE No Phone (Columbia)
Total Plays: 98, Total Stations: 12, Adds: 3
ERIC CLAPTON When You Got A Good Friend (Duck/Reprise)
Total Plays: 94, Total Stations: 11, Adds: 0
FRANZ FERDINAND Take Me Out (Domino/Epic)
Total Plays: 94, Total Stations: 4, Adds: 0
STEVE EARLE The Revolution Starts Now (E-Squared/Artemis)
Total Plays: 92, Total Stations: 9, Adds: 1

Songs ranked by total plays

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	TOTAL ADDS
NEVILLE BROTHERS Ball Of Confusion (Back Porch/Narada)	7
SNOW PATROL Run (A&M/Interscope)	4
CAKE No Phone (Columbia)	3
LOW MILLIONS Eleanor (Manhattan/EMC)	3
G. LOVE Waiting (Brushfire/Universal)	3
MARK KNOPFLER Boom Like That (Warner Bros.)	3

Most Increased Plays


ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
R.E.M. Leaving New York (Warner Bros.)	+230
JOHN MELLENCAMP Walk Tall (Island/IDJMG)	+83
CAKE No Phone (Columbia)	+69
LOS LONELY BOYS Heaven (Dr/Epic)	+36
RAY LAMONTAGNE Trouble (RCA/RMG)	+36
BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)	+30
STEVE EARLE The Revolution Starts Now (E-Squared/Artemis)	+30
SNOW PATROL Run (A&M/Interscope)	+27
MAROON 5 She Will Be Loved (Octone/J/RMG)	+27
NEVILLE BROTHERS Ball Of Confusion (Back Porch/Narada)	+24

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LOS LONELY BOYS Heaven (Dr/Epic)	257
DAVE MATTHEWS Oh (RCA/RMG)	213
D. FRANKENREITER t.J. JOHNSON Free (Brushfire/Universal)	169
ALANIS MORISSETTE Everything (Maverick/Reprise)	131
JET Are You Gonna Be My Girl (Atlantic)	123
NORAH JONES Sunrise (Blue Note/EMC)	122
SARAH MCLACHLAN Fallen (Arista/RMG)	116
TOOTS AND THE MAYTALS WJ B. RAITT True Love Is... (V2)	115
DAMIEN RICE Cannonball (Vector/Warner Bros.)	111
WHEAT I Met A Girl (Aware/Columbia)	111

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

KEANE "SOMEWHERE ONLY WE KNOW"



R&R Triple A: Debut 23

Joining:
KTCZ, WBOS, WXRV, WNCS, WXPB, **WDOD (ADD)**, WFUV, WDET, WOKI, KZPL, KRSH, KMTT, WZEW, WGVX, WRLT, WXPB, KWMT, WMVY & MANY MORE

Sales:
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Up for the 9th week in a row!!
Over 1.2 million sold internationally!!
Shows selling out!!

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MANAGEMENT: ADAM TUDHOPE
PRODUCED by ANDY GREEN and KEANE

Beyond Branding

Continued from Page 59

Think about products you are fiercely loyal to. Why are you so loyal? One product I'm extremely loyal to is Ben and Jerry's Phish Food flavor of ice cream. Why? It's great-tasting premium ice cream. It's a great product.

But simply having a great product isn't good enough anymore. Lots of companies have great products. And since nobody will buy a marginal product, this is just the starting line. There are plenty of fine premium ice creams out there, and I've tried them all. But Ben and Jerry's has developed tiebreakers that lure me back to its product and often get me to pay more money for it.

Examining Phish Food's tiebreaking attributes gives us perspective. Phish Food

... is a great ice cream. But again, that's a given.

... contains no bovine growth hormone.
 ... buys from small farms.
 ... has eco-friendly packaging.
 ... donates to the Lake Champlain Watershed.
 ... is part of Ben and Jerry's 1% for Peace campaign.

This is a pretty solid list of attributes, and these attributes are meaningful enough to be tiebreakers over other premium ice creams. But these tiebreakers actually go to the next level — they're emotional attributes. These attributes play on my "green" personality and my sense of fair play.

I can buy any ice cream, but if I buy Phish Food, I can have great ice cream, not trash the environment, not subject my kids to artificial bovine growth hormone (sense of safety), support underdog farmers and support a company that appears to be a good corporate citizen.

So, attributes are good, but emotional attributes are much better.

Build Brands And Communities

Emotional attributes go well beyond the tiebreaker function. They build brands and are also the building blocks of communities.

For example:

- Volvo = car + safety
- BMW = car + engineering + status + safety
- Toyota Prius = car + green
- Subway = fast food + healthier
- JetBlue = airline + inexpensive + TV in every seat to keep the kids busy
- HBO = TV + *Sopranos* + *Sex and the City* +

Six Feet Under + soft porn disguised as documentaries for guilt-free viewing.

All of those brands have attributes that elicit emotional responses. That's why they have built communities that are so loyal.

Starbucks is often cited as a community. It has built a community that has its own language. (Venti, anyone?) It's a great place in the neighborhood to hang out, and they have Wi Fi and great taste in music. Oh, and the coffee is pretty good too.

If Starbucks is a community, then Apple is a cult. As Apple's "easy to use" advantage fades, the company delves into emotional areas of music and design.

What are radio's tiebreakers when it comes to new challengers such as satellite radio, the iPod and Internet streaming? In most cases, the silence is almost deafening. Yet there are obvious places to start. As mentioned above, radio used to be expert at building communities. It *was* the community. Didn't WGN/Chicago come to stand for World's Greatest Neighborhood? Should we ever have gotten to a place where we needed FCC localism hearings?

Going local is playing to radio's natural advantage, but localization and community-building are different things. XM may not be local, but it is connecting on an amazing level with many of its customers, building a community. A haphazard, unfocused localism strategy will not yield real results, build a brand or build a community.

With it becoming increasingly difficult for music radio stations to compete with the new emerging jukeboxes, stations will need to spend less time in Selector-jockey mode and more time developing tiebreaking attributes that are meaningful to their audience.

This will require each station to create a strategic plan, customized to the local market, that is designed to develop and enhance the brand. At the same time, stations need to begin reaching out to specific audience constituencies with an eye toward building a community.

Only then can radio be assured of its survival and growth in the new marketplace.

Paul Marszalek is Managing Partner of Media Mechanics, a radio and television firm. He is currently assisting HearMusic and Starbucks with the launch of their XM Satellite Radio channel. His other clients include Radio Free Europe, Colorado Public Radio, WXPX (The Peak)/Westchester and KUSC/Los Angeles. He can be reached at 917-533-4578 or pmarszalek@media-mechanics.com.

AAA ARTIST

OF THE WEEK

ARTIST: Bruce Hornsby

LABEL: Columbia

By JOHN SCHOENBERGER / TRIPLE A EDITOR



Born and raised in Williamsburg, VA, Bruce Hornsby knew from an early age that music would be his life. He attended the University of Miami and from there went directly to the Berklee College of Music. He spent several years playing in bars and sending demo tapes to record companies with little success. In 1980 he moved to Los Angeles with his brother and songwriting partner, John, and they spent three years writing for 20th Century Fox.

Finally, Hornsby signed a deal with RCA and in 1986 released *The Way It Is*. The album spawned several hits, including the title track, and ended up selling more than 3 million copies. He and his band, The Range, received the Best New Artist Grammy Award that year, as well.

Since then, Hornsby has become renowned for his songwriting and, of course, his dedication to the piano. He is a musician's musician. He has written and co-written songs for artists as diverse as Huey Lewis and Don Henley, played as a sideman with The Grateful Dead and served as a session player for countless other artists, and he remains an artist who constantly challenges himself both musically and creatively. Hornsby has received two more Grammy Awards: one for his work on The Nitty Gritty Dirt Band's *Will the Circle Be Unbroken II* and one for an instrumental he wrote with Branford Marsalis for the Barcelona Olympics.

After nearly two decades with RCA, Hornsby has now signed with Columbia and — judging from the first single from his new album, *Halcyon Days* — he's rejuvenated and re-inspired. The album, his ninth studio effort, was co-produced by Hornsby and Wayne Pooley, who worked

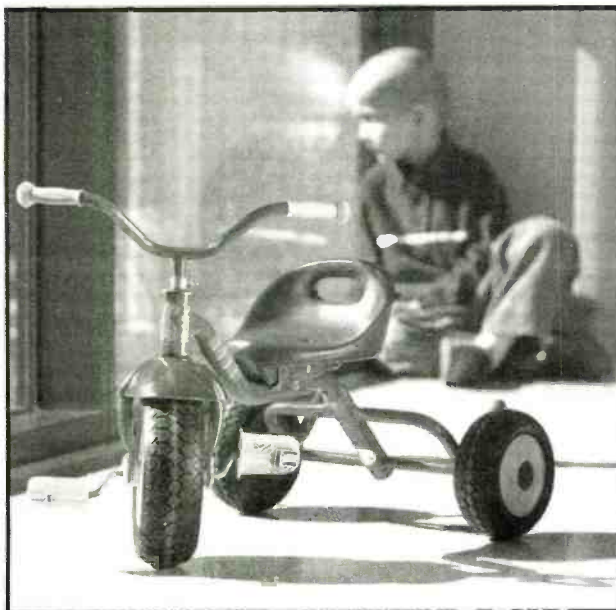
together on 1993's *Harbor Lights*. As one might expect from an artist like Hornsby, he continues to push the musical envelope with *Halcyon Days* and displays his growing mastery of his instrument.

"I always wanted my music to have a real strong sense of place," he says. "And I've always wanted to find a place in my music to express good piano playing too. I'm someone for whom playing the instrument well is very important."

According to Hornsby, most of the songs on this outing are influenced by being a parent. "So much of it was written based on my experiences as a father worrying about my kids," he says. "It's inspired by trying to put myself in their shoes. It's tough being a kid."

Several guest artists joined Hornsby for these sessions, including Sting, Eric Clapton, Elton John and Lloyd Jones, as well as a full-blown orchestral string section. They and his top-notch band create several musical jewels, including "Gonna Be Some Changes Made," "Candy Mountain Run," "Halcyon Days" and "What the Hell Happened."

Hornsby's extensive tour began in mid-July and continues through the end of November. It including a special luncheon performance at this year's Triple A Summit in early August. There are also several TV appearances in the works, including *Good Morning America*, CNN's *The Biz*, *The John McEnroe Show*, *Late Night With Conan O'Brien*, *CBS Saturday Morning* and *The Late Show With David Letterman*.



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September 3, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
2	1	VARIOUS ARTISTS Por Vida: A Tribute To The Songs Of... (Or) 563	563	+49	2828
5	2	STEVE EARLE The Revolution Starts Now (E-Squared/Artemis) 542	542	+72	2040
1	3	K. KANE & K. WELCH You Can't... (Compass/Dead Reckoning) 525	525	-2	4256
3	4	TODD SNIDER East Nashville Skyline (Dh Boy) 524	524	+12	3766
4	5	NOTORIOUS CHERRY BOMBS The Notorious... (Universal South) 508	508	0	4437
7	6	VARIOUS ARTISTS Touch My Heart — A Tribute... (Sugar Hill) 495	495	+57	1719
6	7	DAVE ALVIN Ashgrove (Yep Roc) 447	447	0	5736
8	8	DWIGHT YOAKAM Dwight's Used Records (Koch) 383	383	-36	4401
9	9	OLD 97'S Drag It Up (New West) 358	358	+1	2481
14	10	VARIOUS ARTISTS The Unbroken Circle (Dualtone) 339	339	+15	969
11	11	BILLY JOE SHAVER Billy And The Kid (Compadre) 327	327	-17	1303
18	12	TIFT MERRITT Tambourine (Lost Highway) 323	323	+64	926
13	13	CRICKETS & THEIR BUDDIES The Crickets... (Sovereign) 320	320	-8	2000
10	14	LORETTA LYNN Van Lear Rose (Interscope) 309	309	-36	11335
28	15	JUNIOR BROWN Down Home Chrome (Telarc) 299	299	+91	642
17	16	VARIOUS ARTISTS Beautiful Dreamer... (American Roots) 291	291	+12	1011
12	17	DALE WATSON Dreamland (Koch) 290	290	-40	6100
29	18	ELEVEN HUNDRED SPRINGS Bandwagon (Palo Duro) 278	278	+74	858
19	19	PAUL THORN Are You With Me? (Back Porch/Virgin) 255	255	+8	1414
27	20	MAVIS STAPLES Have A Little Faith (Alligator) 229	229	+16	705
25	21	OTIS GIBBS One Day Our Whispers (Benchmark) 226	226	+5	1596
20	22	TERRI HENDRIX The Art Of Removing Wallpaper (Wilory) 224	224	-22	3596
16	23	JIM LAUDERDALE Headed For The Hills (Dualtone) 219	219	-75	7635
24	24	JAMES TALLEY Journey (Cimarron) 213	213	-9	2195
15	25	LOS LOBOS The Ride (Hollywood) 212	212	-87	7509
Debut	26	NITTY GRITTY DIRT BAND Welcome To Woody Creek (Dualtone) 211	211	+84	449
22	27	WILCO A Ghost Is Born (Nonesuch) 208	208	-22	2326
23	28	TRES CHICAS Sweetwater (Yep Roc) 202	202	-27	1890
Debut	29	KATE CAMPBELL The Portable Kate Campbell (Compadre) 196	196	+30	644
Debut	30	MELROYS The Melroys (95 North) 192	192	+12	955

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. © 2004 Americana Music Association.

Americana Spotlight

by John Schoenberger

Artist: The Crickets

Label: Sovereign Artists



The Crickets — J.I. Allison (drums), Joe B. Maudlin (bass) and Sonny Curtis (guitar) — made rock 'n' roll history in the early days of the genre with their friend Buddy Holly. In the short time they were together before Holly's untimely death in a plane crash, they recorded countless hit songs that still resonate today. Their contribution to music has also been far-reaching due to their influence on other artists. After many years of reunions and specially-billed tours, The Crickets gathered one more time in a studio in Nashville with legendary producer Greg Ladanyi to revisit 15 classic rock songs, including the long-lost Holly tune "Someone, Someone," as well as one of the last recordings they did with Waylon Jennings — who was a member of The Crickets at one time — called "Well ... All Right." The project, called *The Crickets and Their Buddies*, features guest performances by such notable artists as Rodney Crowell, Phil & Jason Everly, Eric Clapton, J.D. Souther, Nanci Griffith, Bobby Vee, Albert Lee, Graham Nash, John Prince, Vince Neil and Johnny Rivers.

Americana News

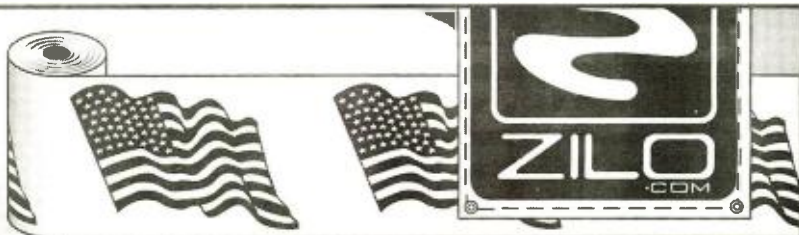
WDVX/Knoxville is in the middle of upgrading equipment in its studio and will be unable to report to the Americana chart for the next few weeks ... Alison Krauss & Union Station, The Del McCoury Band, Ricky Skaggs and Rhonda Vincent earned multiple International Bluegrass Music Association (IBMA) nominations. Doyle Lawson & Quicksilver, Mountain Heart and Blue Highway were also among those nominated for the 15th annual International Bluegrass Music Awards. In addition, MerleFest is one of three nominees for Event of the Year. Bluegrass pioneer Curly Seckler and the late broadcaster and historian Bill Vernon are the latest inductees into the Bluegrass Music Hall of Honor. The inductees, as well as the IBMA's achievement award recipients, will be honored Oct. 7 in Louisville during the World of Bluegrass convention. For complete details, log on to www.ibma.org ... *Country Weekly* is celebrating its 10th anniversary this year with a series of special issues and events. *Country Weekly* will also debut an all-new look with its Sept. 14 issue ... Kasey Chambers will tour the U.S. this fall following the Sept. 14 release of her third album, *Wayward Angel*. She will begin with a Nov. 3 gig in San Francisco and end on Nov. 19 in Chicago ... Mindy Smith, Delbert McClinton, Dave Alvin, Jay Farrar, Slaid Cleaves, Billy Joe Shaver, Tift Merritt, Junior Brown, Tony Joe White with Shelby Lynne, Nitty Gritty Dirt Band, Tres Chicas, Darrell Scott and dozens of others will perform at this year's Americana Music Association Conference, Sept. 23-25 in Nashville.

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

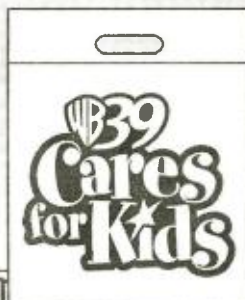
Most Added*

ARTIST TITLE LABEL(S)	ADDS
CHARLIE ROBISON Good Times (Dualtone)	15
MELONIE CANNON Melonie Cannon (Skaggs Family)	9
NITTY GRITTY DIRT BAND Welcome To Woody Creek (Dualtone)	8
JUNIOR BROWN Down Home Chrome (Telarc)	7
KEVIN MONTGOMERY 2:30am (Syren)	6

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Spring Fling

Christian AC continues to surge

Here at the end of summer, spring ratings have finally sprung, and Christian AC continues to move up the radio-numbers food chain. Three stations even took the No. 1 prize among 25-54 women in their markets. This week we give kudos to the Christian radio winners and to those who continue to try to reach more listeners.

In the spring '04 book, 22 Christian AC stations ranked top five in their markets in AC's target demo of women 25-54. This is the most stations to reach this plateau in the history of the format. That should turn a lot of heads in the industry, especially at stations that are still trying to figure out what they can do to increase their impact in their markets.

To put these numbers in perspective, the fall 2003 Arbitrons saw only 16 top five women 25-54 leaders in Christian AC. What may be especially surprising is the impact that smaller stations are beginning to have, like KLRC/Fayetteville, AR; KOBC/Joplin, MO, with a slam-dunk 15.9 share in women 25-54; KSLT/Rapid City, SD; and KWND/Springfield, MO.

Meanwhile, WBGL/Champaign, IL; WBJY/Albany, GA; WCIC/Peoria, IL; WCTL/Erie, PA; WJTL/Lancaster, PA; and WPSM/Ft. Walton Beach, FL also boast solid numbers after recent surges in listenership.

But again, what's really fun to see is the sta-

tions that have reached No. 1 with women 25-54, hitting the bull's-eye in their target demographic. Among those leading the pack are PD Bob Thornton and the staff at KXOJ/Tulsa, who land big-dog status with a 10.1 share; and the surprising WAFJ/Augusta, GA, with an 11.3 share.

Also, last and certainly not least, there are the friendly folks at Joy-FM (can we call it a network now?). For the first time in Joy-FM's history it takes the gold medal in its home market, as WJIS/Sarasota picks up an 8.7 women 25-54. GM Jeff McFarlane and staff are doing cartwheels right now, I'm sure.

There is still a lot of work to be done across the country to maximize exposure for Christian AC radio, but, man, is it good to give out some high fives for a job well done. I know where the ultimate credit goes, but all of you need to take a moment and reflect on all that has been accomplished in a very short time in this format. I, for one, am enjoying the glow.

Market No.	Calls/City	Spring '04 12+ AQH Share (Rank)	W25-54 Share (Rank)
2	KFSH/Los Angeles	1.0 (32t)	1.5 (26t)
3	WZFS/Chicago	0.4 (37t)	0.9 (27)
5	KLTY/Dallas	3.1 (9)	5.5 (3)
7	KSBJ/Houston	3.4 (9)	6.2 (3)
11	WFSH/Atlanta	3.3 (9t)	5.2 (7)

Market No.	Calls/City	Spring '04 12+ AQH Share (Rank)	W25-54 Share (Rank)
11	WVFJ/Atlanta	0.8 (26t)	1.2 (23)
12	WMCU/Miami	1.0 (25t)	1.9 (18t)
14	KCMS/Seattle	3.9 (10t)	6.9 (3)
20	KHZR/St. Louis	0.3 (34t)	0.3 (30t)
24	KFIS/Portland, OR	2.6 (19)	4.5 (6)
25	WFHM/Cleveland	2.4 (16)	4.0 (10)
26	WAKW/Cincinnati	2.0 (16t)	3.4 (9t)
27	KKFS/Sacramento	1.3 (24)	2.1 (17t)
28	KSGN/Riverside	1.6 (21)	2.8 (10t)
29	KLJC/Kansas City	3.0 (17)	5.3 (6)
33	WFZH/Milwaukee	1.7 (18)	3.0 (12t)
35	WCVO/Columbus, OH	2.7 (13)	4.7 (6t)
36	WAWZ/Middlesex	2.5 (17t)	4.0 (7t)
37	WRCM/Charlotte	3.0 (15)	4.0 (10)
38	WPOZ/Orlando	4.1 (11)	5.9 (6)
41	WIJY/Indianapolis	0.6 (27t)	1.0 (20t)
43	WBFJ/Greensboro	1.1 (22t)	1.5 (18t)
45	WFFH & WFFI/Nashville	1.1 (22t)	2.2 (18)
46	WBSN/New Orleans	1.3 (18)	2.3 (15)
50	WGBB/Jacksonville	2.7 (16)	5.1 (7t)
54	WRCI/Rochester, NY	1.8 (17)	2.2 (12t)
55	WJIE/Louisville	1.3 (20t)	2.1 (14t)
55	WRVI/Louisville	1.2 (22t)	1.8 (17)
57	WDJC/Birmingham	4.3 (10)	8.5 (2)
59	WDFJ/Greenville, SC	4.7 (8)	9.2 (2t)
62	KVMV/McAllen	2.3 (12)	4.0 (9t)
63	KAIM/Honolulu	3.4 (12t)	5.5 (5t)
65	KXOJ/Tulsa	4.4 (9t)	10.1 (1)
66	WJQK/Grand Rapids	2.3 (15)	4.7 (7t)
77	WXHL/Wilmington, DE	0.9 (30t)	1.9 (20t)
78	WJIS/Sarasota	3.0 (12)	8.7 (1)
83	WQCK/Baton Rouge	2.5 (15)	4.1 (9)
90	WMHK/Columbia, SC	4.5 (11)	6.8 (6t)
95	KBIQ/Colorado Springs	5.3 (7)	8.3 (3)
95	KTLI/Wichita	2.7 (14)	5.7 (7)
98	WCQR/Johnson City	5.1 (5)	8.1 (4)
103	WLAB/Ft. Wayne, IN	3.2 (12)	4.8 (8t)
106	WBDX/Chattanooga, TN	1.9 (16)	2.5 (11t)
109	WAFJ/Augusta, GA	5.6 (7)	11.3 (1)
112	WPAR/Roanoke, VA	1.1 (20t)	1.4 (16t)
115	WJTL/Lancaster, PA	5.8 (7)	8.1 (4)
120	KTSY/Boise, ID	3.8 (12t)	8.1 (6)
135	KBNJ/Corpus Christi, TX	1.7 (20t)	3.2 (11t)
143	WCIC/Peoria, IL	5.9 (6t)	10.4 (3)
146	KWND/Springfield, MO	4.5 (8)	8.8 (3t)
149	KHPE/Eugene, OR	0.3 (28t)	1.0 (16t)
151	KLRC/Fayetteville, AR	3.8 (13)	8.3 (4)
155	WTCR-AM/Huntington, WV	0.9 (19t)	—
165	WMSJ/Portland, ME	0.9 (20t)	1.2 (14t)
166	WCTL/Erie, PA	2.9 (11)	6.2 (5t)
172	WFRN/South Bend, IN	4.5 (8t)	4.1 (6t)
172	WHPZ/South Bend, IN	1.3 (18t)	2.7 (12t)
176	KZKZ/Ft. Smith, AR	2.2 (15t)	2.7 (8t)
191	KJTY/Topeka, KS	0.8 (18t)	—
206	WIBI/Springfield, IL	2.9 (14t)	4.2 (8t)
209	WCVK/Bowling Green, KY	2.1 (13t)	6.4 (5t)
215	WBGL/Champaign, IL	3.7 (10t)	4.5 (3t)
218	WPSM/Ft. Walton Beach, FL	2.6 (13t)	7.4 (4t)
220	KKJM/St. Cloud, MN	0.9 (23t)	2.0 (12t)
235	KOBC/Joplin, MO	9.0 (3)	15.9 (2)
240	WWIB/Eau Claire, WI	2.2 (12t)	4.5 (6t)
251	KBMQ/Monroe, LA	2.4 (13t)	4.0 (6t)
260	WGRC/Williamsport, PA	2.5 (7t)	5.3 (6t)
261	WBJY/Albany, GA	7.1 (3)	8.1 (3)
267	KSLT/Rapid City, SD	3.9 (11)	6.3 (4t)

Ties are noted with a (t). Shares and ranks shown in bold are top five in the demo. © Arbitron; may not be quoted or reproduced without prior written permission from Arbitron. All data is Monday-Sunday, 6am-midnight.

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R&R CHRISTIAN AC TOP 30

September 3, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	JEREMY CAMP Walk By Faith (BEC)	957	-30	16	35/0
2	2	THIRD DAY I Believe (Essential/PLG)	902	-8	17	35/0
3	3	MERCYME Here With Me (INO/Curb)	856	-9	23	37/0
4	4	TREE63 Blessed Be Your Name (Inpop)	838	-9	30	36/0
5	5	STEVEN CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)	793	+2	12	35/0
6	6	CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	736	-38	26	36/0
7	7	BETHANY DILLON All I Need (Sparrow/EMI CMG)	696	+32	6	29/2
8	8	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	646	-15	28	35/0
9	9	KUTLESS Sea Of Faces (BEC)	641	-4	19	31/0
10	10	SELAH You Raise Me Up (Curb)	583	-48	21	32/0
11	11	DAVID CROWDER BAND Open Skies (Sixsteps/Sparrow/EMI CMG)	536	-72	19	28/1
14	12	SHAWN MCDONALD Gravity (Sparrow/EMI CMG)	535	+81	9	27/2
17	13	BY THE TREE Beautiful One (Fervent)	493	+97	4	16/1
12	14	MATTHEW WEST The End (Sparrow/EMI CMG)	485	-31	13	23/0
13	15	ANTHONY EVANS Here's My Life (INO)	482	0	9	24/1
16	16	TELECAST The Beauty Of Simplicity (BEC)	470	+65	5	19/1
19	17	CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	429	+67	4	20/2
27	18	MICHAEL W. SMITH Healing Rain (Reunion/PLG)	398	+99	2	25/4
23	19	WATERMARK The Glory Of Your Name (Rocketown)	379	+55	4	19/1
18	20	AVALON You Were There (Sparrow/EMI CMG)	365	-22	14	20/0
24	21	BARLOWGIRL Never Alone (Fervent)	353	+40	7	16/1
20	22	RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)	353	-8	6	21/2
25	23	JEFF DEYO As I Lift You Up (Gotee)	324	+16	7	13/0
21	24	CHRIS RICE Go Light Your World (Rocketown)	321	-36	11	15/0
22	25	DELIRIOUS? Majesty (Here I Am) (Sparrow/EMI CMG)	307	-19	10	12/0
30	26	TREVOR MORGAN Fall Down (BHT)	305	+30	4	15/2
Debut	27	BEBO NORMAN Disappear (Essential/PLG)	304	+56	1	14/1
Debut	28	SWIFT Alive In Love (Flicker)	262	+45	1	11/0
28	29	JUMP5 Wonderful (Sparrow/EMI CMG)	240	-38	13	15/0
29	30	FUSEBOX Dnce Again (Elevate/Inpop)	234	-42	11	13/1

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
NEWSBOYS Presence (Sparrow/EMI CMG)	6
MICHAEL W. SMITH Healing Rain (Reunion/PLG)	4
TREE63 King (Inpop)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NEWSBOYS Presence (Sparrow/EMI CMG)	+130
MICHAEL W. SMITH Healing Rain (Reunion/PLG)	+99
BY THE TREE Beautiful One (Fervent)	+97
SHAWN MCDONALD Gravity (Sparrow/EMI CMG)	+81
CHRIS TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	+67
TELECAST The Beauty Of Simplicity (BEC)	+65
BEBO NDRMAN Disappear (Essential/PLG)	+56
WATERMARK The Glory Of Your Name (Rocketown)	+55
FFH Still The Cross (Essential/PLG)	+47
SWIFT Alive In Love (Flicker)	+45

Christian Activity

by Rick Welke

Repeat, Repeat

The top 11 songs on the chart stay put, causing a serious logjam in the uppermost third of the chart. The good news is that with only two songs gaining bullets this time around — **Steven Curtis Chapman** (5*, +2) and **Bethany Dillon** (*7, +32) — there should soon be a huge swing on the chart, allowing songs from No. 12 through 19 the ability to move up significantly over the next few weeks.

Tunes by **Shawn McDonald** (14-12, +81), **By The Tree** (17-13, +97), **Chris Tomlin** (19-17, +67), **Michael W. Smith** (27-18, +99) and **Watermark** (23-19, +55) make great gains, positioning them for top 10 status in the coming weeks.

Newer charting tracks from **Bebo Norman** and **The Swift** are situated for a long run on the chart after many weeks on the New & Active list.

37 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 8/22-8/28. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

New & Active

BIG DADDY WEAWE Set Me Free (Fervent)

Total Plays: 227, Total Stations: 8, Adds: 0

FFH Still The Cross (Essential/PLG)

Total Plays: 202, Total Stations: 11, Adds: 2

SHANE & SHANE He Is Exalted (Inpop)

Total Plays: 182, Total Stations: 9, Adds: 1

STARFIELD Filled With Your Glory (Sparrow/EMI CMG)

Total Plays: 180, Total Stations: 11, Adds: 0

TREE63 King (Inpop)

Total Plays: 156, Total Stations: 9, Adds: 3

BUILDING 429 Space In Between Us (Word/Curb/Warner Bros.)

Total Plays: 154, Total Stations: 9, Adds: 2

NEWSBOYS Presence (Sparrow/EMI CMG)

Total Plays: 134, Total Stations: 10, Adds: 6

NICOL SPONBERG Safe (Curb)

Total Plays: 130, Total Stations: 7, Adds: 0

PHILLIPS, CRAIG & DEAN You Are God Alone (INO)

Total Plays: 120, Total Stations: 7, Adds: 2

MONK & NEAGLE All I Need (Flicker)

Total Plays: 118, Total Stations: 6, Adds: 0

Songs ranked by total plays

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CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	BARLOWGIRL Never Alone (Fervent)	1273	+25	21	28/0
2	2	SANCTUS REAL Everything... (Sparrow/EMI CMG)	1025	-15	13	28/0
3	3	MERCYME Here With Me (INO/Curb)	927	-51	23	24/0
7	4	JEREMY CAMP Stay (BEC)	804	+23	14	23/0
4	5	KUTLESS Sea Of Faces (BEC)	772	-95	25	18/0
9	6	PAUL WRIGHT You're Beautiful (Gotee)	743	+43	9	23/0
5	7	THIRD DAY Come On Back To Me (Essential/PLG)	737	-110	21	21/0
8	8	D. CROWDER... Open Skies (Sixsteps/Sparrow/EMI CMG)	731	-15	13	21/0
6	9	CASTING... Who Am I (Beach Street/Reunion/PLG)	714	-83	24	17/0
11	10	SHAWN MCDONALD Gravity (Sparrow/EMI CMG)	709	+82	7	21/1
13	11	OUT OF EDEN Soldiers (Gotee)	666	+108	7	21/2
17	12	BY THE TREE Beautiful One (Fervent)	662	+161	8	24/4
10	13	MATTHEW WEST The End (Sparrow/EMI CMG)	609	-32	11	18/0
12	14	JADDN LAVIK Following You (BEC)	598	+27	12	17/0
18	15	BETHANY DILLON All I Need (Sparrow/EMI CMG)	566	+84	5	21/2
14	16	JARS OF CLAY Sunny Days (Essential/PLG)	549	+2	19	15/0
15	17	PLUMB Taken (Curb)	521	-5	10	18/0
16	18	STARFIELD Filled With Your Glory (Sparrow/EMI CMG)	478	-37	17	13/0
22	19	RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)	462	+55	4	20/2
30	20	TOBYMAC Gone (ForeFront/EMI CMG)	454	+224	2	21/6
20	21	HAWK NELSON Every Little Thing (Tooth & Nail)	452	-9	6	13/0
21	22	SWITCHFOOT Meant To Live (Red Ink/Columbia)	447	+12	8	9/0
24	23	AUDIO ADRENALINE Miracle (ForeFront/EMI CMG)	432	+27	5	18/2
23	24	S. CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)	416	+9	10	15/0
19	25	WARREN BARFIELD Soak It Up (Creative Trust Workshop/383)	383	-76	14	11/0
25	26	JAMES CLAY Franklin Park (Inpop)	348	-46	11	11/0
26	27	TAIT God Can You Hear Me (ForeFront/EMI CMG)	313	-40	16	10/0
28	28	SARAH KELLY Matter Of Time (Gotee)	299	+58	2	9/0
-	29	JEREMY CAMP Walk By Faith (BEC)	262	+42	3	8/0
29	30	FALLING UP Broken Heart (BEC)	249	+17	2	7/0

31 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 8/22 - Saturday 8/28.
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New & Active

BUILDING 429 Space In Between Us (Word/Curb/Warner Bros.)

Total Plays: 247, Total Stations: 10, Adds: 2

IAN ESKELIN Secret (Inpop)

Total Plays: 238, Total Stations: 11, Adds: 3

TREE63 King (Inpop)

Total Plays: 228, Total Stations: 11, Adds: 5

JONAH33 Working Man Hands (Ardent)

Total Plays: 223, Total Stations: 8, Adds: 1

EVERLIFE Evidence (Tovech/SHLETER)

Total Plays: 219, Total Stations: 10, Adds: 1

OVERFLOW Better Place (Essential/PLG)

Total Plays: 214, Total Stations: 8, Adds: 1

TELECAST The Beauty Of Simplicity (BEC)

Total Plays: 211, Total Stations: 5, Adds: 0

FUSEBOX Once Again (Elevate/Inpop)

Total Plays: 189, Total Stations: 8, Adds: 0

BIG DISMAL Rainy Day (Lost Keyword)

Total Plays: 181, Total Stations: 9, Adds: 6

DAY OF FIRE Cornerstone (Essential/PLG)

Total Plays: 169, Total Stations: 10, Adds: 5

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	FALLING UP Bittersweet (Tooth & Nail)	398	-7	15	31/1
2	2	JEREMY CAMP Stay (BEC)	389	+3	14	26/1
3	3	HAWK NELSON Every Little Thing (Tooth & Nail)	367	-4	17	25/0
4	4	SANCTUS REAL Everything... (Sparrow/EMI CMG)	342	-21	16	27/0
7	5	THOUSAND FOOT... Faith, Love... (Tooth & Nail/EMC)	315	+33	7	27/2
6	6	EVERYDAY SUNDAY What Love Is (Flicker)	293	+11	16	22/0
8	7	KUTLESS Not What You See (BEC)	278	+11	10	25/1
5	8	BARLOWGIRL Never Alone (Fervent)	264	-33	19	17/0
9	9	MOURNING SEPTEMBER Glorietta (Floodgate)	260	+14	7	19/0
11	10	TAIT Reconnecting (ForeFront/EMI CMG)	244	+10	8	26/0
12	11	LAST TUESDAY Beat Dependent (DUG)	225	+9	8	23/0
14	12	NUMBER ONE GUN You Fail... (Salvage/Floodgate)	200	+11	7	14/2
10	13	SUBSEVEN Emotion (Flicker)	190	-44	20	23/1
18	14	KIDS IN THE WAY Phoenix (Flicker)	188	+30	4	20/2
30	15	SKILLET Open Wounds (Ardent/Lava)	184	+71	2	20/8
16	16	12 STONES Far Away (Wind-up)	181	+19	5	23/2
13	17	DEMON HUNTER My Heartstrings... (Solid State)	178	-32	15	16/0
17	18	KINGSDDWN Dearest Nameless (Independent)	174	+14	10	19/0
23	19	TODD SMITH Alive (Curb)	168	+31	5	21/3
20	20	EDWYN Take Me Away (Independent)	157	+5	10	20/2
19	21	DC SUPERTONES We Shall Overcome (Tooth & Nail)	149	-4	13	17/0
15	22	THIRD DAY Come On Back To Me (Essential/PLG)	148	-39	18	18/0
21	23	NATE SALLIE Without You (Curb)	145	+2	3	12/3
Debut	24	DAY OF FIRE Cornerstone (Essential/PLG)	144	+53	1	18/3
Debut	25	FM STATIC Definitely Maybe (Tooth & Nail)	143	+54	1	11/3
24	26	MENDING POINT Embers (Word Of Mouth)	143	+8	4	8/1
25	27	DEAD POETIC New Medicines (Solid State)	141	+7	12	10/0
27	28	PROJECT 86 Safe Haven (Tooth & Nail)	126	-1	5	17/0
Debut	29	TOBYMAC Gone (ForeFront/EMI CMG)	125	+84	1	13/3
Debut	30	POOR MAN'S RICHES Energy (Word Of Mouth)	123	+13	1	15/1

37 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 8/22 - Saturday 8/28.
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New & Active

EVER STAYS RED I'll Tell The World (Wrinkle Free)

Total Plays: 102, Total Stations: 13, Adds: 1

CASTING CROWNS American Dream (Beach Street/Reunion/PLG)

Total Plays: 94, Total Stations: 13, Adds: 1

STAPLE Pop (Flicker)

Total Plays: 90, Total Stations: 7, Adds: 3

FALLOUT Somewhere In Between (Be3)

Total Plays: 87, Total Stations: 8, Adds: 0

GRETCHEN Fading (Independent)

Total Plays: 86, Total Stations: 9, Adds: 1

TREE63 King (Inpop)

Total Plays: 83, Total Stations: 14, Adds: 3

JADED THORNS Lie Awake (Word Of Mouth)

Total Plays: 81, Total Stations: 9, Adds: 0

APOLOGETIX Downer Of A Sister (Paradises)

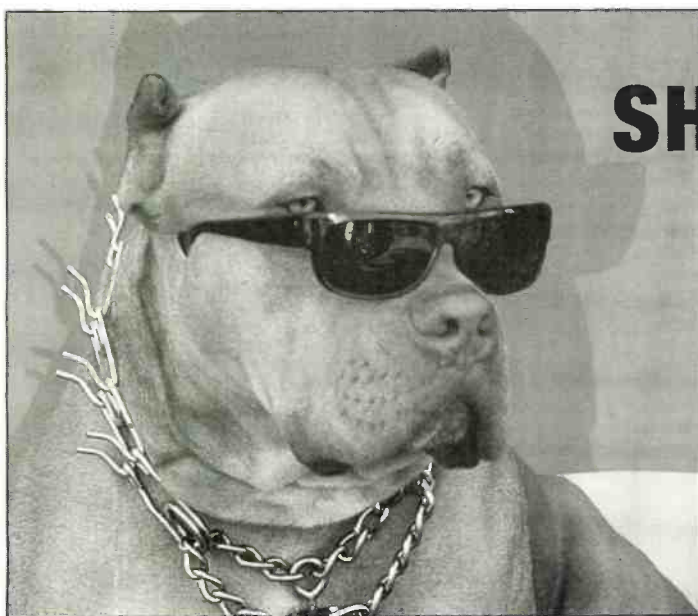
Total Plays: 80, Total Stations: 12, Adds: 0

AUDIO ADRENALINE Miracle (ForeFront/EMI CMG)

Total Plays: 75, Total Stations: 10, Adds: 2

EMISSARY Authority (Independent)

Total Plays: 71, Total Stations: 5, Adds: 0



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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	S. CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)	385	+28	11	20/0
2	2	AVALON You Were There (Sparrow/EMI CMG)	349	+1	14	20/0
4	3	JEREMY CAMP Walk By Faith (BEC)	345	+22	12	19/0
3	4	KELLY MINTER This Is My Offering (Cross Driven)	313	-22	15	17/0
6	5	CHRIS RICE Go Light Your World (Rocketown)	285	-1	8	17/0
8	6	DESPERATION Beauty Of The Lord (Integrity/Vertical)	283	+25	6	17/0
7	7	WATERMARK The Glory Of Your Name (Rocketown)	275	+16	6	17/0
9	8	BABBIE MASON Shine The Light (Spring Hill)	248	-6	10	14/0
5	9	MERCYME Here With Me (INO/Curb)	234	-65	21	14/0
11	10	ANTHONY EVANS Here's My Life (INO)	219	-2	5	14/0
10	11	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	205	-20	17	13/0
15	12	FFH Still The Cross (Essential/PLG)	193	+44	2	17/3
16	13	BEBO NORMAN Disappear (Essential/PLG)	185	+37	2	16/4
13	14	BIG DADDY WEAVE Heart Cries Holy (Fervent)	185	+24	10	11/0
12	15	GREG LONG Fifteen (Christian)	181	+14	7	13/1
Debut	16	MICHAEL W. SMITH Healing Rain (Reunion/PLG)	172	+59	1	17/1
14	17	DAVID HUFF My Song Of Praise (Christian)	143	-13	5	9/0
19	18	DELIRIOUS? Majesty (Here I Am) (Sparrow/EMI CMG)	141	+15	2	9/1
17	19	DON MOEN Thank You Lord (Integrity/Vertical)	132	-16	4	10/0
Debut	20	FERNANDO ORTEGA Take Heart, My Friend (Curb)	131	+29	1	11/2

22 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 8/22 - Saturday 8/28.
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Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	GRITS Hittin' Curves (Gotee)
2	OUT OF EDEN Soldiers (Gotee)
3	KJ-52 Back In The Day (Uprok)
4	FLYNN Love Is Dead (When) (Illect)
5	JOHN REUBEN Life Is Short (Gotee)
6	PEACE OF MIND We Gon A Make It (BEC)
7	DISCIPLES OF CHRIST (D.O.C.) Antidote (Disciples Of Christ/Throne Room)
8	MARS ILL Planes And Trains (Gotee)
9	SINTAX.THE.TERRIFIC Dramamine (Illect)
10	VERBS Love Triangle (Gotee)

CHRISTIAN AC TOP 30 INDICATOR

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	S. CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)	1081	+19	12	34/1
2	2	JEREMY CAMP Walk By Faith (BEC)	1014	-17	15	34/0
3	3	THIRD DAY I Believe (Essential/PLG)	946	-42	16	31/0
4	4	MERCYME Here With Me (INO/Curb)	911	-11	17	26/0
6	5	BETHANY DILLON All I Need (Sparrow/EMI CMG)	712	+103	6	29/2
5	6	KUTLESS Sea Of Faces (BEC)	655	-9	17	25/0
10	7	SHAWN MCDONALD Gravity (Sparrow/EMI CMG)	613	+40	6	25/2
9	8	BEBO NORMAN Disappear (Essential/PLG)	613	+39	7	25/0
8	9	CASTING... Who Am I (Beach Street/Reunion/PLG)	576	-2	17	20/0
17	10	BY THE TREE Beautiful One (Fervent)	560	+59	7	25/1
11	11	ANTHONY EVANS Here's My Life (INO)	553	-11	9	24/1
21	12	C. TOMLIN Indescribable (Sixsteps/Sparrow/EMI CMG)	538	+129	3	25/4
12	13	AVALON You Were There (Sparrow/EMI CMG)	537	-24	14	22/0
7	14	SELAH You Raise Me Up (Curb)	524	-66	17	21/0
14	15	BARLOWGIRL Never Alone (Fervent)	522	-20	10	19/0
18	16	CHRIS RICE Go Light Your World (Rocketown)	510	+10	9	22/0
13	17	MATTHEW WEST The End (Sparrow/EMI CMG)	477	-72	9	18/0
19	18	TREE63 Blessed Be Your Name (Inpop)	452	+27	17	14/1
24	19	FFH Still The Cross (Essential/PLG)	445	+73	3	23/2
22	20	RACHAEL LAMPA When I Fall (Word/Curb/Warner Bros.)	423	+14	6	18/0
16	21	D. CROWDER... Open Skies (Sixsteps/Sparrow/EMI CMG)	417	-92	17	19/0
20	22	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	416	-5	17	14/0
27	23	MICHAEL W. SMITH Healing Rain (Reunion/PLG)	410	+83	2	22/3
15	24	WARREN BARFIELD Soak It Up (Creative Trust Workshop)	376	-133	16	14/0
26	25	WATERMARK The Glory Of Your Name (Rocketown)	367	+33	4	18/0
23	26	DELIRIOUS? Majesty (Here I Am) (Sparrow/EMI CMG)	364	-35	9	16/0
30	27	TELECAST The Beauty Of Simplicity (BEC)	356	+85	2	17/2
25	28	BIG DADDY WEAVE Set Me Free (Fervent)	307	-47	6	15/0
29	29	JEFF DEYO As I Lift You Up (Gotee)	304	+12	4	14/0
28	30	TREVOR MORGAN Fall Down (BHT)	290	-4	5	16/0

37 AC reporters. Songs ranked by total plays for the airplay week of Sunday 8/22 - Saturday 8/28.
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New & Active

BUILDING 429 Space In Between Us (Word/Curb/Warner Bros.) Total Plays: 258, Total Stations: 14, Adds: 2	TREE63 King (Inpop) Total Plays: 190, Total Stations: 11, Adds: 2
PHILLIPS, CRAIG & DEAN You Are God Alone (INO) Total Plays: 240, Total Stations: 16, Adds: 5	NEWSBOYS Presence (Sparrow/EMI CMG) Total Plays: 179, Total Stations: 14, Adds: 6
NICDL SPONBERG Safe (Curb) Total Plays: 208, Total Stations: 11, Adds: 1	SHANE & SHANE He Is Exalted (Inpop) Total Plays: 150, Total Stations: 9, Adds: 1
SWIFT Alive In Love (Flicker) Total Plays: 204, Total Stations: 10, Adds: 1	GINNY OWENS New Song (Rocketown) Total Plays: 141, Total Stations: 8, Adds: 0
STARFIELD Filled With Your Glory (Sparrow/EMI CMG) Total Plays: 198, Total Stations: 9, Adds: 0	OVERFLOW Come Home (Essential/PLG) Total Plays: 127, Total Stations: 7, Adds: 0



BEAT the ODDS
REDUCE YOUR CHANCES OF AF RELATED STROKE

Most atrial fibrillation-related strokes could be prevented with anti-coagulation treatments. Yet, up to two-thirds of AF patients who suffer these strokes are not prescribed anti-coagulants or blood thinners upon hospital discharge. National Stroke Association is launching Beat the Odds, a national awareness campaign urging consumers to ask their doctors about the risks of AF and the importance of treatment.

Get more information on Beat the Odds at www.stroke.org. For details on atrial fibrillation visit www.afadvisor.org



National Stroke Association



PART ONE OF A TWO-PART SERIES

Jesús López, On The Record

Universal Music's Latin America & Iberian Peninsula Chairman speaks

The Latin record industry is a unique kind of monster. It doesn't look, feel, sound or behave like the general market — and that's just in the U.S. Latin America is a whole other story. Although much of the Latin music we hear in the U.S. comes from Latin American countries, consumer behavior in those countries is unlike that of U.S. Hispanic consumers.

It may seem overwhelming to understand Hispanic consumer behavior, needs and musical tastes on the U.S. West and East Coasts, but think about getting a handle on such things for each and every Spanish- and Portuguese-speaking country. It's not an easy task, but one that Universal Music Latin America & Iberian Peninsula Chairman Jesús López knows much about.

Appointed to his position in July 2001 and headquartered in Miami, López oversees Universal's U.S. Latin label, Universal Music Latino, as well as Universal Music's operations in all Spanish- and Portuguese-speaking territories worldwide. His understanding of the state of Latin music is extensive, and this week and Sept. 24 we'll speak to him about a wide range of issues.

A Growing Market

The record industry overall has

been suffering because of things like file-sharing, illegal downloads and other forms of piracy, layoffs, etc. So, how, according to López, is the industry faring not just in the U.S., but also in Latin America? "The U. S. is one of the markets that has suffered the least, especially when it comes to Latin music," he says. "The Latin market in the U.S. is growing in terms of demographics and consumption, so, in comparison to other territories, the negative effects have been less.



Jesús López

"The industry's current problem is the conversion of a business model that has to adapt to new technology. The industry has grown in the last 20 years based on two forces. One is creativity, being able to find great singers. Second is technology, the fact that the public is able to consume music actively and not passively, like they did 40 years ago."

López says that the fact that you no longer have to be sitting in a room

listening to a vinyl record to hear music has changed the industry. "When the Walkman appeared and people could take music with them, that caused a huge expansion," he says. "And later there was the CD and better in-car systems.

"The arrival of the Internet, because it was not regulated, created chaos. It is beginning to be regulated, and in coming years we will see it begin to be used as a distribution method. The components of companies that handle that process will begin to see part of the revenue they deserve for the service they are providing.

"The biggest revolution now is that music is even more mobile and more portable, through things like the iPod and cell phones. That is another advantage of this kind of technology, because it will create another big push for music consumption. That push in sales will not happen, though, if the industry does not focus on the heart of the industry, which is still finding a good song with a great singer that attracts the consumer."

The Piracy Problem

Although the physical piracy of Latin music is a problem in the U.S., it is nothing compared to what is going on in Latin America. "Physical piracy of music in Mexico, Brazil and Paraguay is so high that it has caused the legal consumption of music to drop dramatically," says López. "Of the top 10 countries for piracy, four are Latin: Mexico, Brazil, Paraguay and Spain. You can imagine the effect that has on our music.

"The truth is that losses in those countries hit the industry so hard that reinvesting in new artists diminishes greatly. The legal music industry then becomes smaller, and the investment is also smaller. There is less of an investment in smaller countries that would normally be a source of repertoire."

Fighting music piracy in Latin America is a daunting task, since the authorities in those countries are not overly concerned with the problem. They are dealing with issues like unemployment, poverty and security in

"If the consumer is used to seeing pirated product on the street and sees that the police and the government don't do anything about it, it is hard to teach them that they are committing a crime."

the streets, and music piracy is not at the top of their lists.

"We work hard against piracy," López says. "We have investigative teams, but they can't do too much, because they are private organizations. They gather information, and it's handed over to the authorities. Then we have to deal with official government agencies."

"That's where the problem comes. If the government cares little about fighting piracy, it's very hard for us to get any results. There has been little or no willingness on the part of the authorities to assist us. That is why piracy is such a dominant force and why you see pirated product on any corner in any city in many Latin American countries. There's no way to fight it.

"Physical piracy of music in Mexico, Brazil and Paraguay is so high that it has caused the legal consumption of music to drop dramatically."

"Politicians are not aware that what is being destroyed is part of their country's culture. Music is culture, just like books and theater. It is one of the biggest parts of a country's culture. And I don't mean only autochthonal music; pop music is also part of culture, because it is music that will be remembered as the symbol of a generation, of a way of life or of a way of thinking during a certain time in history."

Fighting Back

In an effort to do something to slow down music piracy in Latin America, there have been campaigns targeted at educating the public. However, many people there don't see buying illegal product as a crime and feel that buying a legal CD is too expensive. "We tried to do campaigns to educate the consumer, but the consumer has a small responsibility," López says.

"If the consumer is used to seeing

pirated product on the street and sees that the police and the government don't do anything about it, it is hard to teach them that they are committing a crime. Why would they see it as a crime when it's out there in the open and they see the cops passing by and doing nothing?"

There is a similar problem in the U.S., where not only physical piracy of Latin music affects the industry, but also illegal downloading. "Downloading was seen as a cool thing to do," López says. "Parents even felt kind of proud that their child was able to download things, because they weren't able to do it. We try to educate in that area, but our main focuses are investigations and policing."

Legal sites offer a wide range of songs for sale, but some artists complain that they don't want to sell their songs online for only 99 cents per download. Not in the Latin market, according to López. "All artists are willing to do it," he says. "The problem is that there are a lot of illegal sites disguised as legal. When you go to make the deal, it turns out that they are not technologically prepared and don't offer the security we require to sign off on the product."

Today's Reality

The reality for today's kids is that they want their music instantly and they want to be able to download it to their phones, iPods or other portable devices. How is this affecting Hispanic music consumption? Are they buying music from the Internet, or are they still purchasing the physical product?

"It's changing as more and more Hispanics log on to the Internet and access sites like iTunes and begin to purchase things like iPods," López says. "Right now there is a segment of the public that craves those kinds of products and uses those services.

"Currently, though, most people don't have more than a couple of hundred songs stored for their listening pleasure. If they are given the option of having 10,000 or more songs, they'll take it. We are at the point where you have the option to store a large amount of information in a small space, and it's mobile, which is what the kids want."

Part Two of this interview will appear in the Sept. 24 issue. In it, López will discuss a new business model, the rebirth of indies and their effect on the industry and what we can expect in the future from Universal.



IT'S ALL GOOD KLVE/Los Angeles personality Carlos Alvarez (l) supports all types of music. He's seen here with artist Tego Calderón, who's been at the forefront of the reggaetón movement.

RADIO Y MÚSICA™

by R&R.

This Week In Spanish-Language Music

On the Spot: Volumen Cero

With their latest release on Warner Music Latina, *Estelar*, Volumen Cero are betting on moving forward and continuing the success they had with their previous CD, *Luces*, and the international hit "Hollywood." Marthin, Luis and Fernando are preparing to work the rock scene, and this week they speak to R&R about the album, their sound and their expectations.

R&R: What were your thoughts when you went in to the studio to record *Estelar*?

VC: We wanted to express ourselves artistically and show the new material we had created during the time we were touring with *Luces*. We ended up having a lot of material in Spanish and English. The album has nine songs in Spanish. One is a cover of a song by Miguel Cantilo from Argentina, "A Donde Quiera Que Voy." The rest of the material is ours, including two songs in English.

"Autos' is a song about lack of love, about everything you do to get love, and then it just doesn't work out."

We wanted to put this together with the three-piece band that we've become since our guitar player, Cris, left. We went through a lot trying to release this album, just like the industry was going through a lot and also our record label. We survived, and we're super-excited about being out here.

R&R: Has your sound changed since you are now three instead of four?

VC: Not really. The change strengthened it. We still write all the songs. We added live keyboards, and we hired a friend of ours to play what Cris used to play on the guitar. It still has the same essence. We didn't think about how the album was going to sound. We had a period where we wrote music and gelled as a band. It was good that we were all on the same page and evolving musically in the same way. It was pretty natural to write the record, and there was not really a strategy behind it. We opened ourselves mu-

sically, and the album is a good representation of that.

R&R: Because the first album was so successful with "Hollywood," was there any nervousness about producing an even more successful sophomore album?

VC: Our goals have grown. We're very ambitious. We're on top of everything — the band, the music and the business. We want to be involved with everything,



Volumen Cero

and sometimes that can drive you crazy. We got together and found ourselves in a perfect situation, and this is what came out. We had time to do preproduction on this album and on *Luces*, so once we entered the studio, we had our minds set on what we wanted to achieve. I guess our only fear was making sure we could play the songs the way we wanted.

R&R: Tell me about the first single, "Autos."

VC: "Autos" is a song about lack of love, about everything you do to get love, and then it just doesn't work out.

R&R: Talk about your sound on the album.

VC: This album takes us back to the place where we began to become music fans. When I listen to this album, I'm happy. It reminds me of when I went to see The Cure for the first time, for example, or SodaSte-

reo unplugged. It takes you back to the first time music made the hair on your arms stand up, when you first heard something cool. That's what we wanted to portray. Our sound is derived from everything from stuff we listened to in the '80s to things that we listen to currently. There are a lot of Latin bands doing great things without showing their ethnic side. You have to do music the way you feel it.

R&R: As a Latin rock band, you must know which alternative mediums of promotion to use, since radio is not playing rock.

VC: Absolutely. Every city has someone who believes in Latin alternative music, and we have connections with them. We don't want to be classified as a Latin alternative rock band; we think of ourselves as a rock band that's trying to break all genres. We

don't want to be another *rock en español* band, because we don't think we have anything in common with La Ley, Maná or El Tri — only that they are Hispanic, and we are Hispanic. We do play rock, but there are different types of rock.

Last night I was checking my e-mails, and I was linked to "Indie 103.1" in Los Angeles [KDLD & KDLE]. They are playing us. Stations like that, which are not even part of our culture, are spinning us. I can't believe Latin radio is so behind. Just now they are playing Julieta Venegas or La Oreja De Van Gogh.

It takes time, and it's kind of sad, but we're doing it our way. We're staying true to the people who have supported us since the beginning, like WRTE (Radio Arte)/Chicago, [Los Angeles television channel] LATV, MTV Es-

Radio Corner

Bobby Peña
PD, KOPY/Alice, TX

KOPY is hosting the 25th annual Fiesta Amistad. This is a huge South Texas event and tradition. From the pageant, parade and trail ride to the beautiful-baby contest and *carne guisada* and baby back rib cook-offs, it's pure excitement. KOPY is entering both cook-offs with our sponsor, Univision Records, whom we hope to make proud with Bobby's Baby Backs and Rolly's Rough and Raunchy Carne Guisada.

It's a four-day event, Sept. 2-5.

There will be live performances by Los Palominos, Estruendo, Punto Y Aparte, Big Circo, Marcos Orozco and many more. We'll even have the local ABC-TV affiliate's Sunday-morning Tejano show, *Domingo Live*, on hand for a live show on Sunday morning.



"We don't want to be classified as a Latin alternative rock band; we think of ourselves as a rock band that's trying to break all genres."

pañol, etc. What's very rewarding for us is playing the Greek Theater in L.A., opening for La Ley, or playing in Mexico City in front of 10,000 people and seeing everybody sing "Hollywood." We wondered how they knew our music, but it turns out that Mexican radio does play our music.

R&R: Warner Music Latina has gone through a lot of changes. How much support are you currently getting from them?

VC: Forty percent of the staff got laid off, and 40% of the artists were dropped. To be here is an honor, and to know that they believe in what we do. At times it can be frustrating, because we're very ambitious, but we're proud to be here. We're glad the album is out. We have to do everything that we did for the other albums, but double.

R&R: Will you be doing any live performances anytime soon?

VC: We'll be doing promotion all of September, and we'll be doing album-release parties in several cities, like Miami and L.A. We'll start touring by October, but we have yet to define the details.



PART OF THE CLUB Artist Luz Rios stopped by R&R to showcase a few songs off her new album, *De Mi Corazón*. She was a hit!

CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	ALEKS SYNTEK fIANA TORROJA Duele El Amor (EMI Latin)	238
2	PEPE AGUILAR Miedo (Sony Discos)	196
3	KALIMBA No Me Quiero Enamorar (Sony Discos)	192
4	CARLOS VIVES Como Tú (EMI Latin)	157
5	FRANCO DE VITA fSIN BANDERA Si La Ves (Sony Discos)	149
6	PAULINA RUBIO Algo Tienes (Universal)	132
7	JENNIFER PEÑA Vivo Y Muero En Tu Piel (Univision)	128
8	ANDY & LUCAS Son De Amores (BMG Latin)	125
9	MARC ANTHONY Ahora Quién (Sony Discos)	119
10	JUANES Nada Valgo Sin Tu Amor (Universal)	117
11	JULIETA VENEGAS Andar Conmigo (BMG Latin)	116
12	MARCO ANTONIO SOLIS Prefiero Partir (Fonovisa)	109
13	LOS TEMERARIOS Qué De Raro Tiene (Fonovisa)	105
14	CHAYANNE Sentada Aquí En Mi Alma (Sony Discos)	98
15	YAHIR La Locura (Warner M.L.)	93
16	SIN BANDERA Que Lloro (Sony Discos)	93
17	HA-ASH Estés En Donde Estés (Sony Discos)	82
18	JD NATASHA Lágrimas (EMI Latin)	78
19	FRANCO DE VITA Tú De Qué Vas (Sony Discos)	75
20	CHAYANNE Cuidarte El Alma (Sony Discos)	74
21	JULIETA VENEGAS Lento (BMG Latin)	72
22	ANGELA MARIA FORERO Fiera Inquieta (Sony Discos)	68
23	MARIANA Que No Me Faltes Tú (Univision)	67
24	REYLI BARBA Desde Que Llegaste (Sony Discos)	67
25	CLIMAX El Za Za La Mesa Que Más Aplauda (Balboa)	61

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GUILLERMO PLATA Ojalá (Balboa)
JOHN Y SU BANDA Algo Grande (Perfect Image)

TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	MARC ANTHONY Valió La Pena (Sony Discos)	292
2	GILBERTO S. ROSA Sombra Loca (Sony Discos)	234
3	GRUPO NICHE Culebra (Sony Discos)	189
4	DON OMAR Pobre Diabla (VI Music)	178
5	TITO NIEVES Fabricando Fantasías (SGZ Entertainment)	174
6	JUAN LUIS GUERRA Las Avispas (Karen)	172
7	CARLOS VIVES Como Tú (EMI Latin)	128
8	DADDY YANKEE Gasolina (VI Music)	125
9	VICTOR MANUELLE Te Propongo (Sony Discos)	104
10	MARC ANTHONY Ahora Quién (Sony Discos)	100
11	REY RUIZ El Diablo Anda Suelto (Sony Discos)	92
12	ANDY & LUCAS Son De Amores (BMG Latin)	86
13	ELVIS CRESPO 7 Días (Dle Music)	83
14	MELINA LEON Quiero Ser Tuya (Sony Discos)	81
15	JOSE ALBERTO "EL CANARIO" Hay Amores (Universal)	79
16	AVENTURA Llorar (Premium)	71
17	ALEX "EL BIZCOCHITO" Dos Amantes (Sony Discos)	71
18	PUERTO RICAN POWER Si Pero No (J&N)	71
19	FLORIDO FLORES Necesito Money (Universal)	58
20	LOS TOROS BAND Si Tú Estuvieras (Universal)	54
21	GRAN BANDA Amiga Soledad (DAM Productions)	53
22	VICTOR MANUELLE Lloré Lloré (Sony Discos)	50
23	TONNY TUN TUN Dile A El (Karen)	48
24	PEDRO JESUS Miradita Y Meneito (MP)	46
25	NEGROS Mi Reina (Premium)	44

Data is compiled from the airplay week of August 22-28, and based on a point system.
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BANDA GORDA A Lo Oscuro (MP)
CHULY fADASSA Así Te Gusta (Perfect Image)
FENOMENO Bésame Mucho (MP)
FITO BLANKO Me Voy A Marchar (Perfect Image)
GARY No Toquen Esa Canción (MP)
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JOSE ERNESTO Sólo Por Ti (MP)
NIWTON RAFAEL Quiero Olvidarme De Ti (MP)
TITO GOMEZ Meneito (MP)

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REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	LOS TEMERARIOS Qué De Raro Tiene (Fonovisa)	396
2	LOS HOROSCOPOS DE DURANGO Dos Locos (Disa)	365
3	GRUPO MONTEZ DE DURANGO Lástima Es Mi Mujer (Disa)	16
4	PALOMO Miedo (Disa)	224
5	BANDA EL RECODO Delante De Mi (Fonovisa)	221
6	ALICIA VILLARREAL Soy Tu Mujer (Universal)	214
7	PESADO Ojalá Que Te Mueras (Warner M.L.)	199
8	LOS HURACANES DEL NORTE Te Perdoné Una Vez (Univision)	199
9	CONJUNTO PRIMAVERA Vuelve Conmigo (Fonovisa)	193
10	PATRULLA B1 No Aprendí A Olvidar (Disa)	184
11	BETO Y SUS CANARIOS Está Llorando Mi Corazón (Disa)	179
12	LOS TIGRES DEL NORTE No Tiene La Culpa El Indio (Fonovisa)	161
13	VICENTE FERNANDEZ La Primera Con Agua (Sony Discos)	150
14	CUISILLOS Suavito (Balboa)	150
15	BANDA EL RECODO Para Toda La Vida (Fonovisa)	22
16	MARCO ANTONIO SOLIS Prefiero Partir (Fonovisa)	121
17	JDAN SEBASTIAN Amar Como Te Amé (Balboa)	117
18	CONJUNTO ATARDECER Y Las Mariposas (Universal)	112
19	LUPILLO RIVERA Qué Tal Si Te Compró (Univision)	105
20	LOS HOROSCOPOS DE DURANGO Obsesión (Disa)	103
21	COYOTE Y SU BANDA TIERRA SANTA Piquetes De Hormiga (EMI Latin)	101
22	CONJUNTO PRIMAVERA Hazme Olvidarla (Fonovisa)	101
23	JENNIFER PEÑA Vivo Y Muero En Tu Piel (Univision)	101
24	BRAZeros MUSICAL DE DURANGO Lágrimas Y Lluvia (Disa)	98
25	CLIMAX El Za Za Za La Mesa Que Más Aplauda (Balboa)	98

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FIBRA DURANGUENSE El Chivo (Balboa)
 FITO BLANKO Me Voy A Marchar (Perfect Image)
 ILEGALES Como Tú (Perfect Image)
 JOAN SEBASTIAN Margarita (Balboa)
 PAJARITOS DE TACUPA La Yegua Sin Rienda (Balboa)
 YAHIR La Locura (Warner M.L.)

TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	PESADO Ojalá Que Te Mueras (Warner M.L.)	211
2	KUMBIA KINGS Sabes A Chocolate (EMI Latin)	172
3	DUELO Para Sobrevivir (Univision)	171
4	MICHAEL SALGADO Mi Cielo Gris (Freddie)	139
5	JENNIFER PEÑA Vivo Y Muero En Tu Piel (Univision)	126
6	LA FUERZA Ilusión (Independiente)	113
7	SOLIDO Cómo Olvidarte (Freddie)	98
8	ALICIA VILLARREAL Soy Tu Mujer (Universal)	98
9	LA FIEBRE Quiero (Freddie)	93
10	LOS PALOMINOS Chulita (Urbana)	79
11	LOS PALOMINOS Qué Suerte La Mía (Urbana)	75
1	SOLIDO Contigo (Freddie)	72
13	JOE LOPEZ Esta Vez (EMI Latin)	70
14	LA CONQUISTA El Feo (Vene Music)	65
15	IMAN Si Me Hubieras Dicho (Univision)	64
16	SOLIDO Tal Vez (Freddie)	63
17	INTOCABLE Si Pudiera (EMI Latin)	62
18	DJ KANE Mía (EMI Latin)	60
19	LA TROPA F Amor A La Ligera (Freddie)	57
20	GARY HOBBS Quiero Amarte (AMMX)	56
21	MAFIA Tienes Razón (Urbana)	55
22	TABU Cumbia Pa' Que Baile (JMJ3)	51
23	JAY PEREZ Sabes (La Voice)	50
24	CHENTE BARRERA La Misma Intención (Q-Vo)	48
25	TIGRILLOS La Etica (Disa)	44

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FITO BLANKO Me Voy A Marchar (Perfect Image)
 ILEGALES Como Tú (Perfect Image)
 SESI Ya No Serás (Q-Zone)
 YAHIR La Locura (Warner M.L.)

Rock/Alternative

TW	ARTIST Title Label(s)
1	ZDE Peace And Love (Sony Discos)
2	JULIETA VENEGAS Lento (BMG Latin)
3	BERSUIT VERGARABAT Argentinidad Al Palo (Universal)
4	LUCYBELL Sálvame La Vida (Warner M.L.)
5	CONTROL MACHETE El Apostador (Universal)
6	OZMATLI Cuando Canto (Concord)
7	VICENTICO Se Despierta La Ciudad (BMG Latin)
8	CAFE TACUBA Eres (MCA)
9	ALEKS SYNTEK (JANA TORROJA) Duele El Amor (EMI Latin)
10	PANTEDN ROCDCO La Ciudad De La Esperanza (BMG Latin)
11	KINKY Presidente (Nettwerk)
12	INSPECTOR Ska Voovie Boobie Baby (Universal)
13	BERSUIT VERGARABAT La Soledad (Universal)
14	JULIETA VENEGAS Andar Conmigo (BMG Latin)
15	GARIGOLES Vudú (Reciclable Records)

Songs ranked by total number of points. 10 Rock/Alternative reporters.

Record Pool

TW	ARTIST Title Label(s)
1	PEORD JESUS Miradita Y Meneito (MP)
2	PAULINA RUBIO Perros (Universal)
3	SONORA CARRUSELES Coquetona (Fuentes)
4	MARC ANTHONY Ahora Quién (Sony Discos)
5	FRAGANCIA Ahora Vengo Yo (El Toque Toque) (Latinflava)
6	CLIMAX El Za Za Za La Mesa Que Más Aplauda (Balboa)
7	GRUPD NICHE Culebra (Sony Discos)
8	TITO GOMEZ Tierra Bendita De Higuey (MP)
9	GILBERTO S. ROSA Sombra Loca (Sony Discos)
10	FULANITO Pégate (Cutting)
11	ANDY & LUCAS Tanto La Quería (BMG Latin)
12	MARC ANTHONY Valió La Pena (Sony Discos)
13	PUERTO RICAN POWER Sí Pero No (J&N)
14	CARLOS VIVES Como Tú (EMI Latin)
15	ALEJANORA GUZMAN Lipstick (BMG Latin)

Songs ranked by total number of points. 22 Record Pool reporters.

INTERNATIONAL

Lifetime Adventure Opportunity. Building new station in the capital of Nigeria, Abuja. Need Production Director, 2 real good personalities. Workhorses only. tahitited@msn.com EOE (9/3)

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 Fax: 404-567-1127 Email: clearchannel@clearchannel.com No phone calls, no agency.

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POSITIONS SOUGHT

Hardworking male air talent, great voice personality and positive energy, looking for a gig in San Diego. Hire me, you won't be sorry. Call (858) 278-1898. (9/3)

Love song therapist and author seeks to host a show that will increase the birthrate between consenting adults and bring huge arbitron numbers like I did in Denver, Boston, Atlantic City & Philly. JOEL: (215) 806-1600. (9/3)

Looking for a gig any where in Indiana but willing to re-locate just anywhere. TONY (765) 349-1291. (9/3)

POSITIONS SOUGHT

Dynamite female jock seeks on air position in San Diego market . Great voice, smooth delivery, team player. Any questions? Bajasun001@aol.com (760) 744-4771. (9/3)

Experienced GM looking for position in the South. N.C., S.C., Va. preferred. Contact broadcaster 22001 @ yahoo.com. (9/3)

I'm a hard-working on air & production talent that can get the job done & done right!!! Willing to re-locate. TONY (765) 349-1291. (9/3)

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 +PERSONALITY PLUS #PP-195, WTMX/Eric & Kathy, KCBS/Jonathon Brandmeier, KIIS/Ryan Seacrest, KXKL/J.J. McKay, \$13 CD, \$10 cassette
 +ALL COUNTRY #CY-144, WUSN, KMPS, WIL-FM, KSD-FM, KZLA, \$13 CD
 +ALL CHR #CHR-114, KPWR, KZZP, KKFR, KSTZ, \$13 CD
 +ALL A/C #AC-122, WSB-FM, WLTM, KPLZ, KLSY, KRWM, \$13 CD
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 +PROFILE #S-511 CHICAGO! CHR AC UC AOR Gold Ctry \$13 CD
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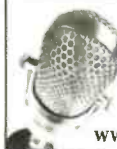
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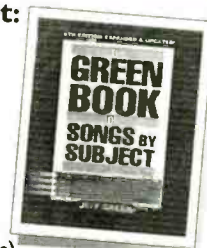
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CHR/POP

LW	TW	
1	1	ASHLEE SIMPSON Pieces Of Me (Geffen)
2	2	JOJO Leave (Get Dut) (BlackGround/Universal)
3	3	MAROON 5 She Will Be Loved (Octone/JRMG)
4	4	CHRISTINA MILIAN Dip It Low (Island/IDJMG)
7	5	AVRIL LAVIGNE My Happy Ending (Arista/RMG)
6	6	NINA SKY Move Ya Body (Next Plateau/Universal)
5	7	KEVIN LYTTLE Tum Me On (Atlantic)
11	8	BLACK EYED PEAS Let's Get It Started (A&M/Interscope)
9	9	ALICIA KEYS If I Ain't Got You (J/RMG)
12	10	NELLY My Place (Derrty/Fo' Reel/Universal)
9	11	HOBBASTANK The Reason (Island/IDJMG)
15	12	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)
17	13	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)
14	14	HOUSTON F/CHINGY & NATE DOGG I Like That (Capitol)
10	15	JUVENILE Slow Motion (Cash Money/Universal)
13	16	SWITCHFOOT Meant To Live (Red Ink/Columbia)
18	17	FINGER ELEVEN One Thing (Wind-up)
20	18	LINKIN PARK Breaking The Habit (Warner Bros.)
19	19	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)
16	20	USHER Confessions Part 2 (LaFace/Zomba)
27	21	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)
26	22	KELLY CLARKSON Breakaway (Hollywood)
24	23	BOWLING FOR SOUP 1985 (Silvertone/Live/Zomba)
22	24	LOS LONELY BOYS Heaven (Dr/Epic)
28	25	TERROR SQUAD Lean Back (Universal)
21	26	D12 How Come (Shady/Interscope)
31	27	SWITCHFOOT Dare You To Move (Columbia)
33	28	SEETHER f/AMY LEE Broken (Wind-up)
32	29	MODEST MOUSE Float On (Epic)
25	30	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)

#1 MOST ADDED

USHER F/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)

#1 MOST INCREASED PLAYS

CHRISTINA AGUILERA F/MISSY ELIOTT Car Wash (DreamWorks/Siref/Interscope)

TOP 5 NEW & ACTIVE

USHER F/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)
 GOOD CHARLOTTE Predictable (Epic)
 AKON F/STYLES P. Locked Up (SRC/Universal)
 JADAKISS F/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)
 GAVIN DEGRAW I Don't Want To Be (J/RMG)

CHR/POP begins on Page 22.

CHR/RHYTHMIC

LW	TW	
1	1	TERROR SQUAD Lean Back (Universal)
2	2	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)
3	3	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)
5	4	NELLY My Place (Derrty/Fo' Reel/Universal)
4	5	JUVENILE Slow Motion (Cash Money/Universal)
8	6	CHRISTINA MILIAN Dip It Low (Island/IDJMG)
6	7	HOUSTON F/CHINGY & NATE DOGG I Like That (Capitol)
7	8	KEVIN LYTTLE Tum Me On (Atlantic)
10	9	LL COOL J Headsprung (Def Jam/IDJMG)
9	10	LLOYD f/HASHANTI Southside (Murder Inc./Def Jam/IDJMG)
13	11	AKON f/STYLES P. Locked Up (SRC/Universal)
12	12	NINA SKY Move Ya Body (Next Plateau/Universal)
15	13	JADAKISS f/ANTHONY HAMILTON Why (Ruff Ryders/Interscope)
11	14	USHER Confessions Part 2 (LaFace/Zomba)
14	15	YOUNG BUCK Let Me In (Interscope)
19	16	T.I. Let's Get Away (Grand Hustle/Atlantic)
17	17	YING YANG TWINS Whats Happini (TVT)
23	18	J-KWON You & Me (So So Def/Zomba)
17	19	KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)
16	20	TWISTA f/R. KELLY So Sexy (Atlantic)
22	21	MASE Breathe, Stretch, Shake (Bad Boy/Universal)
43	22	USHER F/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)
21	23	MONICA U Should've Known Better (J/RMG)
24	24	ALICIA KEYS Diary (J/RMG)
20	25	LLOYD BANKS On Fire (Interscope)
25	26	PITBULL Back Up (TVT)
26	27	LIL SCRAPPY No Problem (BME/Reprise)
30	28	213 Groupie Luv (TVT)
29	29	SHAWNNA f/LUDACRIS Shake That Sh*t (DTP/Def Jam/IDJMG)
28	30	AMANDA PEREZ f/LAYZIE BONE Dedicate (Powerhouse/Virgin)

#1 MOST ADDED

USHER F/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)

#1 MOST INCREASED PLAYS

USHER F/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)

TOP 5 NEW & ACTIVE

MOBB DEEP Real Gangstaz (Violator/Zomba)
 D.O.D. F/KANYE WEST Higher (Legion)
 PITBULL Damnit Man (TVT)
 WHITE BOY F/KANYE WEST U Know (RCE)
 NITTY Nasty Girl (Rost Run/Universal)

CHR/RHYTHMIC begins on Page 27.

URBAN

LW	TW	
1	1	TERROR SQUAD Lean Back (Universal)
3	2	CIARA f/PETEY PABLO Goodies (LaFace/Zomba)
2	3	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)
5	4	JADAKISS f/DJ NODDLES & 2PAC... Why (Ruff Ryders/Interscope)
4	5	ALICIA KEYS Diary (J/RMG)
6	6	NELLY My Place (Derrty/Fo' Reel/Universal)
7	7	TWISTA f/R. KELLY So Sexy (Atlantic)
10	8	LL COOL J Headsprung (Def Jam/IDJMG)
8	9	JUVENILE Slow Motion (Cash Money/Universal)
11	10	T.I. Let's Get Away (Grand Hustle/Atlantic)
9	11	KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)
16	12	AKON f/STYLES P. Locked Up (SRC/Universal)
12	13	LIL SCRAPPY No Problem (BME/Reprise)
14	14	YOUNG BUCK Let Me In (Interscope)
15	15	USHER Confessions Part 2 (LaFace/Zomba)
13	16	MONICA U Should've Known Better (J/RMG)
17	17	ANTHONY HAMILTON Charlene (So So Def/Zomba)
30	18	NELLY Flap Your Wings (Derrty/Fo' Reel/Universal)
22	19	MASE Breathe, Stretch, Shake (Bad Boy/Universal)
19	20	CHRISTINA MILIAN Dip It Low (Island/IDJMG)
25	21	JUVENILE f/WACKO & SKIP Nolia Clap (Rap-A-Lot)
21	22	R. KELLY U Saved Me (Live/Zomba)
23	23	GUERILLA BLACK f/BENIE MAN Compton (Virgin)
18	24	LLOYD BANKS On Fire (Interscope)
27	25	BRANDY Who Is She 2 U (Atlantic)
28	26	CRIME MOB Knock If You Buck (BME/Warner Bros./Reprise)
24	27	Lenny Kravitz f/JAY-Z Storm (Virgin)
29	28	MR. MAGIC I Smoke, I Drink (Independent)
33	29	LLOYD BANKS I'm So Fly (Interscope)
20	30	LLOYD f/HASHANTI Southside (Murder Inc./Def Jam/IDJMG)

#1 MOST ADDED

USHER F/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)

#1 MOST INCREASED PLAYS

USHER F/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)

TOP 5 NEW & ACTIVE

SHAWN KANE Girl, I Wonder (J/RMG)
 JOHN LEGEND Used To Love You (Columbia)
 B.G. I Want It (Choppa City/Koch)
 MANNIE FRESH Real Big (Cash Money/Universal)
 I-20 F/LUDACRIS Break Break (DTP/Capitol)

URBAN begins on Page 31.

AC

LW	TW	
1	1	FIVE FOR FIGHTING 100 Years (Aware/Columbia)
3	2	MARTINA MCBRIDE This One's For The Girls (RCA)
4	3	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)
2	4	DIDD White Flag (Arista/RMG)
6	5	MAROON 5 This Love (Octone/JRMG)
5	6	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)
7	7	SEAL Love's Divine (Warner Bros.)
9	8	LOS LONELY BOYS Heaven (Dr/Epic)
8	9	KIMBERLEY LOCKE 8th World Wonder (Curb)
10	10	LIONEL RICHIE Just For You (Island/IDJMG)
12	11	MERCYME Here With Me (INO/Curb)
11	12	JOSH GROBAN You Raise Me Up (143/Reprise)
13	13	3 DOORS DOWN Here Without You (Republic/Universal)
14	14	KEITH URBAN You'll Think Of Me (Capitol)
15	15	JOSH GROBAN Remember (143/Reprise)
16	16	LEANN RIMES f/RONAN KEATING Last Thing On My Mind (Curb)
17	17	SEALS & CROFTS Summer Breeze '04 (Warner Bros.)
18	18	EVANESCENCE My Immortal (Wind-up)
20	19	CHERIE Older Than My Years (Lava)
21	20	HOBBASTANK The Reason (Island/IDJMG)
18	21	CELINE DION You And I (Epic)
23	22	ALICIA KEYS If I Ain't Got You (J/RMG)
26	23	JEFF TIMMONS Whisper That Way (SLG/Rising Phoenix)
22	24	J. BRICKMAN f/IM. SCHULTZ 'Til I See You Again (Windham Hill/RMG)
25	25	CLAY AIKEN I Will Carry You (RCA/RMG)
28	26	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)
—	27	NEWSONG f/NATALIE GRANT When God Made You (Reunion)
—	28	MARTINA MCBRIDE In My Daughter's Eyes (RCA)
27	29	FANTASIA I Believe (J/RMG)
30	30	JAMIE CULLUM All At Sea (Verve/Universal)

#1 MOST ADDED

ELTON JOHN Answer In The Sky (Universal)

#1 MOST INCREASED PLAYS

LOS LONELY BOYS Heaven (Dr/Epic)

TOP 5 NEW & ACTIVE

SEAL Get It Together (Warner Bros.)
 DIANA KRALL Narrow Daylight (GRP/VMG)
 KELLY CLARKSON Breakaway (Hollywood)
 BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)
 DARYL HALL She's Gone (Rhythm & Groove/Liquid 8)

AC begins on Page 42.

HOT AC

LW	TW	
1	1	HOBBASTANK The Reason (Island/IDJMG)
2	2	LOS LONELY BOYS Heaven (Dr/Epic)
3	3	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)
4	4	MAROON 5 This Love (Octone/JRMG)
5	5	AVRIL LAVIGNE My Happy Ending (Arista/RMG)
7	6	FINGER ELEVEN One Thing (Wind-up)
6	7	3 DOORS DOWN Away From The Sun (Republic/Universal)
8	8	SWITCHFOOT Meant To Live (Red Ink/Columbia)
11	9	ASHLEE SIMPSON Pieces Of Me (Geffen)
9	10	GAVIN DEGRAW I Don't Want To Be (J/RMG)
10	11	311 Love Song (Maverick/Volcano/Zomba)
12	12	NICKELBACK Someday (Roadrunner/IDJMG)
13	13	TRAIN Ordinary (Columbia)
15	14	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)
17	15	AVRIL LAVIGNE My Happy Ending (Arista/RMG)
19	16	SARAH MCLACHLAN World On Fire (Arista/RMG)
22	17	BOWLING FOR SOUP 1985 (Silvertone/Live/Zomba)
16	18	SHERYL CROW Light In Your Eyes (A&M/Interscope)
20	19	RICHARD MARX When You're Gone (Manhattan/EMC)
24	20	RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)
21	21	AVION Seven Days Without You (Columbia)
25	22	SEETHER f/AMY LEE Broken (Wind-up)
26	23	KELLY CLARKSON Breakaway (Hollywood)
23	24	SCISSOR SISTERS Take Your Mama (Universal)
33	25	JOHN MAYER Daughters (Aware/Columbia)
27	26	FIVE FOR FIGHTING The Devil In The Wishing Well... (Aware/Columbia)
30	27	ALANIS MORISSETTE Eight Easy Steps (Maverick/Reprise)
29	28	HOWIE DAY Collide (Epic)
28	29	MARTINA MCBRIDE This One's For The Girls (RCA)
31	30	KILLERS Somebody Told Me (Island/IDJMG)

#1 MOST ADDED

DURAN DURAN (Reach Up For The) Sunrise (Epic)

#1 MOST INCREASED PLAYS

ASHLEE SIMPSON Pieces Of Me (Geffen)

TOP 5 NEW & ACTIVE

JEM They (ATO/RCA/RMG)
 DURAN DURAN (Reach Up For The) Sunrise (Epic)
 LINKIN PARK Breaking The Habit (Warner Bros.)
 SWITCHFOOT Dare You To Move (Columbia)
 SEAL Get It Together (Warner Bros.)

AC begins on Page 42.

ROCK

LW	TW	
2	1	THREE DAYS GRACE Just Like You (Live/Zomba)
1	2	VELVET REVOLVER Slither (RCA/RMG)
3	3	SHINEDOWN Simple Man (Atlantic)
5	4	ALTER BRIDGE Open Your Eyes (Wind-up)
6	5	LINKIN PARK Breaking The Habit (Warner Bros.)
4	6	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)
7	7	JET Cold Hard Bitch (Atlantic)
10	8	VELVET REVOLVER Fall To Pieces (RCA/RMG)
8	9	SALIVA Survival Of The Sickest (Island/IDJMG)
9	10	JET Rollover D.J. (Atlantic)
13	11	PAPA ROACH Getting Away With Murder (Geffen)
12	12	CROSSFACE Cold (Columbia)
14	13	BREAKING BENJAMIN So Cold (Hollywood)
15	14	SLIPKNOT Duality (Roadrunner/IDJMG)
17	15	GREEN DAY American Idiot (Reprise)
16	16	GOODSMACK f/DROPBOX Touche (Republic/Universal)
11	17	SEETHER f/AMY LEE Broken (Wind-up)
21	18	SILVERTIDE Ain't Comin' Home (J/RMG)
18	19	CHEVELLE Vitamin R (Leading Us Along) (Epic)
28	20	KENNY WAYNE SHEPHERD Alive (Reprise)
19	21	TESLA Words Can't Explain (Sanctuary/SRG)
22	22	VAN HALEN Up For Breakfast (Warner Bros.)
23	23	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)
24	24	METALLICA Some Kind Of Monster (Elektra/Warner Bros.)
30	25	SWITCHFOOT Meant To Live (Red Ink/Columbia)
29	26	A PERFECT CIRCLE Blue (Virgin)
25	27	EARSHOT Wait (Warner Bros.)
24	28	KID ROCK I Am (Top Dog/Atlantic)
27	29	PUDDLE OF MUDD Spin You Around (Geffen)
—	30	THORNLEY Easy Comes (Roadrunner/IDJMG)

#1 MOST ADDED

SILVERTIDE Ain't Comin' Home (J/RMG)

#1 MOST INCREASED PLAYS

KENNY WAYNE SHEPHERD Alive (Reprise)

TOP 5 NEW & ACTIVE

HOBBASTANK Same Direction (Island/IDJMG)
 LOSTPROPHETS Wake Up (Make A Move) (Columbia)
 MEGADETH Die Dead Enough (Sanctuary/SRG)
 DROWNING POOL Love And War (Wind-up)
 KORN Word Up (Epic)

ROCK begins on Page 52.

URBAN AC

LW	TW	
2	1	PRINCE Call My Name (Columbia)
1	2	ANITA BAKER You're My Everything (Blue Note/Virgin)
3	3	ALICIA KEYS Diary (J/RMG)
4	4	LUTHER VANDROSS Think About You (J/RMG)
5	5	TEENA MARIE Still In Love (Cash Money/Universal)
7	6	JILL SCOTT Golden (Hidden Beach/Epic)
8	7	BRIAN MCKNIGHT What We Do Here (Motown)
8	8	ALICIA KEYS If I Ain't Got You (J/RMG)
9	9	R. KELLY Happy People (Jive/Zomba)
12	10	R. KELLY U Saved Me (Jive/Zomba)
10	11	PATTI LABELLE New Day (Def Soul/IDJMG)
11	12	KEM Love Calls (Motown/Universal)
13	13	BOYZ II MEN What You Won't Do For Love (MSM/Koch)
16	14	BONEY JAMES ft. BILAL Better With Time (Warner Bros.)
14	15	USHER Burn (LaFace/Zomba)
15	16	TAMYRA GRAY Raindrops Will Fall (19/Sobe)
17	17	PATTI LABELLE & RONALD ISLEY Gotta Go Solo (Def Soul/IDJMG)
17	18	MONICA U Should've Known Better (J/RMG)
18	19	LUTHER VANDROSS w/ BEYONCÉ The Closer I Get To You (J/RMG)
22	20	VAN HUNT Down Here In Hell (With You) (Capitol)
21	21	LASHELL GRIFFIN Free (Epic)
26	22	ANGIE STONE U-Hau (J/RMG)
20	23	JANET JACKSON R&B Junkie (Virgin)
25	24	WILL DOWNING Rhythm Of U & Me (GRP/VMG)
30	25	AMEL LARRIEUX For Real (Bliss Life)
27	26	TAMIA Still (Atlantic)
23	27	FANTASIA I Believe (J/RMG)
24	28	JDE Priceless (Jive/Zomba)
-	29	NELLY My Place (Derrty/Fo' Reel/Universal)
-	30	REGINA BELLE For The Love Of You (Peak)

#1 MOST ADDED

PATTI LABELLE & RONALD ISLEY Gotta Go Solo (Def Soul/IDJMG)

#1 MOST INCREASED PLAYS

NORMAN BROWN I Might (Warner Bros.)

TOP 5 NEW & ACTIVE

LALAH HATHAWAY Forever, For Always, For Love (GRP/VMG)

INCOGNITO True To Myself (Narada)

NORMAN BROWN I Might (Warner Bros.)

THED Chemistry (TWP)

TEENA MARIE ft. GERALD LEVERT A Rose By Any Other Name (Cash Money/Universal)

URBAN begins on Page 31.

ACTIVE ROCK

LW	TW	
1	1	BREAKING BENJAMIN So Cold (Hollywood)
3	2	LINKIN PARK Breaking The Habit (Warner Bros.)
2	3	THREE DAYS GRACE Just Like You (Jive/Zomba)
4	4	CROSSFADE Cold (Columbia)
5	5	SALIVA Survival Of The Sickest (Island/IDJMG)
7	6	ALTER BRIDGE Open Your Eyes (Wind-up)
6	7	SHINEDOWN Simple Man (Atlantic)
9	8	PAPA ROACH Getting Away With Murder (Geffen)
9	9	SLIPKNOT Duality (Roadrunner/IDJMG)
11	10	VELVET REVOLVER Fall To Pieces (RCA/RMG)
12	11	CHEVELLE Vitamin R (Leading Us Along) (Epic)
10	12	VELVET REVOLVER Slither (RCA/RMG)
14	13	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)
13	14	GODSMACK ft. DROPBOX Touche (Republic/Universal)
16	15	GREEN DAY American Idiot (Reprise)
18	16	LOSTPROPHETS Wake Up (Make A Move) (Columbia)
17	17	JET Rollover D.J. (Atlantic)
19	18	A PERFECT CIRCLE Blue (Virgin)
15	19	EARSHOT Wait (Warner Bros.)
20	20	NONPOINT The Truth (Lava)
21	21	HOBBASTANK Same Direction (Island/IDJMG)
22	22	KORN Word Up (Epic)
26	23	SILVERTIDE Ain't Comin' Home (J/RMG)
22	24	METALLICA Some Kind Of Monster (Elektra/Warner Bros.)
23	25	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)
24	26	PILLAR Bring Me Down (Flicker/EMI CMG/Virgin)
25	27	SKINDRED Nobody (Lava)
29	28	THORNLEY Easy Comes (Roadrunner/IDJMG)
39	29	DROWNING POOL Love And War (Wind-up)
41	30	KENNY WAYNE SHEPHERO Alive (Reprise)

#1 MOST ADDED

MARILYN MANSON Personal Jesus (Nothing/Interscope)

#1 MOST INCREASED PLAYS

KORN Word Up (Epic)

TOP 5 NEW & ACTIVE

FALL AS WELL Lazy Eye (Universal)

BURDEN BROTHERS Shadow (Kirtland)

SPIDERBIT Black Betty (Independent)

NICKELBACK Because Of You (Roadrunner/IDJMG)

USED Take It Away (Reprise)

ROCK begins on Page 52.

COUNTRY

LW	TW	
1	1	TIM MCGRAW Live Like You Were Dying (Curb)
4	2	TERRI CLARK Girls Lie Too (Mercury)
3	3	KEITH URBAN Days Go By (Capitol)
2	4	BRAD PAISLEY ft. ALISON KRAUSS Whiskey Lullaby (Arista)
7	5	ANDY GRIGGS She Thinks She Needs Me (RCA)
6	6	GRETCHEN WILSON Here For The Party (Epic)
9	7	SARA EVANS Suds In The Bucket (RCA)
11	8	GEORGE STRAIT I Hate Everything (MCA)
8	9	BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)
10	10	ALAN JACKSON Too Much Of A Good Thing Is A Good Thing (Arista)
12	11	TOBY KEITH Stays In Mexico (DreamWorks)
13	12	RASCAL FLATTS Feels Like Today (Lyric Street)
15	13	BROOKS & DUNN That's What It's All About (Arista)
14	14	PHIL VASSAR In A Real Love (Arista)
16	15	JOE NICHOLS If Nobody Believed In You (Universal South)
17	16	TRACE ADKINS Rough & Ready (Capitol)
18	17	JULIE ROBERTS Break Down Here (Mercury)
21	18	GARY ALLAN Nothing On But The Radio (MCA)
19	19	JIMMY WAYNE You Are (DreamWorks)
20	20	DIERKS BENTLEY How Am I Doin' (Capitol)
22	21	LONESTAR Mr. Mom (BNA)
23	22	SHEA ISY Come Home Soon (Lyric Street)
25	23	DARRYL WORLEY Awful, Beautiful Life (DreamWorks)
24	24	BLUE COUNTY That's Cool (Asylum/Curb)
27	25	MONTGOMERY GENTRY You Do Your Thing (Columbia)
31	26	BLAKE SHELTON Some Beach (Warner Bros.)
26	27	CRAIG MORGAN Look At Us (BBB)
30	28	TRICK PONY The Bride (Asylum/Curb)
29	29	STEVIE HOLY Put Your Best Dress On (Curb)
33	30	CLAY WALKER Jesus Was A Country Boy (RCA)

#1 MOST ADDED

LEANN RIMES Nothin' Bout Love Makes Sense (Asylum/Curb)

#1 MOST INCREASED PLAYS

TERRI CLARK Girls Lie Too (Mercury)

TOP 5 NEW & ACTIVE

JOHN MICHAEL MONTGOMERY Goes Good With Beer (Warner Bros.)

BILLY DEAN Let Them Be Little (View2/Curb)

EMERSON LIVE November (DreamWorks)

CHRISTY SUTHERLAND Freedom (Epic)

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

COUNTRY begins on Page 35.

ALTERNATIVE

LW	TW	
1	1	LINKIN PARK Breaking The Habit (Warner Bros.)
3	2	GREEN DAY American Idiot (Reprise)
2	3	THREE DAYS GRACE Just Like You (Jive/Zomba)
4	4	FRANZ FERDINAND Take Me Out (Domino/Epic)
5	5	KILLERS Somebody Told Me (Island/IDJMG)
6	6	SLIPKNOT Duality (Roadrunner/IDJMG)
8	7	BREAKING BENJAMIN So Cold (Hollywood)
9	8	CHEVELLE Vitamin R (Leading Us Along) (Epic)
10	9	LOSTPROPHETS Wake Up (Make A Move) (Columbia)
7	10	DASHBOARD CONFESSIONAL Vindicated (Vagrant/Interscope)
13	11	PAPA ROACH Getting Away With Murder (Geffen)
11	12	BEASTIE BOYS Triple Trouble (Capitol)
18	13	HOBBASTANK Same Direction (Island/IDJMG)
17	14	VELVET REVOLVER Fall To Pieces (RCA/RMG)
12	15	SEETHER ft. AMY LEE Broken (Wind-up)
14	16	VELVET REVOLVER Slither (RCA/RMG)
16	17	MODEST MOUSE Roat On (Epic)
24	18	CROSSFADE Cold (Columbia)
23	19	COHEED AND CAMBRIA A Favor House Atlantic (Columbia)
22	20	YELLOWCARD Only One (Capitol)
15	21	JET Rollover D.J. (Atlantic)
26	22	TAKING BACK SUNDAY A Decade Under the Influence (Victory)
27	23	ALTER BRIDGE Open Your Eyes (Wind-up)
21	24	HIVES Walk Idiot Walk (Interscope)
28	25	A PERFECT CIRCLE Blue (Virgin)
25	26	STORY OF THE YEAR Anthem Of Our Dying Day (Maverick/Reprise)
30	27	SNOW PATROL Run (A&M/Interscope)
-	28	JIMMY EAT WORLD Pain (DreamWorks/Interscope)
31	29	KORN Word Up (Epic)
29	30	SALIVA Survival Of The Sickest (Island/IDJMG)

#1 MOST ADDED

JIMMY EAT WORLD Pain (DreamWorks/Interscope)

#1 MOST INCREASED PLAYS

JIMMY EAT WORLD Pain (DreamWorks/Interscope)

TOP 5 NEW & ACTIVE

NONPOINT The Truth (Lava)

SHINEDOWN Simple Man (Atlantic)

KILLRADIO Do You Know (Columbia)

PRESIDENTS OF THE UNITED STATES Some Postman Is Grooving (Independent)

MARILYN MANSON Personal Jesus (Nothing/Interscope)

ALTERNATIVE begins on Page 56.

SMOOTH JAZZ

LW	TW	
1	1	GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)
4	2	BONEY JAMES Here She Comes (Warner Bros.)
3	3	MARC ANTOINE Mediterraneo (Rendezvous)
2	4	MICHAEL LINGTON Show Me (Rendezvous)
6	5	GERALD ALBRIGHT To The Max (GRP/VMG)
5	6	DAVE KOZ All I See Is You (Capitol)
8	7	ANITA BAKER You're My Everything (Blue Note/Virgin)
7	8	EGUE GROOVE Livin' Large (Narada)
9	9	PAUL TAYLOR Steppin' Out (Peak)
12	10	SEAL Love's Divine (Warner Bros.)
10	11	JOYCE COOLING Expression (Narada)
14	12	WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)
13	13	CHRIS BOTTI Back Into My Heart (Columbia)
16	14	PAUL JACKSON, JR. Walkin' (Blue Note/EMC)
11	15	PAUL BROWN 24/7 (GRP/VMG)
17	16	MARION MEADOWS Sweet Grapes (Heads Up)
18	17	RICHARD ELLIOT Your Secret Love (GRP/VMG)
20	18	TIM BOWMAN Summer Groove (Liquid B)
24	19	NORMAN BROWN Up 'n' At 'Em (Warner Bros.)
22	20	NICK COLIONNE It's Been Too Long (3 Keys Music)
23	21	PATTI LABELLE New Day (Def Soul/IDJMG)
19	22	RAMSEY LEWIS TRIO The In Crowd (Narada)
25	23	KIM WATERS In Deep (Shanachie)
26	24	GLADYS KNIGHT ft. EDESIS ALEJANDRO Feelin' Good (Vacilon) (Pyramid)
28	25	ROUELLE OLSTEAD A Love That Will Last (143/Reprise)
27	26	SOUND BALLET Cream (21st)
-	27	MINDI ABAIR Come As You Are (GRP/VMG)
-	28	THA' HOT CLUB I'm Gonna Love You Just A Little More Baby (Shanachie)
-	29	PIETER WHITE How Does It Feel (Columbia)
30	30	STEVE OLIVER Chips & Salsa (Koch)

#1 MOST ADDED

HALL & DATES Love TKO (J-Watch)

#1 MOST INCREASED PLAYS

MINDI ABAIR Come As You Are (GRP/VMG)

TOP 5 NEW & ACTIVE

PIECES OF A DREAM It's Go Time (Heads Up)

PAUL BROWN Moment By Moment (GRP/VMG)

CRAIG CHAQUICO Her Boyfriend's Wedding (Narada)

LUTHER VANDROSS Think About You (J/RMG)

AL JARBREAU Cold Duck (GRP/VMG)

Smooth Jazz begins on Page 49.

TRIPLE A

LW	TW	
1	1	BRUCE HORNSBY Gonna Be Some Changes Made (Columbia)
26	2	R.E.M. Leaving New York (Warner Bros.)
3	3	FINGER ELEVEN One Thing (Wind-up)
2	4	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)
15	5	JOHN MELLENCAMP Walk Tall (Island/IDJMG)
6	6	NORAH JONES What Am I To You? (Blue Note/EMC)
7	7	BREKERS If It Makes You Proud (RCA Victor)
4	8	PHISH The Connection (Atlantic)
5	9	MODEST MOUSE Float On (Epic)
10	10	JAMIE CULLUM All At Sea (Verve/Universal)
8	11	FINN BROTHERS Won't Give In (Nettwerk)
12	12	RACHAEL YAMAGATA Worn Me Down (RCA Victor)
11	13	JOHN FOGERTY Deja Vu (All Over Again) (DreamWorks/Geffen)
9	14	MINDY SMITH Come To Jesus (Vanguard)
13	15	SCISSOR SISTERS Take You Mama (Universal)
18	16	MAROON 5 She Will Be Loved (Ditone/J/RMG)
16	17	OZMOTIL (Who Discovered) America? (Concord)
17	18	CROSBY & NASH Lay Me Down (Sanctuary/SRG)
19	19	CARBON LEAF Life Less Ordinary (Vanguard)
14	20	SHERYL CROW Light In Your Eyes (A&M/Interscope)
21	21	CHRISTINE MCVIE Friend (Koch)
20	22	BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)
-	23	KEANE Somewhere Only We Know (Interscope)
30	24	THRILLS Not For All The Love In The World (Virgin)
25	25	JET Rollover D.J. (Atlantic)
27	26	311 Love Song (Maverick/Volcano/Zomba)
-	27	FIVE FOLD FIGHTING The Devil In The Wishing Well... (Aware/Columbia)
29	28	GOMEZ Nothing Is Wrong (Hut/Virgin)
23	29	JOHN EDDIE Everything (Thrill Show/Last Highway)
24	30	WILCO I'm A Wheel (Nonesuch)

#1 MOST ADDED

NEVILLE BROTHERS Ball Of Confusion (Back Porch/Narada)

#1 MOST INCREASED PLAYS

R.E.M. Leaving New York (Warner Bros.)

TOP 5 NEW & ACTIVE

K.D. LANG Helpless (Nonesuch)

OLD 97'S New Kid (New West)

CHARLIE MARS Gather The Horses (V2)

SIMPLE KID Staring At The Sun (Vector)

SONIA DADA Old Bones (Calliope)

TRIPLE A begins on Page 59.

Publisher's Profile

By Erica Farber



JOHN DOUGLAS
President/CEO, AIM Broadcasting

San Francisco, and we had big plans. We were going to go head-to-head with the majors. Obviously, that didn't work, and we realized that we'd run out of money quickly if we stayed with our game plan. We started looking for the markets that weren't being served. Two stood out. The financial and business community was growing like a weed in Silicon Valley, so during the daytime we did business programming. In the evenings we did Asian programming. That community was starting to grow, and no one was serving it. Between those two we found a nice niche."

Moving into radio: "Again, after a six-year period we sold the station and looked at television again. This was back in the late '80s. We couldn't get comfortable. In the Bay Area there were 60-something cable systems. It's been consolidated now, but then you were really at the mercy of the cable systems as to whether or not you were going to be carried by them. Radio is a lot easier."

"We ran across a small group of stations in San Francisco, Sacramento and Los Angeles. That was when you could do leveraged buyouts. For the first time in my life, we had people actually competing to fund us. Essentially, we closed that and got into radio. The Asian market was really starting to grow. It was block programming, which was quite different. Instead of spots, we were selling chunks of time. In block programming, if you've got a niche you want to serve, you can buy a half-hour or hour and do your own programming. It opens up opportunities like you wouldn't believe."

"I'd say to people, 'If you were transferred to Hong Kong and found out that at 7pm every night there was a program about what Americans were doing in Hong Kong and what was happening in America, you'd listen to it.' That's the concept. It's a different type of business, almost like running an apartment complex. You want to work with the tenants if they need this or that, but, obviously, you're running a business, and you have to keep on top of it. It behooves you to make sure they're successful so it's not all one-sided."

On the newly formed AIM Broadcasting: "I tried retirement, but it doesn't really work. I see some interesting opportunities, so we're going back in."

Mission of the company: "It's a continuation of what we were doing, but instead of just Asian, we're doing it across the board — mainstream, Spanish, Asian. We're doing it with the idea that there's a balance between how many spots you have that you could sell and how much block time you need to sell. Depending on where you are in the cycle of the particular station, what the response is from the advertising community, you can maximize your revenue by going back and forth between how many spots you're selling and how many spots your block programmer is selling and what you're charging per block. It's a mathematical equation that's somewhat dynamic."

"This time we're trying something different, something that we stole from the technology community. We're going with angel investors. For the entrepreneur, it's a much better deal. You have a lot more freedom. They don't have a seven-year calendar. They're doing it because it's neat and interesting and they might make some money too."

Long-term goals: "We'd like to get a network reaching all the major markets. That way it would be one-stop shopping for a person who wanted to reach those markets. Let's say you had a health and fitness program and you had your sponsor and you just needed to be on the air. Boom! Talk to us, and we can do something. We're a long way from that, but that's the direction we'll probably take on a long-term basis."

Biggest challenge: "It's always money, especially the capital structure: How much debt do you take on? Can you service it? We always like to buy stations that may be going down for the count or where there's some upside in terms of moving them around or doing a power upgrade or doing some seller paper or whatever. We're always looking at how we can leverage the situation, whether it's business

or technology or financial. For that reason, most banks think it's too much risk. They like to look at a historical record. Usually, the stations we buy do not have a historical record that you want to show. You have to pay more for the debt, but it still works out, because the upside is usually a lot greater."

State of the industry: "It's changed a lot. Obviously, consolidation has had a major impact. Radio is stronger in many ways, in that it can deliver potent advertising muscle, but I don't think it has flexed its muscles totally yet. It's still in the development stage. It's hard to say that about an industry as old as radio. It's going into a new era where it's going to have to compete against some of the major entities in other media. It's getting there, and it's slowly doing well, but it's still, for some reason, the second choice instead of the first choice."

Something about his company that might surprise our readers: "We're probably among the smallest, in terms of employees. We're trying to get the number of full-time employees below four. That requires a lot of automation and coming up with something that really minimizes the head count. If you do it right, you can get some really great margins. It's not a glamorous business, but it can be quite lucrative."

Most influential individual: "John Rohrbach, who was my partner at the television station. He was the GM of one of the major stations in Philadelphia. He was a great people person. He had a tremendous background. Since I was new to television, in terms of operating it, I had to look to him for how to make this thing work, the nuts and bolts of doing it."

Career highlight: "When I was in college, I was a long jumper. I wasn't the fastest and I couldn't jump that high, but, using physics, I figured out how to do it. Surprisingly, I still hold the New England collegiate long jump record. It's the oldest one on the books, a little over 25 feet. At the time it was about seven inches off the world record. It was fun, because it was a competitive arena. I look at broadcasting as a competitive arena, too, and that's why I love it. You have to train and do the routine stuff every day, but the yardstick is money, how well your business is doing. The competitors are really good at coming up with different things, different techniques, and you have to stay one step ahead of them."

Career disappointment: "We identified satellite radio as being a major force. I was the second person — behind Bloomberg, by, I think, by a week — to get a channel on satellite radio. Eventually, we ended up with seven channels, but we couldn't find financing. People couldn't get it. It was a combination of the dot-com thing and 9/11. I felt that satellite was going to be a factor, and it's slowly getting there."

Favorite radio format: "Smooth Jazz."

Favorite television show: "Monk."

Favorite song: "Happy People" by R. Kelly."

Favorite book: "Two by Robert Ringer, *Winning Through Intimidation* and *Looking Out for #1*."

Favorite movie: "Any of the James Bond movies."

Favorite restaurant: "The French Laundry in Napa, CA. You're not eating; it's a long-term event."

Beverage of choice: "Vodka martini with three olives — and I only drink it for the olives."

Hobbies: "Skiing and golf."

E-mail address: "john@aimbroadcasting.com."

Advice for broadcasters: "Never give up. People ask 'What's your role model?' It's the submarine. It's out there doing something, but most people don't know what's going on. Every once in a while it comes up to the surface. That's the way you have to approach business. Keep it kind of quiet. Run silent and run deep, and you'll be able to get a long way. If you stand out there and pound your chest, the big guys will take aim at you and knock you out of the water."

With B.S. and M.S. degrees in physics, John Douglas has been a scientist, Manager/Planning & Development for a major packaged-goods company and a security analyst for several large financial organizations. He then decided to get into broadcasting.

Douglas founded and served as Chairman of Channel 48 in San Francisco, the second-oldest African-American-owned TV station in the country and one of the largest and oldest Asian-formatted stations in the U.S. In 1997 he ran the 24th-largest radio group in the country, Par Radio Holdings, and he recently formed AIM Broadcasting, which has acquired two AM stations in Las Vegas and is getting ready to announce the purchase of others.

When I mention that I can't recall a time when I haven't seen him smiling, Douglas replies, "You have to go through life with a smile. It's almost like a shock absorber: It smoothes out the road."

How a scientist gets into radio: "I've had, I guess you could call it, a six-year itch. Every six years I've wanted to change careers or directions. I'm getting too old to make dramatic changes now, but it just happens to work out that way. When you're a teenager it's pretty hard to determine what you want to be for the rest of your life. If the world was static and didn't change, it would be possible, but the world is changing just as fast as you're changing, so you have to go where the opportunities are."

Starting in broadcasting: "That was after spending quite a bit of time — about 20 years — working in corporate America and finally getting an idea of what makes it tick. I decided I wanted to start out on my own. As a former technology guy, I looked at all the technology things, but long-term for technology is sometimes a year or two. I remember looking at a computer program back in the '70s. You could put in any kind of screens you wanted — growth rates, margins, returns, whatever. The oil industry kept popping up, and television. Castle & Cook didn't like either industry, but television was fascinating to me."

"I remember seeing that, with the advent of cable and push-button tuning, UHF's were going to be close to on par with VHF, yet UHF, as an industry, was losing money. So, I thought of looking to buy a UHF station. After a long search, right in my backyard there was a station that someone had a CP on, and the window hadn't closed yet. There were just two of us. We bought them out, took another few years to raise the money and, finally, went on the air. I thought my problems were over, but they were just starting."

"We closed on our bank loan within five minutes of the all-time high in prime. Back in 1980 it was in the 20s. In spite of that, we went on the air in May of '81. It was

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